ANNUAL CONFERENCE
WASHINGTON, DC

Leonard Slatkin to be Feature Speaker


The conference participants will be able to attend concerts by the United States Marine Band, the Howard University Chorus, the National Symphony Orchestra, and the Choral Arts Society of Washington. Wednesday night at the hotel after the welcoming reception, the Choral Arts Society of Washington will perform Samuel Barber's Reincarnations and Horatio Parker's Adstant angelorum chori. The National Symphony Orchestra with Leonard Slatkin conducting will perform the Ninth Symphony of Beethoven with the Choral Arts Society of Washington and soloists Karen Erickson, Shirley Love, and Ken Garrison on Thursday night at the Kennedy Center Concert Hall. Also on the program is the Walter Piston Second Symphony and the world premiere of an orchestral fanfare by Anne LeBaron. Leonard Slatkin, conductor designate of the National Symphony, will speak on the topics of the future of American orchestral music and the National Symphony Orchestra in particular on Friday morning.

"The President's Own," The United States Marine Band, conducted by Col. John R. Bourgeois, will perform a concert featuring the music of American composers on Friday afternoon at Howard University. This concert has been arranged as a featured performance for the Sonneck Society conference. Friday night, also at Howard University, the Howard University Choir under the direction of Dr. J. Weldon Norris will perform American and other choral works. On Saturday we will enjoy a plenary lunch with special guest speaker Martin Goldsmith, host of Performance Today on National Public Radio. That evening we will be treated to a performance by our own Sonneck Society Brass Band during the final reception, followed by the final bidding on the Silent Auction and the Society's traditional banquet with live music and dancing.

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From the President

Dear Friends and Colleagues:

The Society's new relationship with the American Council of Learned Societies continues to bring us new information, shared insights, and cause for self-reflection. We've got a tiger by the tail here and the ride has been exhilarating.

In August the ACLS circulated to all constituent members a request for a "reflective essay" of about three pages on the "Missions of a Learned Society in an Electronic Age." The results will be collected, copied, distributed at the Conference of Administrative Officers held in Kansas City in November, and form the basis of discussion in both plenary sessions and smaller break-out groups. The issue, of course, is a compelling one, critical to The Sonneck Society and all other learned societies. For guidance, the ACLS circulated a series of questions that might inform essay-writing. I include them. 1) What will be the principal benefits scholars derive from belonging to learned societies? Why will scholars want to belong to them? 2) What existing missions of learned societies (if any) will come to an end? 3) What new missions will emerge for learned societies? 4) What new partnerships between learned societies and other organizations will emerge? 5) Will membership dues continue to be the main source of income for learned societies? How will these be collected? Will there be new revenue sources? Will current sources be undercut?

It fell to me, alas, to respond. To say I felt insufficient to this responsibility would be to understate my feelings. Nevertheless, undaunted (well, relatively so) I proceeded, and dealt with some of what I thought to be the most pressing concerns. I suspect some of you might disagree with some of my conclusions. In the spirit of greater dialogue on this momentous matter, one that threatens our very survival, I include here the text to my response, titled "The Sonneck Society for American Music and The Age of Information." I headed the whole with a disclaimer: "The views expressed here are my own, and do not necessarily reflect those of the membership of The Sonneck Society for American Music." I encourage responses, both for publication on these pages and for dissemination through The Sonneck Society Bulletin Board.

The brave, new world that confronts us causes all sorts of anxieties but also offers promise. I suspect that in the case of the "Information Revolution" we often fear some changes in the abstract more than we will face them in fact. For example, just because electronic bulletin boards offer new ways of forming intellectual communities does not mean that the human urge toward the social in league with the intellectual, exemplified in learned societies, will somehow be expunged from our culture. The "society" aspect of our organizations will endure; I do not fear for the perpetuity of The Sonneck Society for American Music on this score. But the "learned" aspect of what the Society offers will emphatically change, and here societies must proceed with foresight and deep reflection.

I cannot gaze into the ball to ascertain which parts of the institution that is The Sonneck Society for American Music today will persevere and which parts will be folded into other activities, components, and structures. Surely the proportions will be different from what they are today. Fundamentally, I suspect, the whole concept of a "community" will change, as the access to processed information becomes more widespread. These "communities" will flow inevitably over the traditional boundaries and produce new worlds in the interstices. In general, I suspect that the societies which flourish will be the ones best prepared to deal with the development of new "disciplines" that form between the current canon of methodologies. Given this, learned societies should prepare to get out of the business of mainly disseminating the information that provide content to discipline, and be ready to provide primarily the forum for dialogue, a commodity certain to be in great demand as an essential aspect of the super highway. Those societies that have dealt with or are dealing with issues of diversity and dialogue between communities are going to be best prepared for survival.

A troubling aspect of this scenario, though, is the role of "professionalism." With open and relatively easy access to information and communities, what will professionalism look like? It seems to me unlikely that such an ideal will evaporate; if anything, it might become more important as "professionals" do much of the work upon which new worlds and communities are established. Herein, I believe, represents an opportunity for learned societies of the future. I speak only in part of the collection and shaping of data pertaining to some discipline, traditionally a role largely taken on by professionals. I speak much more of discipline-specific methodology, standards, and concepts of excellence. These must remain (or become more) central to the functioning of learned societies; the maintenance and repair of such might logically continue to fall within their domains. If methods and measures still matter in the brave, new world—Heaven help us if they don't!—perhaps professional association with the standard bearer will be enough to insure the viability of many learned societies.

On many counts, I am hopeful for the future of The Sonneck Society for American Music. Rooted in most American musics are the notions of diversity and dialogue: jazz, country music, folk music, Charles Ives, and much more follows from these concepts and their interaction. Quintessentially then, the Sonneck Society's reason for being is in tune with the shape of the new world. The issue of professionalism and its implications cause me more concern. Traditionally, The Sonneck Society has opened its arms to all lovers of American music, whatever their reasons, and accordingly our mission statement is broad and widely inclusive. A discussion of scholarly methods and standards of scholarship has not been widely engaged. In this and some other ways the Internet communities that loom on the horizon (inclusive and sometimes amorphous) look something like our society as now constituted: we are, in an important way, a harbinger of things to come. One does wonder then what will be the benefits of the old society to the new community? Will the human need for society be enough? Isn't the potential here, though, for membership to plummet below the point that useful services can be provided? It might well be that today is the time for discourse on the establishment and maintenance of standards and methods. It is hard to imagine how this can be to our detriment. It might, in fact, be our best hope.

Dale Cockrell
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Fall 1995

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WASHINGTON, DC — 1996
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1996
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The Membership Directory and Handbook is published in the early spring of each year, with names and addresses current to mid-January. It includes each member's preferred mailing address, institutional affiliation, telephone, e-mail and fax numbers as well as codes indicating particular fields of research interest. The list is indexed by state and zip code, and by the interest fields. The Directory also includes the Society's bylaws, committee structures, and other useful information.

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

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

Send all contributions for the Bulletin to editor George Keck, 410 Ouachita Street, Ouachita Baptist University, Arkadelphia, AR 71998-3659. Materials should be submitted on floppy disk accompanied by a print copy. Your disk will be returned after the issue is complete. Materials which are typed, double-spaced are also welcome.

Deadlines for submitting materials are January 15, May 15, and September 15.

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

SCHEDULED CONFERENCES
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 2-8, 1998
November 4-10, 1996 November 1-7, 1999
November 3-9, 1997
Musical Quotations in *Taptoo*!

by John Beckwith

This article recounts my experience in a recent project which combined two activities, that of composer and that of sometime researcher in earlier North American music.

*Taptoo* is an opera in two acts (fourteen scenes) with libretto by James Reaney and music by me. The title is the eighteenth-century form of "tattoo," indicating the final military signal of the day, when tavern-keepers would "put their taps to" (that is, shut off the supply of drink), and troops would leave their carousing and return to barracks. The opera calls for eighteen singers—all of whom play more than one role and amalgamate as a small "chorus" when needed—and an orchestra of eighteen players. The work's focus is the founding of York (later Toronto) in 1793 by John Graves Simcoe. Its action covers the years 1780 to 1810, ending just as the little British outpost on Lake Ontario is bracing for an American takeover.

Reaney and I have collaborated on three previous operas: *Night Blooming Cereus* (1960), in one act (three scenes), has been described as a miracle play set to music. *The Shitwree* (1982), in two acts, by contrast, mixes black comedy and farce. Both works draw on a classical format of set-pieces, and both are original fiction set in rural Southwestern Ontario at the turn of this century. *Crazy to Kill* (1989), a full-length piece played without intermission, is subtitled "a detective opera," and its source is a mystery novel by Ann Cardwell. It also takes place in Ontario, but at a later period, the mid-1930s, and the music is fluid and through-composed, with few set-pieces. *Taptoo* is best characterized as a documentary ballad opera.

Why "documentary"? Reaney's libretto mixes imagined characters and characters who actually lived, and it quotes realistically from historical research materials. Recruiting posters from both American and British sources in the 1780s are read out in one scene. In another, a drum major instructs a recruit with passages from a British drumming manual of the period. Extracts from the writings of Simcoe and his wife, Elizabeth Posthuma Simcoe, occur at key moments, as do the words of the inaugural legislative meeting of Upper Canada and Simcoe's inaugural proclamation establishing the York settlement. In parallel fashion, the musical score refers to eighteenth- and early-nineteenth-century American and British military and patriotic music, songs, dances, marches, and hymn-tunes in almost every scene.

Why "ballad opera"? This was the prevailing music-theater form in North America in the *Taptoo* period. Around the time of composing the music, I was influenced by a number of more-or-less chance experiences. I saw a revival by a Toronto ensemble of Thomas Arne's *Love in a Village*, nowadays little known but in Britain in its own day second only to *The Beggar's Opera* in popularity. Secondly, I prepared a concert which included excerpts from the earliest North-American ballad opera, *The Disappointment*, in the reconstruction by Samuel Adler. Lastly, in connection with a university dissertation dealing largely with John Gay, which I was asked to adjudicate, I spent some time renewing my knowledge of his most famous work, *The Beggar's Opera*, in the period reconstruction by Jeremy Barlow. It seemed Reaney and I were working towards a continuity where period quotations both literary and musical would emerge from the sung story every so often, similarly to the way the songs in *The Beggar's Opera* emerge from a *spoken* story. In both, there was the added link that several of the tunes are still very familiar to contemporary audiences.

The following is a résumé of the period musical quotations in *Taptoo*, with brief notes on sources and treatments. Act 1 Scene 1 of the opera, a conflict between a band of rebels and a family of Quakers, is based on a historical incident. The rebel band is characterized by two pieces of early patriotic music: *New Yankee Doodle*, arranged by James Hewitt, 1798, and Washington's *March*, "sometimes attributed to Francis Hopkinson," 1794-1795. Both items appear in the well-known anthology *Music in America* (Marrocco and Gleason eds., New York, 1964). The reference to "Yankee Doodle" was Reaney's suggestion, and I initially rejected it as too obvious. However Hewitt's version (I borrowed the music, but not the text) provided a fresh view of the tune, with the little hiccup in the seventh bar of the intro and the odd pause on F-flat-7 in the third bar from the end. The *March* had a contrasting "classical" shape, harmonies, and accentuation, and the call-and-response pattern of its second phrase suited it for choral
treatment, or so I found. The voices sing "against" a fairly straight instrumental rendition of these two pieces. At a later, more climactic, point in the scene, New Yankee Doodle is reprised, this time with rhythmically erratic interruptions from the instruments.

The recruiting posters of Act 1 Scene 2 are also sung "against" period songs. For the rebel army poster, I used a song composed in honor of a famous military leader, also a character in the opera, "Mad Anthony" Wayne. The title in fact is "Mad Anthony Wayne," and the lyrics, published in Philadelphia in the 1780s, are supposed to have been written by one of his followers. The only known tune, by Albert G. Emerick, was published in 1852. I located the piece in Songs of Independence (Sibler ed., Harrisburg, PA, 1973), and, although it is my latest "period" quotation, I felt its stylistic suitability justified stretching the date-limit. Simcoe and his followers in the Queen's Rangers sing their recruiting message to a song well-known throughout the eighteenth century, especially in army circles—a song moreover that happens to be quoted in The Beggar's Opera, namely "Over the Hills and Far Away." This incorporation formed part of Reaney's draft libretto. I looked at several versions and seem to have borrowed most features from that in the Oxford Song Book (Wood ed., Oxford, 1927). In entrances and exits of first American and then British soldiers, words as well as tunes of these two songs are quoted.

At the end of this same scene, a Quaker couple strikes a more peaceful note in a verse by the founder of the Society of Friends, George Fox. Despite its metrical freedom, I managed to fit it to a favorite of mine, the Canon 4 in 1 of William Billings. I used to lead my students in this ("Thus saith the high, the lofty One"—is there any other sacred text of that period in which God sings in the first person?), reading from Landmarks of Early American Music (Goldman and Smith eds., New York, 1943). The original, from Billings's New England Psalm-Singer (Boston 1770), is, of course, now available in the collected edition of this composer's works. In the opera the two characters sing it almost unaccompanied except where a euphonium and a Fluegelhorn join them (like free-wheeling third and fourth participants in the canon).

Act 1 Scene 3 begins with drumming instruction, featuring a newly-recruited drummer-boy (the hero of the opera), the drum major, and a model drummer. The scene enlarges into a depiction, in drum and fife signals, of a day in the life of a frontier fort, ending with the taptoo ceremony and "lights out." Here I drew on Samuel Potter's two treatises, The Art of Playing the Fife and The Art of Beating the Drum (both London, 1815) for codified versions of the various signals, and on the Butter Manuscript, a handwritten song collection from 1790-1805, now in the National Archives, Ottawa, for the favored song and dance tunes. Raoul Camus's Military Music of the American Revolution (Chapel Hill, NC, 1976) was a valued guide. At the present Fort York, operated by the Toronto Historical Board, I received much advice and assistance from the music staff and from perusal of their collection of instruments and musical documents. Ken Purvis of Fort York participated as a drummer in the first workshop performance of Taptoo! Around the same time I was completing the music of Act 1, Mark McDayer’s Military Music of the War of 1812 was published by the Board (Toronto, 1993); this illustrated pamphlet contains many of the signals and melodies found in this scene of the opera.

Among individual songs quoted either briefly or at full length are "The General," "The Girl I Left Behind Me," "Roast Beef of Old England," "St Patrick's Day in the Morning," and "Go to the Devil and Shake Yourself." The last-named, an Irish jig melody, seemed ideal for the final taptoo episode, traditionally a fast six-eight. By this point the whole cast is on stage for a last fling before obeying the ultimate taptoo call, and obviously all should sing as well as dance; but "Go to the Devil," despite its enticing title, has no lyrics, at least none that we could locate. So Reaney and I concocted nonsense lyrics from fragments of several Irish tunes which do have them:

**Men:** Molly, dear Molly, come dance with me.
Hickory dock a-diddle-dee-doo!

**Women:** Go to the devil and shake yourself!
Riddle me, rattle me, fiddle-de-dee!
Stir yourself, shake yourself, dance with me.

**All:** Hippity ho a-diddle-dee-doo!

**Men:** Go to the devil and shake yourself!

**All:** Riddle me, rattle me, fiddle-de-dee!

We can claim the elements of that are authentic, even though the synthesis and the connection with the given tune are not.

For the song of a comic footsore sentry, in Act 1 Scene 4, I drew on another tune in Potter's fife manual, "To Arms," transforming it by changing the mode from major to minor. In Scene 5 the retreat signal is again from Potter, and in Scene 6 both the fragment from "Humphries' Troop" and the tune of "The Rouge's March" are taken from the Butter Manuscript. The latter was traditionally associated with the "drumming-out" ceremony in which a disgraced soldier was made to "run the ganter," undoubtedly a cruel and dispiriting experience for the victim. In this case the tune is quoted, but not the taunting words:

Fifty I got for selling my coat,
Fifty for selling my blanket;
If ever I 'list as a soldier again,
The devil will be my serjeant.
Poor old soldier!
Poor old soldier!, etc...

The second phrase, evidently deliberately, provides a musical equivalent to those taunting lyrics, with the age-old formula SOL-sol-la-SOL-mi.

At the end of Act 1, Reaney depicts a group of weary soldiers singing and drinking. The text he selected, "Why, soldiers, why?", is the second verse of the anonymous glee "How stands the glass around?" (London, 1765), and I adapted the musical setting from a two-part version quoted in the Beck Manuscript, 1782, supplied by Ken Purvis. Its
imitations for a parallel to the Billings canon heard earlier.

The Prelude to Act 2 depicts a band of Loyalists traveling towards their new home in the Niagara district of Upper Canada. Their song has four four-line verses, and I set them to a widely-known tune, Daniel Read's "Windham," 1793. Of many available versions, I chose one in three parts from a pioneer tunebook of early Canada, Alexander Davidson's Sacred Harmony (Toronto, 1838). The air in the middle part is sung in unison by the men, doubled an octave higher by the women and children. The other two parts are taken by wind instruments. After each verse I added an a cappella imitative refrain, as a further canonic (or perhaps "fuguing") touch, using motives from Read's tune.

In Act 2 Scene 1 as the hero, now grown to manhood, describes his upbringing at a Methodist school, I introduced a tune of the "revivalist" type form Jeremiah Ingalls's The Christian Harmony, (Exeter, NH, 1805). The title given by Ingalls is "Celestial Waterings," but it was known by other names as well.

Act 2 Scene 2 starts with a comic contest between rival drummers. Since this takes place in Wayne's encampment, I have the voices sing "against" the well-known "Hail, Columbia"; some of the original lyrics of this patriotic song of 1798 proved quotable for additional ironic flavor. Again Marrocco and Gleason's invaluable Music in America provided an authentic version of the music. At the end of the scene there is another drumming-out, calling for a reprise of "The Rogue's March"; however, this time I used an American version, slightly different in melody and harmony from the Buttre one in Act 1: this came (thanks to Ken Purvis) from two sources, Benjamin Clarke's Drum Book, 1797, and C.S. Ashworth's A New, Useful and Complete System of Drum Beating, 1812.

Scenes 3, 4, and 5 of this Act do not contain quotations. For the legislature meeting in Scene 5, a period march would have been appropriate but, not finding an example that exactly fit, I made one up.

At the start of Act 2 Scene 6 we see a short meeting of the hero and his native bride with an Anglican parson. Where the Quakers suggested Billings and the Methodists Ingalls, here I drew on an English hymn-tune, "Wells." Composed by Israel Holdroyd and first published in 1753, this tune was second only to "Old Hundred" in frequency of inclusion in early tunebooks, according to Richard Crawford's The Core Repertory of Early American Psalmody (Madison, WI, 1984). It occurs in most Canadian tunebooks up to ca. 1860, and I have often wondered why it then apparently faded from memory and use. I had previously quoted it in two other compositions. This time I presented Holdroyd's four-eight-syllable phrases in wind instruments, echoing each phrase quietly in accordion and strings to let the sung dialogue be heard.

Scene 6 then opens out into a ball scene, with the traditional reel, "The De'il amang the Taylors," played onstage by a three-instrument banda. My source for this tune was David Johnson's Scottish Fiddle Music of the Eighteenth Century (Edinburgh, 1984), where its date is given as ca. 1790. Later there is another well-known reel, "The White Cockade," for which I went to the facsimile reprint of William Litten's Fiddle Tunes, 1800-1802. In the scene, protesting the uncouthness of the reels, some upper-class guests demand a minuet, and I located in Johnson's volume an example with the appropriate title "General Burgoyne's Minuet." The best-known Scottish composer of the period, Lord Kelly, composed it in 1774 and dedicated it to the general, having met him at a weekend house party in England. The treatment in the opera is rather obviously indebted to the first-act finale of Don Giovanni.

The final dance of the scene was suggested by Reaney from Edith Fowke's Canada's Story in Song (Toronto, 1965) where it appears in a version collected by her in 1957. The title is "Marching Down to Old Quebec," and Canadian and American versions differ in their lyrics, understandably for the two sides in the occupation of Quebec City in the Revolutionary War. The lyrics, as I traced them through numerous sources, were widely adapted to other situations, as in "Marching Down to Old Berlin." The piece is not so much a patriotic song as a children's game-song after the model of "musical chairs." There are several different tunes for it. My quotation of the tune transcribed from Fowke's informant reinterprets it freely in five-bar phrases. I needed three verses of lyrics, and Fowke's volume provides only one; she kindly gave me some other ideas from her notes, and I also consulted William Wells Newell's Games and Songs of American Children (New York, 1883, 1911) and, at her suggestion, B. A. Botkin's The American Play-Party Song (Lincoln, NE, 1937 and New York, 1963).

In Act 2 Scene 7 Simcoe's proclamation is sung "against" a tune almost as ubiquitous as "Yankee Doodle"—Anne's "Rule, Britannia." I had made adaptations of it in other contexts from versions found in two handwritten Canadian sources of the first half of the nineteenth century, the file partbook of Ira Doan and the fiddle collection of Allen Ash. This time I found it interesting to present its five distinctive phrases in a scrambled order. During our "rewrites," I asked Reaney to provide words to fit the refrain and was puzzled to receive from him a text for the refrain not of "Rule, Britannia," but of "The British Grenadiers": somehow he had confused the two. I greatly enjoyed his eventual solution, which furthers one of the opera's "running gags" in lampooning Simcoe's propensity for changing indigenous names to British ones:
Crowd: Grow, Toronto! Toronto rule the...
Simcoe (interrupting): Er, I've just changed the name to York.
Crowd: Grow, great York, with temperance and work!...

Later in that scene, a recollection of the taptoe ceremonies prompts a reprise of phrases from three or four of the tunes heard in Act 1 Scene 3. The short and epilogue-like final scene, Act 2 Scene 8, contains no further musical quotations.
Ragging in Hungary

by Edward A. Berlin

As the band played "Everybody's Doin' It Now," one of Irving Berlin's hits of 1911, at least a hundred teenagers in the first five or six rows, already standing and swaying to the music, joined in singing 'Doin' it, doin' it,..." This scene would have been astonishing at almost any ragtime festival in the U.S., but what I witnessed in utter amazement was occurring in Kecskemét, Hungary.

I have long been accustomed to seeing ragtime and early jazz audiences that are overwhelmingly on the grey side. Here, almost half of the six hundred to seven hundred seats were filled by those who had not yet reached their mid-twenties, and their enthusiasm for the music was unbridled. For a while, I was more focused on the audience than on the music.

This was at the fourth annual Unicum-Bohém Ragtime-Jazz Festival, held during the last week in March, 1995. The first part of the name, "Unicum," refers to the sponsoring organization, a corporation that produces the nation's favorite alcoholic beverage; the latter part refers to the host band, the Bohém Ragtime Jazzband.

The festival had much in common with similar events in the U.S. There were formal afternoon and evening concerts, and almost continuous jam sessions at other times, lasting (I'm told) until dawn. The festival had fewer musicians than U.S. events but the quality of music-making—early jazz as well as ragtime—was at a more consistent high level.

Among the featured groups, there was one from America, the seven piece Evergreen Classic Jazz Band (and its offshoot Trio). The European contingents were no less "American" in sound. From Amsterdam, there was a sizzling 1920s-styled ensemble calling itself Miss Lulu White's Red Hot Creole Jazz Band. The Hungarian bands included the Hot Jazz Band, the Molnár Dixieland Band, the Black & Blue Jazz Band, and the Bohém. The Bohém's leader, Tamas Ittzés, is so intent upon an American sound that he even speaks English with a broad American inflection, rather than the more commonly heard British. Only one group did not affect an American manner. This was the Hot Club Zagreb, which draws its inspiration from Django Reinhardt's legendary Quintet of the Hot Club of France.

The stand-out among the solo pianists was John Arpin, of Canada. Arpin dazzles audiences everywhere he plays, but I doubted that he would have the same effect on the youngsters present. Again I was wrong. They went wild over him and could not have been more demonstrative had he been a rock star.

Few pianists can measure up to Arpin, but others fit quite comfortably into the program. John Voulouri, of Athens, is a classically oriented pianist who strives to express what is written explicitly in the score. Tamas Ittzés has a more casual and improvisational approach.

Ittzés is a young man of exceptional musical and organizational abilities. We first met in the summer of 1990, when he was still a violin student at the Franz Liszt Music Academy in Budapest. He had come to the U.S. to travel around the country and meet ragtimers.

When he visited me, he first played recordings of his band. Mentioning that he also played "a little piano," he sat down at my Yamaha and rattled off a breathtaking rendition of James P. Johnson's "Carolina Shout." This is a young man to be reckoned with.

Watching him in action, one must be impressed. We see him leading his band from the piano, signaling to the clarinetist with a head gesture, to the drummer with a motion of the hand, and at the same time playing an elaborate piano accompaniment to his own singing (in English). It seems that whether on violin, piano, or with his band, he makes music as easily as he breathes.

As an organizer, he is equally impressive. A journalist from Budapest described Tamas to me as "one of the new breed of Hungarians." Many in the country, struggling under the transition to a new economic system, yearn for a return of the more paternalistic past.

But what Tamas accomplishes would not have been possible under the strictures of authoritarian Communism. He thrives on the challenges of capitalism. To finance the festival, he obtained funding from the Unicum liquor company. To "advertise" the product, he had performers, with obvious humor, imbibe on stage, and at one point revived a Unicum singing commercial from the 1930s, appropriately jazzed up.

To help finance my participation, Tamas obtained a grant from the Cultural Attaché of the U.S. Embassy. By the fourth day of the festival, he was already selling a mass-produced tape of highlights from the previous three days.

The festival began in Kecskemét, a town of great beauty and musical culture, and after four days went on the road, bringing the music to other parts of the country. A traveling festival is an interesting concept, but since my lecture duties did not have me accompanying the group, I cannot comment on how it was received in the countryside.

I was invited to help initiate a festival symposium, along with Géza Gabor Simon, a Hungarian jazz scholar, discographer, and CD producer. Simon's Book of Hungarian Jazz (Budapest, 1992; in English) is a fine overview that spans the pre-history to the present, including much on American performers who appeared in that country. His symposium presentation emphasized the early occurrences of ragtime in his Hungary.
Charles Wakefield Cadman and American Popular Song

by Michael Pisani

Enthusiasts of American music do not regularly envision Charles Wakefield Cadman (1881-1946) and Irving Berlin (1888-1989) moving within similar music circles. A 1927 Los Angeles Examiner photograph taken at the Irving Berlin Jubilee at Grauman's Chinese Theater, however, shows Berlin, Cadman, and jazz song writer Byron Gay huddled together under the caption, "Here are three kings of modern American music."

Though Cadman tirelessly strove to achieve an American musical identity through his operas and orchestral works, the fact remains that the measure of success he attained during his lifetime was principally as a song writer. Most of his 250 songs can be classified as "semiartistic," to use Nicholas Tawa's nomenclature, and fall stylistically between nineteenth century art song and early twentieth century popular song. Unlike the songs of Berlin, only a few were ever published by Tin Pan Alley publishers.

Sometime in the early 1930s Cadman told a reporter about one of the biggest financial mistakes he ever made. Following its composition in 1906, the romantic ballad "At Dawning" had not incited much enthusiasm among music publishers. After a few years he finally sold it outright to Oliver Ditson for $15. "Not long afterwards," Cadman said, "that song became a rage. It was sung, played, and recorded all over the world. John McCormack rendered it on concert platforms in almost every city and town in the States and in Europe. It has since sold over two million copies."

Two million copies of the sheet music may not seem like much compared to "After the Ball"'s estimated five million, but among non-Tin-Pan-Alley publications it ranks among the top-selling numbers of the day. I attempted to verify Cadman's figure from the publisher's sales records but Presser (who now owns Ditson) was unable to assist in this matter.

Cadman's financial success with this and other popular songs, however, is amply attested by documents and papers in the Cadman Collection. This collection resides at Pennsylvania State University virtually untouched since Harry Perison finished his life-and-works dissertation on Cadman in 1978. Perison died shortly after his work was completed, and aside from one article on Cadman's Indian operas for College Music Symposium (1982), the results of his research are not widely known. This dissertation is not only the sole comprehensive study of Cadman but also a documentation of an era and as such deserves to be published. I am indebted here to his painstaking and carefully detailed work. One other scholar
whose work proved invaluable isاريون Wu; her 1983 *Constance Eberhart: A Musical Career in the Age of Cadman* is a thoroughly documented work on the Cadman/Eberhart correspondence now in the New York Public Library.3

In order to assess Cadman's success in the area of popular song, one would ideally first determine for whom and for what circumstances he wrote. This is a delicate issue because, still in the first decade of this century—as Charles Hamm points out in reference to the 1890s—"the line between classical and popular music was not yet drawn as distinctly as it would be several decades later."4 Clearly, Cadman's songs run parallel to those of, say, Carrie Jacobs Bond, and were equally at home on the operatic recital program and in the more casual parlor. Yet within a few years, the parlor song was entirely eclipsed by new sounds emanating from Tin Pan Alley. As for the art song, most performers after about 1930 seemed to lose interest in American art music of this type written before the late 1920s. It is true that music of this earlier period has recently enjoyed more performances and greater appreciation. Yet slow to recede are deeply ingrained aesthetic prejudices against cross-over composers—such as, for example, Amy Beach or Ethelbert Nevin—who came out of the so-called "elite late-19th-century parlor song tradition."

Although Cadman was later to gravitate toward elite organizations—such as that maintained by Marian MacDowell—for sources of funding, he had had anything but an elite background. His father, an unregenerable alcoholic, earned a meager income at the Johnstown (Pennsylvania) steel mills. His mother was the daughter of a Methodist minister. When his father became incapacitated, the family moved to a Pittsburgh suburb and 13-year-old Charles went to work in the Carnegie steel mills to support his parents. His attraction to music was apparently innate and with his mother's support he gradually saved up enough money to buy a piano. As a teenager he was profoundly affected by Reginald DeKoven's *Robin Hood* and his writings at the time shows his youthful ambition to become the next great American operetta composer. He was not merely an idealist, however. When the new Carnegie Library opened in Homestead, Cadman was motivated to compose a "Carnegie Library March." With a $50 loan from a friend, Cadman was able to print 500 copies of his march. The director of the Homestead Brass Band, whose group was to march in the library's dedication parade, saw the music, liked it, and played it at the occasion. After this event, the industrious Cadman went from door to door in his community, calling on the Allegheny county housewives and selling piano arrangements of the march for 25 cents. "The prospects were not particularly promising," he wrote. "Most of the male population of that section were employed by the steel mills and apparently those families were poor prospective music purchasers."5 Purportedly from the sale of several thousands of copies over two years, the young Charlie had made a profit sufficient to quit his job, take piano and organ lessons and begin composing in earnest. With DeKoven as his model, he tried writing operettas, but no one was interested, least of all the New York agents he hoped to impress.

Meeting Nelle Eberhart was a major creative breakthrough. They began writing songs but eventually moved on to larger works—operas and song cycles for vocal quartet and piano. Ironically "At Dawning" was one of their earliest collaborative efforts and began when Cadman took an interest in the Nebraskan-born Eberhart's poetry; Eberhart herself demurely maintaining that her love poem "At Dawning" was too intimate and inappropriate for a musical setting. Eberhart's lasting effect on Cadman during their collaboration shaped a life-long opposition to what he perceived as a staunchly masculine concert world in the hands of male-dominated boards of directors. He repeatedly directed his efforts toward alternative performing options such as women's clubs and lecture circuits.

In the beginning, however, Cadman saw publication as the road to success. His early letters to a friend, the Pittsburgh
songwriter Adolph Foerster, portray a continued youthful flair for self-promotion without the slightest thought given to the possibility of failure as a composer or in his ultimate conquest of the publishers. In a letter of 1907 he discusses royalties for songs paid to him, having received eight cents on a copy for a group of four Indian songs.

My "As in a Rose Jar" sold well last year by the same Co. [White-Smith] and they were very honest... I got $20.92 for the first edition, more royalty from one piece at one settlement than anything for a long time. Royalty has usually been a farce with me, and actually Maxwell Music Co. sent me a check for 48 cents as payment in royalty from a song entitled "Tomorrow." The title is certainly a propos, don't you think?  

Although royalties in themselves eventually mattered less to him, Cadman's measuring-stick was the continued publication of his works. He was convinced, as evidenced by the countless times he spoke of it in later newspaper interviews, that "At Dawning" had succeeded because the Irish tenor John McCormack popularized it. To some extent this was correct. By 1924, nine years after the McCormack recording and prior to the subsequent flood of other recordings, Ditson had already sold a million copies of their $15 investment.

Some time later, Ditson finally gave Cadman and Eberhart a ten-percent royalty contract. In a 1942 interview Cadman claimed responsibility for initiating this arrangement, proposing to Ditson that he would attempt to interest certain big-name recording artists in the song in exchange for the contract. Other sources indicate that McCormack discovered the song independently; ASCAP records, according to Perison, indicate that McCormack happened upon the song in Ditson's office. Though the royalty contract may not have been instituted on Cadman's original version for voice and piano until 1933, royalties on the numerous arrangements and recordings began to flow in as early as 1912. Subsequent recordings were made by, among others, Ernestine Schumann-Heink, Richard Tauber, Nelson Eddy, Paul Robeson, and Rise Stevens; even Fritz Kreisler recorded his own version. The music remained a Ditson best-seller for three decades.

Cadman and Eberhart wrote other songs between 1906 and 1911, hoping to make some financial gain from the market interest in parlor songs, while collaborating on the first of their several "Indian" operas. When in 1909 Cadman approached the American operatic soprano Lillian Nordica with his "Four Indian Songs," she took an immediate liking to the first of these, "From the Land of the Sky-Blue Water," and sang it as an encore in a concert the following week in Cleveland. Thus began Cadman's recognition outside Pittsburgh circles. "Sky Blue Water" later became such a popular request-item that Nordica recorded it the following year for Columbia. As a result of Nordica's success with this and other songs, several major singers in the concert field, such as David Bisham, Alma Gluck, Jeaneen Jomelli, and Alice Nielsen, began to program Cadman's songs.

Like "Sky-Blue Water" (and many other Cadman songs) "At Dawning" consists of a refrain with no verse. The pleasing and memorable sixteen-bar tune is pressed into service for a musically identical second stanza, and the song finishes without the balance of a contrasting melody or key.

This sameness was apparently no deterrent for those who enjoyed performing the song. Mary Garden, who recorded it in 1926, made no attempt to disguise the repetitiveness of the double refrain and sang the second identical to the first—thick portamento between the second and third phrase and all. In fact Miss Garden's full-throated and rather dramatic performance is even more compelling than McCormack's sweeter high-tenor version. She seems almost to turn it into a torch song.

Within a few years Cadman's various publishers requested more songs of him and together with Eberhart he turned out between ten and twenty a year for the next fifteen years, though none ever drew the royalties of the two early songs. The sale and popularity of "At Dawning" alone, as one contemporary writer wrote, "made possible [Cadman's] attractive little cabin in Estes Park, Colorado, where a number of his compositions have taken form." These compositions included vocal music of all kinds, especially operettas, which in their own way proved lucrative in the 1920s and 1930s high school operetta market. In a sense Cadman thereby achieved some small measure of his boyhood ambitions.

All his life Cadman attracted people who faithfully supported him and who assiduously promoted the image of his success. Jeanne Redman, interviewing for The Pacific Coast Musician in 1917, wrote in her article that she had seen Ditson's check for royalties on "At Dawning" for the last half-year and "I can assure you that it was sufficient to buy more than one Los Angeles bungalow." During the 1920s Cadman seemed proud of the fact that sales of "At Dawning" and other songs allowed him the financial freedom to pursue unwaveringly his 'career of choice, that of opera and symphonic composer.

Yet he eventually came to resent the popularity of these few songs. In a letter written only six months before his death he complained of the "disgrace and shame" that "one of the U.S. pioneer composers" (he paraphrases a critic's designation "composer of pioneer American opera") had never been able to get a single orchestra work into the rental catalogs, "just that damned corny moss eaten [sic] 'At Dawning' or 'Sky-Blue Water.'" He particularly deplored the success of "Dawning" mostly through arrangements, beginning with Eleanor Woodland's version for orchestra in 1906 and including Victor Herbert's in the late teens (which Herbert recorded as did later Arthur Fiedler and the Boston Pops). In addition Ditson sold arrangements for organ solo, piano solo, string quartet, harp solo, women's chorus, soprano and tenor duet, mandolin orchestra, and a version for symphonic band by the film composer Lucien Cailliet as late as 1952. Cadman heard Frank Black's fox trot arrangement in 1925 at a fundraising event played by the Columbia radio orchestra, apparently not before giving his "willing consent." Black's dance arrangement, published by Forster of Chicago, may have reached an even wider audience than the versions listed above through Black's weekly Philadelphia radio broadcast.
Despite the wide and varied circulation of his songs, Cadman artistically outgrew his early creations, and the continued popularity of his "At Dawning" proved a disturbing reminder of this fact. In addition, its adaptability illuminated other inescapable shortcomings he could not overcome. Cadman's serious works failed to sustain the attention of the American music public. They were inaccurately perceived as entirely a product of the Indianist movement, from which after the mid-1920s younger composers and musicians quickly distanced themselves. Nor could the highly creative and thoroughly "home-grown" Cadman, whose musical technique was essentially that of a self-taught amateur, keep up with the high-powered sophistication of the 1930s generation of European-trained composers. For the 1970 dedication of the Cadman manuscripts at Penn State University library, William Grant Still wrote:

There are two things Charlie and I had in common, which formed a bond between us. One was our desire to write music, rather than sound. The other was our desire to be Americans, rather than followers of some foreign cult. We thought as Americans; we wrote as Americans... It was at once a blessing and a tragedy that Charlie wrote such beautiful songs, for he became so famous in that field that it was difficult for people to think of him as a composer of large-scale, serious compositions.14

The popular features of Cadman's songs—their tender, straightforward lyrics and charming but over-sentimental settings—were by the 1920s synonymous with the pre-World War I parlor song. "At Dawning" typified operatic affectation and heart-on-sleeve emotion that had long been parodied on the vaudeville stages. It also embodied all the "niceness" that the rebellious Charles Ives hated. According to Victoria Villamil, Ives' satirical song "On the Counter" is supposed to be a parody of Cadman, even though the phrase in Ives' text "always ending in I love you" rhymes with "tunes we heard in '92" which, if true, would have been fourteen years before Cadman's song.15

In some cases, the sentimentality of the song was carried to an extreme. At the opening of the Grauman picture theater in Los Angeles, operatic singer Lawrence Tibbett was hired to provide live entertainment while the film reels were rewound. The theater had installed a hydraulic pit and Tibbett recounts how (for fifteen weeks for $50) he rose accompanied by an orchestra out of the celling singing "At Dawning." "I believe I was supposed to be the sun," he recalled. "At any rate, in the darkened theater the house lights crept up in rainbow colors until they blazed like the Aurora borealis...larks sang and roosters crowed and it was something swell."16

While Cadman may have resented his image as a song composer, he admired the new generation of American songwriters, above all Irving Berlin. He wrote with boyish excitement about actually meeting Berlin and posing with him for a press photo.17 Forever a kid at heart, Cadman never tired of promoting American music nor lost the entrepreneurial optimism he had exhibited in Pittsburgh as a teenage music lover.

NOTES

2From an unspecified, undated newspaper clipping: "Mistake Cost Him Riches" (Cadman collection, Pennsylvania State University, Scrapbook H, p. 7).
5Harry D. Perison, Charles Wakefield Cadman: His Life and Works (Ph.D. Diss., Eastman School of Music, University of Rochester, 1978), 23.
7Ibid., 43.
8For a more complete list, see American Music Recordings: A Discography of 20th-Century U.S. Composers: A Project of the Institute for Studies in American Music for the Koussevitzky Music Foundation, Inc., Carol J. Oja, editor (Brooklyn: The Institute, 1982), 43.
11A complete list was prepared by William A. Fischer, Vice President and Publications Manager of Ditson, in Boston, May 12, 1933, a copy of which exists in the Cadman Collection.
12Quoted from Wu, Constance Eberhart, 84, who cites Commerce Comments, publication of the National Bank of Commerce (May 1926).
13Cadman's surprisingly catholic views of 1920s instrumental jazz were far from snobbish, and, as his early projects with Paul Whiteman show, he saw the possibilities for using jazz in classical styles. These views are most concisely expressed in his 1925 address "Some Problems of American Music" which he delivered at Denver upon receiving the second of his two honorary doctorates. His address was later published in The Music World, Vol 1, nos. 1 and 2 (June and July 1930). He observes that the rhythms and effects of jazz "somehow reflect the restless energy and spirit of the day, a restlessness that has become most potent since the World War."
17From the diaries of John A. Sherman, a personal friend of Cadman (Feb. 5, 1928). Excerpts in the Cadman collection.
The President’s Own
UNITED STATES
MARINE BAND
Playing America’s Music Since 1798

The United States Marine Band, conducted by Col. John R. Bourgeois, will play a concert especially for those attending the twenty-second Annual Conference in Washington, DC. The concert, featuring the music of American composers, is scheduled for Friday afternoon, March 22, at Howard University.

For nearly two centuries, the United States Marine Band has been part of those events which have shaped our national heritage. Called "the most venerable of all service bands" by RCA Victor, the Marine Band’s omnipresent role in events of national importance has made it part of the fabric of American life.

On New Year’s Day, 1801, the Marine Band was invited by President John Adams to make its White House debut in the still unfinished Executive Mansion. In March of that year, the band performed for the inauguration of Thomas Jefferson and has performed for every Presidential inauguration since that time.

Adams gave the band its charter, but Jefferson gave the band its identity. Jefferson took great interest in the Marine Band and is credited with giving the Marine Band the title "The President’s Own."

Since its founding in 1798, the Marine Band’s primary mission has been to provide music for the President of the United States and the Commandant of the Marine Corps. Whether performing for South Lawn arrival ceremonies, State dinners, receptions, or accompanying famous entertainers, Marine Band musicians appear at the White House more than two hundred times annually.

The band’s yearly performance schedule runs the gamut of musical styles and idioms. Chamber music concerts showcase individuals as soloists, small ensemble performers, and conductors. Spring band concerts provide a venue for demanding repertory. Summer band concerts continue a tradition of outdoor performance which is at the heart of the band’s heritage. National tours and international trips bring the Marine Band’s music to the heartland of America and to foreign shores.

There are no degree requirements to become a member of the band, but most current members hold degrees in music, often holding advanced degrees. More than ninety percent are career professionals who serve with the band for twenty years or more.

Colonel John R. Bourgeois is the 25th Director of the Marine Band. A native of Louisiana, Bourgeois graduated from Loyola University, joined the Marine Corps in 1956, and entered the Marine Band as a French hornist in 1958. Named Director of the Marine Band in 1979, Colonel Bourgeois was promoted to his present rank in June 1983, establishing him as the first musician in the Marine Corps to serve in every rank from Private to Colonel. He is past-president of the American Bandmasters Association, First Vice-President of the National Band Association, and the American Vice-President of the International Military Music Society.
Annual Conference

continued from page 1

The conference will take place in the Fairview Park Marriott in Falls Church, Virginia. This is a new facility in the heart of northern Virginia located near the capital beltway (route 495) and route 50. The hotel has easy access to the metrorail system and to downtown Washington, DC. The hotel is only twenty minutes from both Washington National (This airport has a metro stop.) and Dulles International Airports. The Fairview is surrounded by parklands with walking/jogging trails, golf links, and tennis and racquetball courts. The hotel facilities include a health club with Universal exercise equipment, indoor/outdoor pool, whirlpool, and saunas. The food court which is connected to the hotel provides an assortment of foods to ease your hunger, and the hotel’s J.W.’s Restaurant serves a wide array of American favorites for breakfast, lunch, and dinner. The Fairview also houses two lounges, the Club Lounge and Tickets Bar and Grill, that are ideal for small group meetings or visiting with a colleague.

Friendly Travel in Alexandria, Virginia, will be the official travel agent for the conference. We have arranged for discount airfare for your travel to the meeting. Their toll free number is 1-800-526-6608. Ask for Dorothy.

The Washington, DC, area is a ready made vacation location. If you wish to bring your spouse and family there are many activities available to them. Washington, DC, offers to visitors the U.S. Capitol, the White House, the National Zoo, the Supreme Court, the Library of Congress, National Archives, Union Station, City Post Office, National Postal Museum, Frederick Douglass Museum, the Marine Barracks, and the eleven buildings of the Smithsonian to name just a few. Several new museums, such as the Holocaust Memorial Museum and the Museum of African Art, have opened in recent years. The Library of Congress has reopened its main reading room in the Jefferson building after extensive renovations. There are also many local fairs and festivals in March as well as shopping at the many malls in the area. With the plethora of sights to see in the Washington, DC, Maryland, and Virginia area it is recommended that you buy a guide book in order to take full advantage of your time in the nation’s capital. Let’s Go, The Budget Guide to Washington, D.C. is one of the best available.

Conference attendees may also be interested in the many libraries and research facilities in the area. They include the Columbia Historical Society, the Folger Shakespeare Library, the Library of Congress, and the libraries of the area colleges, universities, and historical societies.

Wayne Shirley, the conference program committee chairperson, and his committee are deep in the process of selecting the presenters and performers who will fill the expanded three and four sessions conference schedule. Wayne reports that this year’s papers and performances will be spectacular. If you have questions about the conference please contact the local arrangements chair Dianna Eiland at 6810 Kenyon Dr., Alexandria, VA 22307.

We would like to invite all Sonneck members to attend the 1996 conference in Washington, DC. This looks to be the Society’s most exciting conference to date. And who would miss a trip to the nation’s capital? So please join us for an exciting and rewarding conference. We look forward to seeing you in Washington, DC, in March of 1996.

Dianna Eiland, Local Arrangements Chair

Public Relations Committee Report

The Public Relations Committee met at the Madison meeting to discuss ideas for further outreach. Members of the committee are working with other professional organizations to which they belong in order to try to establish some liaison relationships.

If any members would like to suggest an organization which the Sonneck Society should contact or would like to join the Committee, please contact William Everett, Department of Music, Washburn University, Topeka, Kansas 66621; e-mail zzever@acc.wuacc.edu.

William Everett

American Music in American Schools Interest Group

At the annual meeting in 1996, the American Music in American Schools Interest Group will host guest speaker Catherine Sentman Anderson. Ms. Anderson received a doctorate in vocal performance from Peabody Conservatory, is deeply interested in teaching, and has researched the subject of American music for NASM. With an eye to concerns which have been voiced by American composers and their advocates for over a century, this session will consider how these issues are with us still and how they may impact the future of not just American music but the study of music in America.

Larry Worster
SONNECK LISTSERV INFORMATION

**Please save this information about our LISTSERV.**

To use the mailing list effectively, you should understand the difference between "commands" and "messages": COMMANDS go to the computer, which then automatically implements them. MESSAGES go to all other subscribers, automatically.

Send COMMANDS to: LISTSERV@UA1VM.UA.EDU
Send MESSAGES to: SONNECK@UA1VM.UA.EDU

Use COMMANDS to ADD or REMOVE your name from the list, temporarily HOLD or RESTORE mail, or to otherwise manage your subscription to the mailing list. To tell the computer to take the following ACTIONS, send a COMMAND (samples below) to:
LISTSERV@UA1VM.UA.EDU

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<th>ACTION</th>
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<td>SIGNOFF SONNECK</td>
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<td>RESTORE mail</td>
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There are a number of other things you can do to customize your particular subscription. For example, you can set acknowledgment of your own messages ON or OFF, conceal your name from others, request daily digests or indexes of all messages sent, instead of as they are posted. This feature is important if you are charged by the message by your e-mail system. You can also get a list of all other subscribers (except those who are concealed), scan for a particular name or address, or request other information about the mailing list. This is done by sending COMMANDS. To receive a detailed instruction sheet on all COMMANDS, send a message to:
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Message should say: INFO REFCARD

It is important to remember that if you wish to respond to a message privately (i.e. not to all other subscribers), you should use FORWARD on your own e-mail system. If you use ANSWER or RESPOND, your message will go to all other subscribers.

Bob Keller, chair, American Music Network
Cheryl Taranto, listowner, Sonneck LISTSERV

THE SONNECK SOCIETY
ELECTRONIC ADDRESS BOOK

Sonneck Society Office: sonneck@tmn.com
American Music Network:
gopher tmn.com
(Selections in sequence:)
Arts Wire (#5)
Every Arts Wire Gopher (#5)
American Music Network (#3)

Sonneck Society Mailing List:
COMMANDS: listserv@ua1vm.ua.edu
MESSAGES: sonneck@ua1vm.ua.edu

Sonneck Society Mailing List Commands:
SEND TO: listserv@ua1vm.ua.edu
ADD name: subscribe sonneck <first name> <last name>
REMOVE name: signoff sonneck
HOLD mail: set nomail
RESTORE mail: set mail

The Sonneck Society welcomes the following new members:

Almeda Berkey, Omaha, NE
William P. Boger, New York, NY
Theo Cateforis, Stony Brook, NY
William Copper, Wilmington, DE
Bonnie Jo Dopp, Takoma Park, MD
Jonathan Elkus, Albany, CA
Charles S. Freeman, Tallahassee, FL
Marjorie Hassen, Havertown, PA
Carol A. Hess, Bowling Green, OH
Andrea Kaly, London, Ontario
The Moravian Music Foundation, Winston-Salem, NC
Philip Tacka, Washington, DC
Jonathan Wiener, New York, NY
Hon-Lun Yang, Kansas City, MO

SILENT AUCTION

The Silent Auction will be held again this year at the Annual Conference in Washington, DC. Remember to clean out your bookshelves and offices and also to gather items as you travel or visit other book sales. Please donate items for the Silent Auction. Let's make next year another record-breaker!
THANKS, MARK McKNIGHT, FOR ALL THE HARD WORK

Record Review Editor, Mark McKnight, will end his tenure as editor with this issue of the Bulletin. Mark has edited the Record Reviews since the Fall 1993 issue.

Mark, who is Music Librarian at the University of North Texas, has recently been elected a Director on the Board of the Music Library Association. During his two-year term on the Board, Mark will serve as Assistant Fiscal Officer.

Mark has done an exemplary job as editor and will be greatly missed as a member of the Bulletin staff. Mark, I look forward to seeing you at Society conferences and to continuing to work together with you to achieve the goals of the Sonneck Society.

the editor

REMINDERS

DEADLINES FOR BULLETIN

Fall September 15
Spring January 15
Summer May 15

November 6-12, 1995 American Music Week

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 order is treated as a contribution to the Sonneck Society.

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Dissertation Award 1994: DAVID HILDEBRAND
Honors and Awards: ANN SEARS
Lowens Award: FRED CRANE, book;
ROBERT WALSER, article
Membership: HOMER RUDOLF
Minority Issues: SCOTT DEVEAUX
National Conferences: PAMELA FOX
Nominating: CATHERINE SMITH
Public Relations: WILLIAM EVERETT
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Non-Book Publications: WAYNE SCHNEIDER
Silent Auction: ELAINE BRADSHAW
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TAMMY KERNODLE (student chair)

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In the News

WILLIAM EVERETT will participate in a newly established faculty exchange program between Washburn University (Topeka, Kansas) and the University of Zagreb. Everett will lecture on American music and the American musical theater at the Academy of Music of the University of Zagreb in May of 1996.

EDWARD BERLIN was interviewed on NPR's Performance Today for a Scott Joplin program aired on November 24, 1994. On February 27, 1995, he gave a talk on Joplin's stage works at Lincoln Center with illustrations presented by singers and dancers of the After Dinner Opera Company. The last week in March, with financial support from the U.S. Embassy in Hungary, he gave four lectures on ragtime in Keckskemét at the Unicum-Bohém Ragtime-Jazz Festival and the Kodaly School, and in Budapest at the Franz Liszt Academy and the Budapest Cultural Center. In conjunction with the festival and the lectures, he spoke and performed on Hungarian radio and television.

RALPH LOCKE has published two articles on women patrons of music in the Fall 1994 issues of repercussions ("Women in American Musical Life: Facts and Questions about Patronage") and Musical Quarterly ("Paradoxes of the Woman Music Patron in America"). The latter also serves as springboard for Leon Botstein's editorial on American patrons in that same issue. In the Summer 1994 issue of Nineteenth-Century Music Locke offers a small but important correction to his Fall 1993 article in that journal ("Music Lovers, Patrons, and the 'Sacralization' of Culture in America").


Among the award-winning books published recently with support from the National Endowment for the Humanities are two by Sonneck members. Opera in America: A Cultural History by JOHN DIZIKES (New Haven: Yale University Press, 1993) won the Commonwealth Club of California, Gold Medal for nonfiction, 1994, and the National Book Critics Circle Award, 1993, for criticism.


TIM BROOKS was re-elected for a two-year term as a judge on the Blue Ribbon Awards Committee of the Association for Recorded Sound Collections.

KATHERINE PRESTON received a fellowship from the American Council of Learned Societies. Fifty-seven awards for postdoctoral research in the humanities and related social sciences were made from the 586 applicants in a national competition. Kitty's research project is Against the Grain: Prima Donna/Impresarios of English-Language Opera Companies in Late Nineteenth-Century America.

KAREL HUSÁ will spend the fall in his native Czech Republic. He will travel to Brno, Pardubice, and Prague, where he will conduct performances of his works and give lectures and seminars. The present visit to the Czech Republic shows again the eagerness of Husa's native country to assimilate his music after the enforced forty-year estrangement that ended with the demise of Communism.

DAVID HILDEBRAND and wife, Ginger, continue their performances of Music of Early America with numerous concerts scheduled throughout the remainder of the year in Virginia and Maryland. Call the Hildebrand's at 410-544-6149 for upcoming performances, bookings, or CD/cassette orders.

SYLVIA GLICKMAN received the 1995 Annual Award for Distinguished Service Support of Concert Music Composed by Women, presented by the New York Women Composers, Inc.

JAMES FARRINGTON, Indexer for the Bulletin, was recently elected to the Board of the Association for Recorded Sound Collections. James will serve as Member-at-Large for a term of two years.

CHARLES P. CONRAD, Music Director of the Indianapolis Symphonic Band, was named the recipient of the 1994-1995 Distinguished Dissertation Award by the Alumni Association of Ball State University. Conrad's dissertation was chosen for the award by a committee appointed by the Dean of the Graduate School. He received the award in a ceremony on the Ball State campus on May 5. Conrad, who received his doctorate in Conducting in July 1994, wrote a biography of and analysis of music by Fred Jewell (1875-1936), a composer of circus and concert band music from Worthington, Indiana. Conrad's dissertation advisor was Sonneck member LINDA POHLY.
COMMUNICATIONS

LETTER FROM CANADA

Carl Morey
University of Toronto

I have taken the liberty of not writing the Letter myself this time. I set out to write on various aspects of internet connections in Canada that I thought might be useful to Sonneck members, but it is something on which I am a bit shaky myself and so had to seek the advice of one of my graduate students. As I think many of us have discovered recently, our students are much more likely to know about these things than are their professors, and since Andrew Zinck was my authoritative source, I asked him if he would like to write the Letter himself. Mr. Zinck is one of my doctoral students and is close to finishing a splendid dissertation on the operas of Harry Somers. I think his Letter will be of some interest to Sonneck members.

Carl Morey

These days it is nearly impossible to avoid the ever-increasing chorus of voices touting the wonders of that complex entity known as the Internet. Its incredible growth over the past few years has made vast amounts of information available to music researchers. However, despite the international aspect of Internet resources, the vastness of the terrain and the complexity of the material spread over it make it easy to miss things that might be of relevance and interest to a particular field. The lines in cyberspace that connect Canadian-US musical studies have been established and are growing, but many of us are still in the process of discovering where they are and how best to use them. Some readers will undoubtedly be familiar with many of the new information sources, especially those originating in the United States, but for others, let me tell you a few things that are going on in the Canadian corner of cyberspace.

The University of Calgary is host to CultureNet, which describes itself as "an electronic information clearinghouse and publications service for cultural information." Its address, or in net parlance, URL (Uniform Resource Locator) is http://www.lua.ucalgary.ca/cnet/. The listings on Culturenet touch on virtually all aspects of arts and culture in Canada and include introductory notes on many organizations as well as access to their individual sites. In some cases the information is slight, or the kinds of information are primarily promotional, although one can find out what some opera companies are performing this season or what artists are on a management's roster. A number of items are musical, and a few of them might be of particular interest to Sonneck members. It is worth browsing through the list and its many divergent side-roads. Some of the items that I found on Culturenet and elsewhere bear special mention.

The Canadian Music Centre is a deposit library for the works of virtually every Canadian composer of note. The scores circulate for study and performance and are available from the main library in Toronto, from the Centre in Montréal, and from other offices in Vancouver, Calgary, and Sackville, New Brunswick. The Centre maintains a World-Wide Web page at http://www.ffa.ucalgary.ca/cmc/, and this in turn provides access to the Centre's vast library of Canadian music.

Another source of music itself can be found through the John Adaskin Project of the Canadian Music Centre. This project has developed repertory by Canadian composers that is suitable for use in schools. Several catalogues exist in print form, but a new gopher site on the internet now provides electronic access to an introduction to the project and catalogues of repertory for band, strings, brass, and jazz. The URL for Adaskin Online is gopher://epas.utoronto.ca/Academic_disciplines_in_the_humanities/Music/.

Quite a different resource is the Music Education Resource Base, which is "a bibliographic database of more than twenty-seven thousand resources in music and music education from twenty-seven Canadian and international journals and other sources covering the period 1956 through the present." It is directed by Dale McIntosh at the University of Victoria and can be searched at http://www.ffa.ucalgary.ca/merb/.

McGill University in Montréal has embarked on an ambitious project called the Music Library of the Future (MLF), which is investigating new browsing
and retrieval tools for music and audio information on the internet. One aspect of the MLF is devoted to profiles of Canadian composers, with biographical information, lists of works, and some analytical discussion. Using the multimedia capabilities of the World-Wide Web, one can view a number of musical scores on the screen and even listen to digital audio excerpts of music, and interviews with the composers. At this moment, eight composers are included in the project, which can be found at http://lecaine.music.mcgill.ca/MLF_Project/MLF_Composer_Database/Html/Composer_Index.html.

Finally, I want to mention a resource probably already known to Sonneck librarians but perhaps not known to others. The Canadian Music Library Association/Association canadienne des bibliothèques musicales operates a discussion list called CANMUSL. Not surprisingly, much of the material that appears is in the nature of queries and information related to library and archival work, but the intention is much broader and there are many subscribers who are not librarians. It is a useful clearinghouse and distribution centre for many items of interest to the musical community, and it provides contact among a wide range of subscribers in both our countries. To subscribe, send an e-mail message to: listserv@listserv.ucalgary.ca, with the command "subscribe canmus-l <your first and last names>.

There is a multitude of information listings for various organizations, performance groups, and special interest groups, including, for example, a Usenet newsgroup for pop/rock subjects (alt.music.canada). Clearly, the possibilities are in place for a remarkable exchange of ideas, an exchange that could have rich possibilities for Canadian/American musical studies. Stay tuned.

Andrew Zinck
Faculty of Music
University of Toronto

This publication is available in microform from University Microfilms International.

Call toll-free 800-521-3044. In Michigan, Alaska and Hawaii call collect 313-761-4700. Or mail inquiry to: University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

A SPECIAL RESPONSIBILITY

by John L. Hildreth
Librarian, Recorded Sound and Image, Circulating Collection N.Y. Public Library for the Performing Arts at Lincoln Center

On July 15, Jay Hildreth retired from the New York Public Library after forty-two years of service. Jay started out in the orchestra collection at the old Music Library on East 58th Street. For the last thirty years he was the head of the Circulating Recorded Sound Collection at The New York Public Library for the Performing Arts in Lincoln Center.

Many librarians, both within and beyond the NYPL system came into contact with Jay through the years. Shortly before he retired, Jay gave me this little piece he'd written. It speaks to so many threads of our profession and is also a vignette of one of the greatest people (and music librarians) I have ever had the pleasure to know—Catharine K. Miller. It is my pleasure to share it with you.

Joseph Boonin

"Oh, don't be such a super-patriot," I challenged her.

"It has nothing to do with patriotism in the 4th of July sense," she responded. She was my boss, Catharine Miller, member of the Executive Board of the Music Library of the NY Public Library at 58th Street.

"Now, what do you mean?" I cut in. "It has to be chauvinistic if we purchase more of the works of American composers than we do those of other countries. And don't tell me that we're not doing it to please the mayor, the governor, the president, the DAR or others of their ilk."

"It's our culture," she replied. "We mustn't let it die."

"It's half dead already," I interjected scornfully.

"On the contrary," she went on, "but it's in hard straits. Other countries encourage their composers with subsidies, state-sponsored publication and recordings and the like. We are among the very few that offer no specific support to our composers." (This was in the mid-1950s and it was true then, as it's likely to be true again the way things are moving politically.) "Our composers have to make their livings at a different job and write their music in their spare
time. Libraries in this country have the opportunity—and the special responsibility—to make our composers’ music as available to the public as is possible. That way the public has a chance to become familiar with works they would likely hear only once. Then, if they want to hear more, they can knowledgeably demand more, thus popularizing works that would otherwise languish in the archives of the performing groups and the vaults of the Library of Congress.

"Ever since Dorothy Lawton opened this collection in the 1920s it has been helping develop interest in those works that have appealed to our listeners and borrowers. And, as you know, our WPA project included copying (and making available to orchestras that give free performances) many sets of parts of works by American composers."

"There is precious little else that can be done to support their work. If they achieve enough success to get a work published and/or recorded, it should be made available in libraries across the country—so there will be a chance for people to learn to love it. That will not happen with just one performance, even if that one is by the NY Philharmonic, the Boston Symphony, or the Philadelphia Orchestra. Nothing will take the place of its being available, without charge, to the general public."

"If our composers are not listened to and their compositions don’t become loved, our musical culture will wither on the vine. The composers will get out of touch with their audiences, and the performing groups will play more and more music from the distant past, instead of dealing with a lively, current scene."

This conversation took place over a three year training period. I have tried to follow its thought during the thirty years I have served as Record Librarian at this library at Lincoln Center. I seldom find librarians who will disagree with Mrs. Miller’s views, when I express them. I rarely find anyone who expresses the need to fulfill this special responsibility, and fewer who actively work at doing so. I challenge you librarians to take it on.

I tell you we have had a big time here on Washington’s birthday; such a celebration I never saw before. We cleaned up our guns and at night took the guns and limbers up to the lower end of Canal Street, near the levy of the river. We put our guns in place with eight other batteries with three batteries in a line and three lines pointing towards the river.

This morning we were ordered to put on our best clothes and after we formed in line we marched up about nine o’clock. We found they had built a large stage in the rear of the batteries and had strung wires to every gun. We learned the guns were to be fired electrically and were to be fired so as to keep time with the band.

At about ten o’clock six bands came together as one band and after about two or three slavos, the band played a tune. Then the orders came to load with blank cartridges and to reload each time each piece was fired. The band struck up another tune and about ten shots were fired [by our battery], but they did not keep time with the band. Before they finished, the band played the Star Spangled Banner, Hail Columbia and Yankee Doodle and kept time with the bass drum.

After they got through we found there was hardly a window without two or three panes broken out but I believe no one was hurt. We were in the middle of the three lines and the twelve-pound Napoleon howitzers in our rear would fairly lift us off our feet. One could no more tell when his own piece was going off than the man in the moon unless you were looking at the muzzle, because there was such a racket.

I never saw guns used for a bass drum before; when it was over we took our guns home and went up town to see people vote in the election for governor.

Though perhaps not the first instance of artillery being coordinated with music, this is the first mention I have noted of the wedding of the two. I had believed that Tchaikovsky’s 1812 Overture, composed in 1880, sixteen years later, marked the initial such coordination—granted at a rather more sophisticated level. It would be interesting to know if there were earlier such combinations of guns and music; if so, I would be pleased to learn of them.

The letter is one of eighty-nine written by Platt to his parents during the period from November 11, 1862, to July 16, 1865. Born in 1847, Platt enlisted in the 2nd Connecticut Light Battery of the Union Army on August 12, 1862, three months prior to his fifteenth birthday, and was discharged on August 10, 1865. He saw service with the Army of the Potomac and was wounded at Gettysburg. In January 1864, his unit was sent by boat from Fortress Monroe, Virginia, to the Army of the West and stationed at New Orleans until the attack on Mobile, Alabama, in April, 1865.

BY ROCKETS RED BLARE
by Hubert P. Henderson
Professor Emeritus of Music
University of Kentucky
A letter written in New Orleans by Eldridge B. Platt, my grandfather, to his parents in New Haven on February 28, 1864, describes a grand review in celebration of Washington’s birthday. He was in the 2nd Connecticut Light Artillery Battery. The following is an excerpt from that letter:
THE BULLETIN BOARD

EVENTS IN AMERICAN MUSIC

Gordon Myers. Gordon Myers, composer, singer, and longtime member of the Sonneck Society, is the composer of God's Trombones, the latest recording from Gloriae Dei Cantores. Based on a poem of seven sermons in verse by James Weldon Johnson, this dramatic oratorio was released in time for Black History Month in February. Paraclete Press, the distributor of the CD, is also publishing a full score, choral and brass parts this fall. (Contact Paraclete Press, Box 1568, Orleans, MA 02653; phone 1-800-451-5006.)

Myers himself sang the part of the Preacher. "I must express my gratitude, admiration and astonishment that a 75 year-old baritone could record his own composition with such splendor of voice and interpretive conviction. It is a feat quite unparalleled in my experience," wrote Craig Timberlake, producer of the CD.

Harry Partch. While Harry Partch (1901-1974) is generally regarded as one of the most important and influential American artists and musical thinkers of this century, recordings and publications of his music have remained elusive. But now Partch's archives—annotated by Philip Blackburn of Minnesota—are being released in a three-part series on MCF's innova label.

The series, entitled Enclosures after Partch's last projected composition, reveals the composer's personality, prose, and unusual music by letting the composer speak for himself. Partch is presented in this publication in an Urtext anthology that reveals his true originality and lasting contributions to American culture. Partch is a seminal figure in many arts, not just music, and Enclosures will, therefore, be of interest to people in many fields. Enclosure One, just released, is a VHS videotape of four historic films made by Partch in collaboration with Madeline Tourtellot between 1958 and 1961. The tape is accompanied by an informative twelve-page booklet featuring Partch's own introductions to the films. Enclosure Two (available in October) is a four-CD collection of archival recordings, including works from the 1940s and 1950s, a lecture on just intonation, a performance of excerpts from Partch's 1935 hobo journal Bitter Music, and a sound documentary featuring Partch at the piano and reminiscences by his friends. Enclosure Three (available in August, 1996) will be a facsimile scrapbook of Partch's writings, photos, letters (with correspondents including John Cage, Alvin Nikolais, and W.B. Yeats), lectures, sketches, drawings, and ephemera.

Marine Band. The Marine Band will be included in a two-hour documentary to be aired on the Arts & Entertainment network early next year. The program, produced by Knoxville, Tennessee-based Cinetel Productions, is called "Honor & Glory" and highlights several of the military's premier ceremonial units.

The fifteen-minute segment on the band will trace the history of "The President's Own" from 1775 when fifers and drummers helped enlist Marines for the Revolutionary War. It will explore the band's tie to the White House and discuss the influence of John Philip Sousa, the band's seventeenth director. The segment also will include interviews with Director Colonel John R. Bourgeois, Chief Librarian Master Gunny Sergeant Michael Ressler, Drum Major Dennis R. Wolfe, and several musicians.

Victory in Europe. On May 8, "The President's Own" helped commemorate one of history's great victories. The band joined President Bill Clinton, veterans, and their families at Summerall Field at Fort Myer, Virginia, to celebrate the 50th anniversary of Victory-Europe Day and honor those who, in the words of President Clinton, lifted "the long shadow that had been cast on the entire continent."

Olly Wilson. Composer Olly Wilson is this year's musical inductee to the American Academy of Arts and Letters. Wilson, faculty member at the University of California at Berkeley, has written prolifically for chamber ensembles and has received numerous honors over the years for his music, including commissions by most major U.S. symphony orchestras.

Minnesota Composer's Forum Awarded Laurel Leaf. The Minnesota Composer's Forum has received the American Composers Alliance's 1995 Laurel Leaf Award. Of the MCF's one thousand plus members, some sixty percent are now residing outside Minnesota and involvement is not at all limited to composers. The organization, founded in 1973 by University of Minnesota students serves composers and others with information, programs, grants and advice.
Psalm 14 by Charles Ives. Charles Ives' Psalm 14 for double SATB chorus a cappella was recently published by Merion Music, Inc. Edited by John Kirkpatrick and Gregg Smith, the edition has the approval of the Charles Ives Society, Inc., which is furthering and supporting the preparation of critical editions of the works of Ives.

Psalm 14 is available through music dealers or the Theodore Presser Company Sales Department, phone 610-525-3636.

Important New Releases from Frog Peak Music. Frog Peak has acquired the complete remaining inventory from Kenneth Gaburo's Lingua Press. This includes rare scores by a number of major American experimental composers (including Sal Martirano, Herbert Brun, Eric Richards, Ben Boretz, and many others), Gaburo's own scores (including rare copies of Maladetto and the Antiphonies), out-of-print and limited quantities of the prose collection Allos, Chris Mann's Lingua press collection, a number of other rare books and LPs, and a wide variety of other works.

The Frog Peak/Beyer project is continuing its edition of Johanna Magdalena Beyer's works, and also making facsimile copies of her complete works available. Library subscriptions are available at $15 a score. Several editions are now available. Frog Peak now distributes the Innova recordings of the Minnesota Composers Forum on CD, LP, and cassette, along with scores by Lou Harrison, Wilfrid Mellers, Kyle Gann, Charles Wood, Richard Ayres, and others.

Scholars Program at The Getty Center. The Getty Center for the History of Art and the Humanities announces the 1996-1997 residential scholars program, "Perspectives on Los Angeles: Narratives, Images, History," dedicated to research on Los Angeles and Southern California. Potential areas for exploration include not only traditional forms of artistic and cultural expression, such as painting, sculpture, and architecture, but journalism, photography, film, literature, the book arts, performance, urban studies, and all forms of popular and mass culture. Scholars in residence during the 1996-1997 year will have an opportunity to participate in corollary programs developed by the Center on issues of identity, community, and public culture, as well as preservation, resource development, and the comparative study of cities in the Americas at the turn of the century. Scholars will be provided with offices at the Center, computers, and administrative support from September 15, 1996, through May 15, 1997.

Deadline for application is December 1, 1995. Information and application forms are available from 1996-97 Scholar Year, The Scholars and Seminars Program, The Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-1455; phone 310-458-9811; FAX 310-395-1515; e-mail fellowships@getty.edu.

ARSC Grants Program. The Association for Recorded Sound Collections Grants Program is designed to encourage and support scholarship and publication by individuals in the field of sound recordings or audio preservation. Both ARSC members and non-members are eligible for grants in amounts up to $1000. Grant funds can be used to undertake clerical, travel, and editorial expenses; funds may not be used to purchase capital equipment or recordings. Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal.

Applications for an ARSC grant should include: 1) A summary of the project (one page maximum), with samples of the work attached if possible; 2) A budget covering the entire project and highlighting the expenses the ARSC grant will cover (one page maximum); 3) A curriculum vitae; 4) An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent to Grants Committee Chair Richard Warren, Historical Sound Recordings, Yale University Library, P.O. Box 208240, New Haven, CT 06520-8240. The deadline for receipt of applications is February 29, 1996. Grants will be awarded at the ARSC Board of Directors meeting held each spring in conjunction with the ARSC Annual Conference.
Changes in NEH and NEA Deadlines. Anticipated cuts in the National Endowment for the Arts and National Endowment for the Humanities’s appropriation for fiscal year 1996 has resulted in the suspension of a number of deadlines. Only the deadline changes for research and fellowships are listed. Please contact the Endowment offices about changes in other programs (Public, Education, Preservation, Challenge Grants, and State Programs).

—Dissertation grants: With regret the deadline has been suspended indefinitely. For more information: 202-606-8465.
—Publication Subventions: With regret the deadline has been suspended indefinitely. For more information: 202-606-8207.
—Basic Research (formerly called Collaborative Projects), Archaeology, Humanities Studies of Science and Technology, and Conferences: With regret the deadlines for these programs have been suspended until Fall 1996 at the earliest. The review cycle for applications already received in the Conferences program has also been canceled. For more information: interp@neh.fed.us or 202-606-8210.
—Summer Stipends: With regret the October 2 deadline has been suspended. There will be no new deadlines between October, 1995, and October, 1996. For more information: stipends@neh.fed.us or 202-606-8358.
—Reference Materials: On December 1, 1995, the Reference Materials Program will become part of the Division of Preservation and Access. With regret the current deadline of November 1, 1995, for Reference Materials is postponed to July 1, 1996, the next deadline for all applications to the Division of Preservation and Access. For more information: preservation@neh.fed.us or 202-606-8639.
—Editions and Translations: With regret the current review cycles in Editions and Translations have been canceled for all but currently funded projects. For more information: scholpub@neh.fed.us or 202-606-8207.

After December 1, 1995, when the Endowment will be reorganized and when many staff members will leave, many of these phone numbers will change. If you have questions after that time try the public information office at info@neh.fed.us.

American Council of Learned Societies. The ACLS supports research in the humanities and the humanities-related social sciences through awards to individual scholars. A variety of fellowships and grants are available. Application forms for programs may be requested by writing to the Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398, or by fax 212-949-8058.

LIBRARIES AND ARCHIVES

Archive of Folk Culture. The Library of Congress, American Folklife Center, The Archive of Folk Culture, announces the publication of several new finding aids that describe the Archive’s collections.

Puerto Rico Recordings in the Archive of Folk Culture describes the recorded collections that document the traditional music and folklife of Puerto Rico and of Puerto Ricans in the United States. Information on listening to and obtaining copies of the recordings listed is contained in A Guide to the Collections of Recorded Folk Music and Folklife in the Library of Congress. Also available upon request is a finding aid entitled Latin American and Caribbean Recordings in the Archive of Folk Culture (1960).

Alaska Collections in the Archive of Folk Culture describes the collections that document the traditional music and folklife of Alaska. Ethnographic Collections in the Archive of Folk Culture: A Contributor’s Guide is also available.

Tales of the Supernatural: A Selected List of Recordings Made in the United States and Placed in the Archive of Folk Culture is a selected list of supernatural-related narratives. The aid is not intended as an exhaustive description of every supernatural-related story housed in the Archive, as such items are generally not cataloged according to their subject matter. Identification of many of the narratives described in the aid was facilitated by an unpublished inventory of spoken-word recordings in the Archive compiled by Holly Cutting Baker and Amanda Dargan in 1983.

The guide and a catalog with ordering information for the Library’s published recordings of folk music and folklore is available from the Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, DC 20540-8100; 202-707-5510.

Kurt Herbert Adler and the San Francisco Opera Oral History. The San Francisco Opera and Kurt Herbert Adler are the subjects of an oral history just completed by the Regional Oral History Office of The Bancroft Library at UC Berkeley. Forty-plus hours of interviews with Adler cover his early years in Vienna, memories of Richard Strauss and Gustav Mahler, work with Max Reinhardt and Arturo Toscanini, and Adler’s nearly three decades in San Francisco as general director of the opera. Adler, who was eighty-two at the time of his death in 1988, explores with the interviewer the company’s operations, casting and the selection of repertory, design and direction, music, and staffing. He recalls in forthright detail specific artists, designers, and
not known for effusiveness, Virgil Thomson wrote this curt response to a question about his current recordings, "See Schwann catalog." And when asked which recordings were now out of print, he replied "See earlier Schwann catalogs." To a third question about the location of any unpublished works available for examination in a central depository or library, he simply wrote: "With V. Thomson, 222 W. 23, NYC 10011."

Although concert reviews of performers professionally active in the 1960s do not appear in the Handbook, they are included in these archives and are most informative. A review by Harold Schonberg of André Watts's performance of Brahms' Piano Concerto No. 2 under Bernstein shows that Watts was already creating magic on stage thirty years ago. Schonberg began his glowing account with "The audience...all but tore the house down after Watts had ended the Brahms." A review of the Paul Taylor Dance Company in Paris in 1967 offers political history as it affected performance. It describes the Parisian student disruption of Taylor's sold-out performance when the French students marched in and occupied the theater which they declared a "symbol of bourgeois and Gaullist culture." The Taylor troupe "left by the back door."

Unfortunately, the archival materials also reveal that careers in music and dance are often ephemeral. Many of the performers, composers, concert managers, and sponsoring organizations have disappeared from the American musical scene.

Scholars are invited to use the material. For information write Dr. Mary Jane Corry, 8 Joalyn Rd., New Paltz, NY 12561-2115; e-mail corrym@npvm.newpaltz.edu.

UNH Library Update. A while back, the Special Collections Library of the University of New Hampshire, Durham, underwent some reorganization. One section, now called the New Hampshire Library of Traditional Music and Dance, was created to consolidate and improve access to the library's unique music collection.

The NHLTM&D, in its own room on Floor A of the library, houses all the books, periodicals and recordings related to traditional music and dance, and includes the Ralph Page Collection; the CDSS Library and Archives; plus materials from George Fogg, Sandy Freedman, Mary Gillette, Gene Gowling, Dudley Laufman, Rueben Merchant and Win Tilley.

The library is open to the public for browsing and there are desks and chairs for researchers. The library staff have put photos, images, and other ephemera up for exhibits. "In short," says Erik Toveson, of the UNH Library, "we have made a fun place for people to research, browse or meet."

The NHLTM&D staff can answer folk dance and
song questions and provide a variety of services. They have established a database which provides detailed information about all the recordings they hold at present, and they are beginning to put some of their finding aids, information and holdings on WWW: http://wwwsc.library.unh.edu/speccoll/speccoll.htm.

For more information, contact NHLTM&D, University of New Hampshire, Durham, NH 03824; phone 603-862-2714, fax 603-862-2637.

Oral History American Music. Sonneck Society member, Vivian Perls, has received a grant from The Horace W. Goldsmith Foundation for a two year period to support the updating of interviews with major composers and to continue the Young Composers Series. OHAM, a project affiliated with the Yale School of Music and Library, is an ongoing project in the field of music dedicated to the collection and preservation of oral and video memoirs directly in the voices of the composers themselves. Founded in 1971, the archive is an extensive repository of unique source materials in twentieth-century American music. Highlights of the collection include oral histories on Ebbie Blake, John Cage, Aaron Copland, Duke Ellington, Paul Hindemith, and Charles Ives. For more information, contact the project by phone at 203-432-1988.

NEWS OF OTHER SOCIETIES

Crossroads of Traditions: The Second Inter-American Composition Workshop. The Latin American Music Center and the School of Music at Indiana University, with support from the United States Information Agency (USIA), announce "Crossroads of Traditions: The Second Inter-American Composition Workshop," for composers from Latin America and the United States.

The workshop will be held for three weeks from June 24 to July 14, 1996, at the Indiana University campus in Bloomington. Participation in the Associate Composer category is open this year to applicants from Costa Rica, Cuba, Guatemala, Honduras, Mexico, and the United States. Attendance as a Conference Participant is open to all other composers and interdisciplinary scholars interested in the subject of this workshop.

The subject for the 1996 workshop will be the interaction of the composer with his or her acknowledged tradition and with that of other cultures and historical periods. In general terms, it is understood that composers themselves define what constitutes their traditions. The participants will explore ethnic and popular music of the Americas and their influence on current art music, as well as the relations of contemporary music with that of earlier historical periods and with recent traditions handed down by the modernist movements of our century.

The participants will be guided in their projects and discussions by distinguished composers, conductors, instrumentalists, musicologists, music theorists, ethnomusicologists, and anthropologists. They will also have the opportunity to explore specific traditional and popular instruments and techniques in practical sessions with recognized artists.

For more information, write to the Latin American Music Center, School of Music Indiana University, Bloomington, IN 47405, fax 812-855-4936, e-mail gdrie@indiana.edu. Additional information can be found at http://www.music.indiana.edu/som/lacm.

Call for Papers. Cultural Responses to Colonialism, an interdisciplinary conference sponsored by Reynolda House Museum of American Art, will be held at the museum on April 26-27, 1996. The Coordinator of Academic Affairs welcomes papers that explore the art, music, literature, or museums of a once-colonized people. Send a one-page abstract and a brief curriculum vitae to Dr. Gloria Fitzgibbon, Reynolda House Museum of American Art, P.O. Box 11765, Winston-Salem, NC 27116; Fax 910-721-0991. Abstract Deadline is November 22, 1995.

American Antiquarian Society Research Fellowship Program. The American Antiquarian Society will award to qualified scholars a number of short- and long-term Visiting Research Fellowships during the year June 1, 1996-May 31, 1997.

Several categories of awards are offered for scholarly research at AAS. One category provides funding (from the National Endowment for the Humanities) for four to twelve months’ residence at the Society, while the other categories provide one to three months’ support. The stipends for each of the short-term fellowships have been increased for the 1996-1997 competition. Research Associate status (without stipend) is available to qualified applicants. Through an arrangement with The Newberry Library, AAS encourages applications for joint short-term fellowship tenure in both Chicago and Worcester.

Fellowships for music scholars are as follows:

AAS-National Endowment for the Humanities Fellowships—for four (normally six) to twelve months of support (maximum $30,000) for research on any subject on which the Society has strong holdings. Although the normal minimum is six months, NEH guidelines now permit the Society to arrange tenure of four to five months in certain circumstances. Not open to foreign nationals (except those who have been resident in the U.S. for at least three years) or to
degree candidates.

Kate B. and Hall J. Peterson Fellowships—for one to three months’ support (at $950 per month) for research on any subject for which the Society has strong holdings. Dissertation writers and foreign nationals are eligible.

AAS-American Society for Eighteenth-Century Studies Fellowships—for one to two months’ residence (at $950 per month) by persons working in any area of American eighteenth-century studies. Degree candidates are not eligible.

Stephen Botein Fellowships—for one to two months’ residence (at $950 per month) by persons working in the history of the book in American culture.

American Historical Print Collectors Society Fellowship—for one month’s residence (at $950) by persons doing research on American prints of the eighteenth and nineteenth centuries or using prints as primary documentation for their research projects.

For all these fellowships, the deadline for receipt of completed applications, including letters of recommendation, is January 15, 1996. Announcement of the awards will be made on or about March 15, 1996. At least two AAS-NEH fellowships will be awarded, together with some fourteen to sixteen short-term awards.

A brochure containing full details about the AAS fellowship program and information about the Society’s collections, along with application forms, may be obtained by writing John B. Hench, Director of Research and Publication, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts 01609-1634, or by telephoning 508-752-5813 or 755-5221. E-mail requests must include a postal address and should be sent to cfs@mark.mwa.org.

AAS also sponsors two other fellowship competitions, one for primary and secondary school teachers and librarians and the other for creative and performing artists and writers whose work is intended for the general public rather than for the academic or educational community. Contact Hench for further information about these opportunities.

MEETINGS AND CONFERENCES

November 15-19, 1995. "HERE COMES EVERYBODY": THE MUSIC, POETRY AND ART OF JOHN CAGE. Mills College. Contact David W. Bernstein, Project Director, Department of Music, 5000 MacArthur Boulevard, Oakland, CA 94613; phone 510-430-2171; e-mail david@mills.edu.

November 18, 1995. COMPOSING BLACK: CONTEMPORARY AFRICAN-AMERICAN COMPOSERS


March 20-24, 1996. SONNECK SOCIETY FOR AMERICAN MUSIC 22nd national conference, Washington, DC.

April 5-6, 1995. 1ST ANNUAL CONFERENCE ON POPULAR MUSIC AND CULTURE. Drake University. Contact John Sloop, Dept. of Speech Communication, Drake University, Des Moines, IA 50311; phone 515-271-2265; e-mail ts9911r@acad.dra.de.edu.

May 8-11, 1996. ASSOCIATION FOR RECORDED SOUND COLLECTIONS annual conference, University of Missouri at Kansas City.


THE SONNECK SOCIETY
ELECTRONIC ADDRESS BOOK

Sonneck Society Office: sonneck@tmn.com

American Music Network:
gopher tmn.com
(Selections in sequence:)
Arts Wire (#5)
Every Arts Wire Gopher (#5)
American Music Network (#3)

Sonneck Society Mailing List:
COMMANDS: listserv@ua1vm.ua.edu
MESSAGES: sonneck@ua1vm.ua.edu

Sonneck Society Mailing List Commands:
SEND TO: listserv@ua1vm.ua.edu
ADD name: subscribe sonneck <first name> <last name>
REMOVE name: signoff sonneck.
HOLD mail: set nomail
RESTORE mail: set mail


The simultaneous appearance of these two books pays tribute to increasing interest in the life and music of Amy Cheney Beach.

Jenkins, a composer and Beach admirer, completed a 500-page biography in the 1960s. His Tulane University colleague John Baron was entrusted with the manuscript at Jenkins’ death and has revised it for publication. Inclusive rather than selective, the resulting book is more scrapbook than biography, crammed with reviews, letters, photos, diary entries, and interviews. The romantic first paragraph sets the tone: “Amy Marcy Cheney was born...during an interlude of Indian summer. The climate of that early autumn day presaged much of Amy’s life, pleasantly filled with the joys of accomplishment” (p. 1). Seldom has an author’s style been better suited to his perception of the subject.

One of the pleasures of Jenkins’s book is the parade of famous musicians, including Lillian Nordica, Maud Powell, and Teresa Carreño. We learn that Beach met Bartók and described one of his violin sonatas as “hideous” (p. 93), yet found Berg’s Wozzeck “strong and deeply interesting” (p. 109).

Baron has not succeeded in correcting all the writing errors in the Jenkins manuscript. The alternation between chronological and topical organization is often disturbing, and the last chapter seems quite random in order. The book should not be relied on as a work of careful scholarship, but it is a delightful introduction to the personality of a fascinating musician. The discography and list of recent editions are especially valuable.

The Brown book provides a complement to Jenkins’s work. Perhaps Brown disappoints more because she claims more; whereas Jenkins simply spills out a loving account of an admired colleague, Brown claims to correct the inaccuracies of others and takes on a significant task of musical analysis. The account begins well, providing a context for Beach’s early life with information about clothing, suffrage, technological advances, and the popular press. Later, however, when the author names the years 1914-18 as the zenith of Beach’s performing career, she does not examine the obvious fact that these years coincided precisely with World War I and its attendant dearth of male competition. Indeed, her attempt to avoid a feminist analysis simply makes it clear how greatly such an analysis is needed. Her assertion that Beach “successfully overcame the gender issue” (p. 332) seems indefensible in light of the many facts she presents: that Dr. Beach stipulated that all of his wife’s performance fees must go to charity; that Beach did not go to Europe until after her husband’s death; that the musical establishment rendered her invisible as soon as she died. In terms of accuracy, Brown has often simply reinterpreted data to suit her own view of Beach’s life. In addition, she fails to profit from the considerable body of Beach scholarship now available, most notably the work of Adrienne Fried Block.

In analyzing the chamber music, Brown claims that Beach displays the influence of Franz Liszt more than the oft-cited Brahms and Wagner; this should challenge other theorists to take a second look. She begins by seeking a “trademark,” and identifies the frequent use of tremolo, chromatic scales, and octaves. She also selects the trill, a less convincing choice. Indeed, in Beach’s Suite for Two Pianos, the trill is used frequently, as it is in many works by Liszt, but the illustrations of her chamber music show scarcely any other examples.

Brown clearly prefers the Piano Trio to other chamber works and gives it a compelling account. Unfortunately, she lists no modern edition or recording; so listeners and performers who wish to experience it for themselves will have to seek elsewhere. Having labeled the Violin Sonata “the masterpiece of the chamber works” (p. 187), she expresses her opinion that the slow movement “seems to go on forever,” and she dismisses the electrifying three-part fugato in the finale as “fugal imitation in the violin.” There is, alas, no discussion of the “ Eskimo themes” in the String Quartet, a topic which links Beach both with the “Indianist” movement of her day and with more recent interest in multicultural music.

All this said, it is encouraging to see two complete books devoted to one of America’s most important composers. The definitive biography is yet to come.

Linda Burian Plaut
Virginia Tech

Members of the Sonneck Society are likely pleased by the increasing number of colleges and universities that are offering courses for the non-music major in the history of American music. Instructors of these courses designed for students with no prior knowledge of music must meet the challenge of presenting introduction-to-music materials within the context of the multicultural mosaic of our nation's musics. Of no small help to those of us teaching in this area are texts with—among other things—broad coverage, clear organization, pithy definitions, representative listening lists, and attractive design.

Edith Boroff's survey at first appears to be just such an aid. This textbook, clearly aimed at musical neophytes, chases down topics from the music of the pilgrims to present-day rock music and film scores. It includes many italicized terms whose definitions are given in the margins (and repeated in a fifteen-page glossary); photographs and illustrations of architecture, composers, ensembles, instruments, manuscripts, performers, film stills, and title pages; an appendix ("Basic Musical Concepts") that is composed of discussions of "Time," "Sound," and "Fabric"; and, throughout, a series of "Recommended Recordings and Video Cassettes." Each of the twelve chapters has an introduction that provides a general historical context for the musical presentation that follows.

The best of this volume is its photographs and, for the most part, illustrations. They are always appropriate to the topic and are different enough from one another in style and size to invite interest and close inspection. Less successful are the drawings by David Zuckerman of musical luminaries such as Elliott Carter, Ross Lee Finney, Igor Stravinsky, and Lawrence Welk; each of these is oddly skewed.

There is much in this text that is bothersome. Definitions are marginal in more than one sense of the word. The student is told that a bowed string instrument is "an instrument with strings, played with a bow" (p. 27); that a keyboard instrument is one with "a row of keys" (p. 14); that a march is "a piece of music to be marched to" (p. 15). Worse than these inane definitions are the incorrect ones: a hemiola is said to be "three beats in the place of two" (p. 325); variations are defined solely as "trimmings" (which in turn are characterized as "spontaneous decoration in music" (p. 122)). A musicologist is "a scholar who studies music from a technical point of view" (p. 10); what, then, does a theorist do?

What some theorists may do is throw up their hands in exasperation when they read that diatonic means "the normal (!) scale-type"; and chromatic means "using notes close together in pitch" (p. 104). Acoustitians may do likewise when they read, "If a second note...has a different pitch, it is perceived as either higher (more intensely produced) or lower (less intensely produced)" (p. 347); will students not confuse this misuse of intensely with the concept of intensity? And voice teachers will add their hands to those already thrown up when they read (again on p. 347), "Singing the highest note you can sing requires very tight muscles, whereas singing the lowest note means loosening your throat to the greatest possible extent." Imprecision and inaccuracy will not solve the pedagogical problems that come with teaching musical matters to nonmusicians.

Boroff's efforts to include information on the role of women and minorities in American musical life is only to be commended, yet her attempt to uncover lesser lights is not. For example, does Alfred G. Robyn truly deserve more coverage and a longer list of named compositions than are given Charles Ives? Does Robyn's father William merit more extensive treatment than those allotted William Grant Still or Walter Piston?

Overall, Music Melting Round has too much potential to confound and misinform students to recommend its adoption for a course in our nation's musical history and heritage.

Theodor Duda
The College of Wooster


One hardly expects to encounter the delights stored in this book from its title. Here is a noteworthy musical volume without a note of music; a numerical system allows the reader to hum through thirteen notes of each principal tune, discovering along the way an unexpected variety of tunes and techniques. The data is systematically organized for each of the 1298 tunes. Contrary to prevailing opinion, fuging is no mechanical technique used in limited ways; Kroeger proves that the genre defies stereotyping and has written a book that not only gives us an overview of a type of music and the people who made it but also enlarges our understanding of it.

Beauty, it would seem, lies in the ear as well as the eye. Generations of inventive and creative fuging-tune composers remained in the shadow of their European contemporaries until thirty years ago when Irving Lowens first challenged the myth that such tunes were crude Yankee inventions unworthy of serious artistic consideration. In the "old" Grove, the closest reference to the term is this snippet from Rockstrow and Frere's article, "Fugue": some indigenous hymn-tune writers "fell into...snares, such as catchy melodies...and produced tunes more suitable for part songs than hymns, which
enjoyed an immense, but waning popularity" (Fifth ed., Eric Bloom, 1954, IV, p.432). However, *The New Grove* (Macmillan Publications, Ltd., 1980) includes an excellent but short—less than 100 words—entry written by Richard Crawford. Crawford extends the popularity of the fuging-tune into the twentieth century, but Kroeger's book embraces the era in which it flourished.

Here is history. The biographical entries, arranged alphabetically, show us composers with a variety of backgrounds: graduates of Dartmouth (T. Temple) or Harvard (J. Kimball), farmers (S. Belcher) or lawyers (C. Langdon), tavernkeepers and hatters (Wethersfield), and other tradesmen such as Billings (tanner) and D. Read (combmaker). They resided principally in New England, but one, Pilsbury, lived as far south as Charleston, South Carolina.

Kroeger's mapping system is the same for both fuging choruses and fuges integrated into hymn structures. One can confidently trace the order of entries, analyze the techniques related to entry and ending distances, and identify text coordination. The date and, tunebook title for the earliest printing of each tune, the first line of the accompanying text, and text source add much to the book's usefulness.

Kroeger's work clears our fuzzy perception of this genre, celebrating, in a way, an ingenuity that delighted in producing infinite variety within a limited musical context.

Mary Louise Van Dyke, Librarian/Coordinator Dictionary of American Hymnology Oberlin College Library


In *Twentieth-Century Brass Soloists*, Michael Meckna explores the history, style, and legacy of some of this century's finest brass soloists. In his preface, Meckna states the need for such a publication: "Musical performance on brass instruments has blossomed in the twentieth century because of technical improvements in horn making, a vastly increased literature, and an astonishing number of outstanding players" (p. xiii). He also explains further that "while composers, compositions, and musical eras have received a great deal of scholarly attention, performers have generally been neglected" (p. xiii). This is particularly true of brass performers and Meckna has done us all a favor by creating this wonderful book.

In selecting the performers represented, Meckna limits his candidates to only those "who have had solo careers, recorded frequently, made unique contributions to their art, and influenced both musicians and laymen" (p. xiv). Although not every qualified brass instrumentalist is present in this volume, Meckna has superbly selected the most respected and revered soloists from all styles of solo performance music in the twentieth century. For each soloist's entry, Meckna first gives a brief but enlightening biography of the performer's career. This is followed by an interesting discussion of the soloist's particular playing methods, techniques, style, education, and influences. Meckna then closes with a fine bibliography and discography of the soloist being discussed. Throughout the book, each entry is clearly written, historically accurate, and generally informative.

Michael Meckna's *Twentieth-Century Brass Soloists* is a truly informative reference book that deals with a topic that has generally gone unnoticed. Not only does it serve as a useful general reference book but also it is a great starting point for more involved research of brass music and musicians. Whether used by the student or professional, past or present, Meckna's *Twentieth-Century Brass Soloists* is a welcome addition to the brass player's library.

Michael Kris
University of North Carolina at Chapel Hill

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**Notes in Passing:**

**Books**


William Rogers has provided an invaluable addition to American music research with this first full-length study of the life and accomplishments of one of America's most distinguished concert singers and pedagogues, Dorothy Maynor. By the use of extensive interviews, printed materials, and audio recordings, as well as his own personal observations as a member of the faculty of the Harlem School of the Arts since 1969, Rogers chronicles the experiences of this extraordinary artist from her childhood through her phenomenal success as both a performer and an educator.

Hailed by the celebrated conductor Serge Koussievitzky as "a miracle, a musical revelation that the whole world must hear" (p. viii), Maynor ultimately...
sang with most of the major orchestras and was critically acclaimed in concerts throughout the United States and abroad. Her memorable performing career lasted from her spectacular Town Hall debut in 1939 until her retirement in 1963.

In 1964, she founded the Harlem School of the Arts. By 1993, this school "had attracted more than 15,000 students. The treasury began with no funds; however today, its annual operating budget is over $2 million" (p. 218). In addition, she conducted church, college, and community choirs; wrote articles; and delivered major speeches, "all for the cause of uplifting her fellow African Americans" (p. vii).

Rogers' book is enriched with numerous illustrations, notes, an extensive bibliography and an index, as well as appendices of interviews; a chronology of important events; a discography; a listing of major awards, honors, and speeches; songs written for Dorothy Maynor by R. Nathaniel Dett; special programs offered by the Harlem School of the Arts; and the course offering of the Harlem School of the Arts.


"Music at Toronto" consists of two excellent informal talks presented by John Beckwith, former Dean of the Royal Conservatory of Music and the Faculty of Music at the University of Toronto, in celebration of the seventy-fifth anniversary of the founding of the Faculty. Intended as "an historical sketch, albeit one tinged with personal opinions and memories" (p. 58), Beckwith states in his introductory note that "perhaps eventually someone will write the more fully researched history our fine institution deserves."


Nina Simone does indeed "put a spell on you" in her remarkable autobiography. One of the greatest singers and pianists of her generation, Simone narrates her experiences honestly and movingly, recounting a career that included the recording of forty-three albums with hits such as "I Love You, Porgy," "My Baby Just Cares for Me," and "I Put a Spell on You"; in addition, her song "Young, Gifted, and Black" became the anthem for the Civil Rights Movement.

She never shies away from the tempestuous elements in her life as well: exploitation, betrayal, two disastrous marriages, arrest and the threat of imprisonment, a mental breakdown, poverty, attempted suicide, and a doomed love affair with a Prime Minister.

In the prologue to her book, Simone relates a statement that James Baldwin always made to her when she became depressed: "This is the world you have made for yourself, Nina, now you have to live in it" (p. ix). After telling us her story, she summarizes her experiences in this world that she has made: "Plenty of mistakes, some bad days, and, most resonant of all, years of joy—hard, but joyous all the same—fighting for the rights of my brothers and sisters everywhere.... I knew then, and I still do, that the happiness I felt, and still feel, as we moved forward together was of a kind that very few people ever experience" (p. 176).


A request in 1989 for a copy of George Antheil's *Jazz Sonata* led the eminent musicologist Glenda Goss to a wealth of discoveries in the papers of Carol Robinson, housed in the Hargrett Rare Book and Manuscript Library, University of Georgia: the holograph of the *Jazz Sonata*, inscribed "For Carol Robinson," the autograph of Martinu's *Par T.S.F.*, photostatic copies of Charles Ives' *Second* and *Third Piano and Violin Sonatas*, as well as recital programs, publicity materials, correspondence, news clippings, reviews, and teaching notes.

Since Carol Robinson's name does not appear in any standard reference books, Goss "finally began to unravel the Gordian knot of Carol Robinson's life in music" (p. vii) when she located Robinson's nephew and niece through an advertisement in a Plattsburgh, New York, newspaper. Eventually, through Robinson's family and friends, Goss brilliantly pieces together the life "of a woman of enormous musical talent who eschewed worldly fame for the greater challenges of self-discovery and self-development" (p. viii).

An outstanding pianist, gifted teacher, and occasional composer, Robinson premiered the music of George Antheil, Bohuslav Martinu, and Henry Cowell; in addition, she championed *Les Six*, Stravinsky, Debussy, Bartok, Skryabin, and Satie in the United States.

Goss divides her book into two parts: Part I deals with Carol Robinson as a pianist, teacher, and composer; Part II, entitled "Carol Robinson and Her Friends," has chapters devoted to "Carol Robinson, George Antheil, and *The Little Review* Circle," "Carol Robinson and Bohuslav Martinu," and "Carol Robinson and an American Musical Identity." In the appendices, Goss lists Carol Robinson's performing repertory, her compositions, and the Welte piano rolls she made. This carefully documented work also includes a selected bibliography and an index.
REVIEW OF RECORDINGS
Edited by Mark McKnight
University of North Texas


The aptly titled recording, "Copland Piano Music—Romantic and Modern," includes such landmark compositions as the final work Copland composed for his teacher Rubin Goldmark (Sonata in G Major, 1921), the first piece into which Copland incorporated jazz style ("Three Moods," 1921), the composer's first published work ("Scherzo Humoristique: The Cat and the Mouse," 1920), and his final works ("Proclamation" and "Midday Thoughts," 1982). Flanked by two large-scale and dramatically contrasting pieces—the Sonata and the Piano Fantasy (1957)—the recording marks the progression from an unflaggingly conventional student work to an intensely personal and thoroughly modern mature composition.

Nothing about the Sonata in G Major is convincingly Copland: it is a carefully constructed sonata form falling directly into the lineage of Beethoven and Brahms. The full sonorities, compelling climaxes, and expansive melodies are completely Romantic. The Fantasy, by comparison, is freer in form and very much a product of the twentieth century. Its twelve-tone tendencies, percussive approach to the piano, clean intervals, and overall spaciousness bear Copland's unmistakable signature.

The whimsical collection of short pieces between these two larger works effectively bridges the stylistic gap. Ranging in mood from stern to cerebral to sentimental to playful and including such favorites as "The Cat and the Mouse" and the Passacaglia, these miniatures are instantly likeable.

Ramon Salvatore's playing is convincing and rhythmic. He captures not only the grandeur and vibrancy of Copland's music but also its tenderness and warmth. The sweet simplicity with which he renders folksish melodies and the power of his broader gestures demonstrate his firm grasp of the spirit of American music.

The combination of a refreshingly original composer and a performer whose understanding of the music is obvious gives the Crystal recording of Hovhaness's piano music wonderful effectiveness. Wayne Johnson's pure tone is beautifully displayed in the wandering melodies of Hovhaness's music, and his affinity with the composer is apparent in the intelligibility of his playing.

The piano music of Hovhaness, not unlike folk music in its sense of timelessness and universality, seems at once strange and familiar. In "Blue Job Mountain Sonata," ostinatos and modal sounds suggest music not bound by the rules of traditional Western harmony. The directionlessness of "Sonata Ananda" reflects the Eastern culture on which it is based. This work tapers at the end, gradually ceasing to exist, rather than closing with an emotional climax and dénouement. In the Fantasy, dedicated to the Indian god of music, Hovhaness calls for unusual piano techniques in order to imitate non-Western instruments like the zither, lute, and water-filled bowls.

Hovhaness's additive meters, improvisatory melodies, open intervals, and simple textures sound wild rather than man-made. One has the impression the music was born outdoors and has never come inside. The mountain itself seems to grow out of the improvisatory, generative flow and the ascending or widening melodies of "Blue Job Mountain Sonata," and the thunder sounds of the Fantasy are strikingly powerful. The delightfully appropriate and surprising cricket song at the end of "Love Song Vanishing into Sounds of Crickets" is perfectly executed by Johnson. He also creates a lovely contrast of timbre between the clear, moderately disjunct right-hand melody of the stars and the soft left-hand background of the night sky in the fourth movement of "Sonata Ananda." This is a fine performance of exciting music.

Dorella Sarlo performs the third selection, collections of piano miniatures, with sensitivity if not vitality. The "Souvenirs" of Samuel Barber, meant to evoke the atmosphere of a New York City hotel ballroom in 1914, are in her rendition at times studied and measured rather than lilting and dancelike. Sarlo does point out the sequences and imitations of the "Pas de deux" with expressive variations in tone color. Her measured rhythmic style and articulated, energetic touch are better suited to the occasionally interrupted perpetual motion of the "Two-Step" than to the opening two dances. The closing "Galop" might be more effective at a speedier tempo.

Sarlo seems to have more affinity with the simple, thin textures and Lucid lines of the two groups of "anniversaries" by Bernstein. Also collections of miniatures, these sets provide a quietly personal contrast to the more extroverted "Souvenirs." The "Five Anniversaries" and "Thirteen Anniversaries," written for birthdays and other special occasions and in memory of people with whom Bernstein was personally acquainted, give one the feeling of peeking into someone's private life. Even the most outgoing of these little pieces is about as public as an evening with the family, and Sarlo captures this feeling of intimacy quite nicely.

Sarlo's performance of "Four Piano Blues" by Copland is followed by that composer's "Night Thoughts," subtitled "Homage to Ives." The pianist's handling of the Copland
declamatory style and of Ivesian references, such as bell-like clusters partially obscuring faintly familiar fragments of melodies and cadences, is her strongest success of the recording.

Elizabeth McGinnis
Texas Christian University


This setting of James Weldon Johnson’s famous poetic sermons by Gordon Myers, who composed all of the music as well as sang all of the baritone solos, and the Gloriae Dei Cantores, conducted by Elizabeth C. Patterson, is for the soloist/composer a tour de force: at the time of the recording, Myers was seventy-five years old! In the booklet notes, Myers tells us that he set the complete text as a doctoral dissertation at Teachers College, Columbia University, beginning in 1960. The first performance took place there early in 1964. Myers performed the work "some thirty times" during the 1960s and 1970s with college, university, and church choirs. Apparently, this is the first time Myers’s setting of God's Trombones has been recorded.

Johnson’s poems have moved others to musical composition: we are told in the notes that the poet and his composer brother, J. Rosamond, were working on an oratorio based on the work in the 1930s before James Weldon’s death in 1938, though it evidently was not completed. Louis Gruenberg (1926) and Wolfgang Fortner (1957) both set “The Creation” section of God’s Trombones. For many listeners, the memory of their first encounter with Johnson’s poems was of hearing the version performed by Fred Waring’s Pennsylvanians, beginning in 1952, in which the chorus sang mostly spirituals arranged by Roy Ringwald and the sermons were declaimed in speech.

Myers has set all seven of Johnson’s sermons (first published in 1927) to music for baritone soloist, mixed chorus, and brass ensemble. They include “Listen, Lord—A Prayer,” “The Creation,” “The Prodigal Son,” “Go Down Death—A Funeral Sermon,” “Noah Built the Ark,” “The Crucifixion,” “Let My People Go,” and “The Judgement Day.” This recording omits “Let My People Go,” but, even so, the CD lasts nearly one hour and twenty minutes.

Johnson’s poems are stylized sermons. The evocation in the poems of a black minister delivering sermons is accomplished by occasional instances of black dialect, a few quotations from familiar spirituals, many suggestive word combinations, and a thoroughgoing imagery of simple, direct Christian faith. Myers’s music for the most part avoids the rhythms and modal melodies suggestive of spirituals. It is tonal, triadic, and fitted out melodically and harmonically to be comprehended and sung by church and school choirs, although the baritone solo part is quite demanding in its range and its overall length.

The Gloriae Dei Cantores perform very well throughout God’s Trombones, making, for example, a very impressive beginning, with its warm, sonorous choral sounds. The brass ensemble serves well for the most part, though it lacks the consistency of intonation and attack of the choir. Myers’s baritone is expressive with its rich ‘crying’ sound, although there is little suggestion of a black musical idiom in his pronunciation and vocal production. Myers’s stability of tone, pitch, and intonation is wanting from time to time.

The style of this production of God’s Trombones is consistent with many spiritual and jubilee arrangements made for university and church choirs. Much of the expression is readily comprehended, and particular effects are immediately perceived (e.g., the brass portamento up a half-step to a major chord, depicting the words "and God smiled" in "The Creation" movement).

In spite of this and some other memorable compositional devices Myers uses, his oratorio is a long and uneven work. But some sections are very beautiful and would be enjoyable to perform. The best is "The Crucifixion," a movement choral directors would do well to consider for performance during Lent; "The Prodigal Son" could also be programmed as a colorfully dramatic work, with some spiritual-like sections and others in a style approaching a musical comedy.

Wallace McKenzie
Louisiana State University


Using as its title one of Ives’s chosen terms for a group of pieces that may go together, this collection of Ives’s compositions played by the Orpheus Chamber Orchestra, Eric Wyrick, concertmaster, and Gilbert Kalish, guest pianist, draws together a curious and varied offering of the composer’s wonderful music. Three of the five compositions on this CD were indeed called by the name “Set” by Ives: “Set for Theatre or Chamber Orchestra” (labelled in the booklet accompanying the disc “A Set of Pieces for Theatre or Chamber Orchestra”); and Set No. 1. Of the other two, Symphony No. 3, “The Camp Meeting” never accrued the appellation of “Set,” and “The Unanswered Question” was originally paired with “Central Park in the Dark,” though it is played here—as almost everywhere—alone.

The choices of works on this recording are quite felicitous, especially for one who is just beginning to collect the music of Ives: the three works, “The Unanswered Question,” Symphony No. 3, and Three Places in New England together form a complete natural outline of the interests and musical preferences of the composer. They are accessible and oft-performed masterworks. This recording also rewards persons quite familiar with those works by including the less often programmed “Set for Theatre Orchestra” and the rarely seen collection of chamber music in Set No. 1.

The “Set of Pieces for Theatre or Chamber Orchestra” includes the very short (about one minute) “In the Cage,” perhaps better known in its setting for voice and piano (“The Cage,” no. 64 in 114 Songs); “In the Inn,” a chamber-orchestra version of a section of ragged hymns in the
second movement (IIb) of the First Piano Sonata; and the beautiful-sad nocturne, "In the Night" (whose quotation of the opening of the hymn tune Eventide ("Abide with Me")—so important in Ives's conception of the piece—is, however, lost in this performance).

Six pieces make up Set No. 1. Most were later made into songs by Ives and included in his 114 Songs. They are scored for various groupings of instruments that range from mixed piano quintets to chamber orchestra. Two are like character sketches: the first, very short, "The See'r," is a delightful, rhythmic beginning of a piece one wishes would continue. "A Lecture (Tolerance)" is about a "pretentious discourse on tolerance," as the excellent notes by Carol K. Baron tell us; one can hear the insistence of the speaker in the dogged repetitions of accompanying chords. "The Ruined River" (later a song called "The New River") is an ecological shriek, "Gas Machine Kills Housatonics!" (Ives wrote this "headline" in 1911, just three years after the idyllic third New England place, "The Housatonic at Stockbridge."). "Like a Sick Eagle" and Allegretto Sombreros are based on poetry; both are of an expressive melancholy. "Calcium Light Night" depicts another place and time, an evening entertainment at college, with a not-very-neat mosaic of particular tune fragments coming, going and overlapping.

For an orchestra to perform Three Places in New England without a conductor, as the Orpheus Chamber Orchestra apparently did, is a remarkable accomplishment. The tempos are slower than some might wish, but the ensemble is good. The performance is uniformly of high quality in all of this rich montage of Ives's music. The one weakness is that some subtle secondary lines are not brought enough to the surface. In particular, I missed the shading effect in the Third Symphony of many of the "shadow lines" (those dissonant lines in parentheses in Kenneth Singleton's 1990 edition of the score that Ives called "off shadow parts" and "shadow note parts"); I believe they were played—some can be heard clearly—but many are so soft as to be without effect.

Wallace McKenzie


**STAY UNDER THE BLOOD: LIVE IN BATON ROUGE.** Slim and the Supreme Angels (Rev. Howard "Slim" Hunt, Jr., lead vocals; Sugar Hightower, guitar; Maurice Robinson, drums; Derrick Horne and Rev. Larry Young, keyboards; Ralph Lofton, organ; Michael Richardson, bass). Intersound CDI 9144, 1995. One compact disc.


Intersound's recent expansion into gospel music is making this Atlanta-based company a major label in the genre. Within a year of its inception, many of Intersound's gospel albums have captured positions on Billboard magazine's gospel chart. The recent release of these three discs will certainly reinforce Intersound's presence in the gospel-recording industry.

The Outreach Choir's mission as stated on its album is to reach young talent who in turn reach out to the world with the message of Christ. Regrettably, "Hold On," the group's debut recording, falls short of its noble purpose. The disc is marred by faulty pitch by vocal soloists and choir alike. Intonation is especially abrasive in "Holy Ghost Abide" and "Burden Bearer." This is unfortunate because these songs are well written and spiritually moving. The title number, featuring the fine singing of Evangelist E. Twinkie Clark Terrell and Gerald Rivera, set high expectations for what should have followed—great gospel singing. Performances by the choir would have benefited by more rehearsal; it is unfortunate that director Michael Scott seems to have failed to utilize his excellent skills and training in music education in this regard.

The R&B-infused gospel quartet Slim & the Supreme Angels has been around almost as long as The Mighty Clouds of Joy. Although not as celebrated as The Clouds, partly due to the two groups' closely similar musical styles, The Supreme Angels have had their share of gold-selling recordings. "Just Wanna Thank The Lord" and "Stay Under the Blood" are two songs from this disc that are receiving current attention on gospel radio stations around the country. "People Don't Do" is another. One doesn't always expect humor in a gospel song, but this number, the last track on the album, delivers a message with a smile.

After thirty-five years in the gospel music industry, The Mighty Clouds of Joy are still the tops. "Power," their first recording in more than six years, features original lead singers Joe Ligon and Richard Wallace with the additional vocals of Michel McCowin and Wilbur Williams and guitarist Dwight Gordon. Professionally produced in a recording studio (not always the case with gospel groups), the sound quality is excellent. The selections range from the classic hymn, "Nearer My God To Thee," which features one of Ligon's signature sermonettes, to the re-working of Van Morrison's "Have I Told You Lately?" A major hit for Rod Stewart, this song has been re-titled here "Have You Told Him Lately?" The most emotionally uplifting song on this disc is Russ Taff's "We Will Stand," featuring the powerful voice of Michael McCowin. "Power" has a song for everybody. Readers who think they don't like gospel music should buy this album. They just might be converted.

Earnest Lamb
University of Arkansas at Pine Bluff


His face stares directly out from the cover, unflinching, unshaven, smoking a cigarette held in one beefy hand. Nathan Abshire was a man who lived a hard life, illiterate in English; at his death, he was keeper of the Basile town dump. Against his wishes, his music was not buried with him, for which we can be thankful. "A Cajun Legend...The
Best of Nathan Abshire* is the best work of this man. Abshire, along with Iry LeJune, Aldus Roger, and Lawrence Walker brought the accordion back to a prominent place in Cajun music after Western swing nearly killed it off in the 1930s and 1940s. His first recording, "Pine Grove Blues" in 1946, became a standard, though he recorded little until the early 1960s. His finest work appears on this disc, recordings made with the Balfa Brothers for Floyd Soileau's Swallow label in the mid- to late-1960s. This re-recorded "Pine Grove Blues" isn't the flashiest (try File's version), but with the confident opening accordion notes and call-and-response vocals, this is a masterwork. The tempo is even, like a horse at a canter, placable and irresistible; the feeling is bluesy, befitting a man who played with the great Creole accordionist Amédé Ardoin. Abshire was not a flashy or showy player; the quiet power of his mastery speaks for itself. The Balfa-Brothers' dignified, measured approach is an excellent match to Abshire's low key performance. Only a few of these songs are Abshire compositions, but most are associated with him. Many have become an integral part of the Cajun repertoire: "Kaplan Waltz," "Choupique Two-Step," "Valse de Bayou Teche," and "Valse de Holly Beach." Unfortunately only the vocals are credited; there are no writing or instrumental credits (just the line "The Balfa Brothers are also featured musicians and vocalists on many selections of this album."). These excellent recordings are a fitting legacy for the man whose motto was "The good times are killing me."

"Catch My Hat" is the first release from the newly formed Cajun super group the Mamou Prairie Band. The band's lineup includes two members of the excellent but little-known Frères Michot (Michot Brothers). Also present are two ex-members of the late, lamented bands Tasso and McCauley, and Reed & Vidrine (guitarist and vocalist Randy Vidrine and fiddler Mitchell Reed). Dewey Balfa's daughter and member of Balfa Toujourns, Nelda Balfa, is heard on triangle. The sound on this disc is traditional but full, featuring two fiddles and three guitars, nearly a Cajun orchestra. Acoustic instruments were used on this recording, which was made over a two-day period in a Lafayette, Louisiana studio. All three vocalists use the traditional nasal style of singing, a technique not to the tastes of many modern urban listeners, but one that was necessary, in the days before amplification, to cut through the sound of the instruments. This style is expressive, with vocals ranging from pleading on "Grand Mamou" to the playful "Petite ou La Grosse." Nine of the sixteen cuts on the disc are traditional, with arrangements by the band. The others are by such luminaries as J.B. Fuselier, Iry LeJeune, Dewey Balfa, and Cleveland Crochet. There is even a tip of the hat to country Cajun music with a remarkable French version of Acuff and Rose's "Diggy Liggy Lo."

Jim Hobbs
Loyola University, New Orleans

[Editor's Note]: Thanks to the zealous promotional efforts of Swallow Records and its subsidiaries, Sonneck Society Bulletin has received quite a number of recordings of Cajun, zydeco, and related styles of Louisiana music during the past couple of years, far too many to review in these pages. Some of the performers on these discs (Sheryl Cormier and Hadley Castille, to name but two) are established stars and have appeared in this column in the past; others are relative newcomers whose music represents new directions and whose success demonstrates the continuing vitality and popularity of music from the Bayou State. In addition to the above reviews by Jim Hobbs, following is a list of other Swallow compact discs that may interest readers.

CAJUN

ZYDECO

SWAMP POP


The Songs of Charles Ives & Ernst Bacon is a remastered release of historic recordings from 1954 and 1964. The twenty-four songs of Ives included here are a well-conceived
survey of his work from early works such as Abide With Me
(1890) to later songs such as Ann Street (1921). The
evacuated range of Ives’ song literature is explored in the
collection, from the delicate Two Little Flowers to the dramatic
General William Booth Enters into Heaven. The Ives section
concludes with a patriotic group—Tom Sails Away, He Is
There!, and In Flanders Fields. The second half of the disc
features Ernst Bacon’s settings of the poetry of Emily
Dickinson, both well-loved poetry such as “I’m Nobody” (also
set by Copland), and less familiar works. These settings of
Dickinson are not performed so often as the Copland settings,
but they should be; they’re well-written, sympathetic settings
of the poetry, and musically interesting. The singing of much-
admired soprano Helen Boatwright is exquisite. Her dynamic
range, breath control, impeccable diction, and above all her
delivery of the poetry are superb. Although the entire disc is of
high quality, the listener will particularly delight in the
introspective quality of Where the Eagle, the capturing of the
child’s character in The Greatest Man, and the revival fervor of
General William Booth Enters into Heaven. John Kirkpatrick’s
playing is all one would expect of one of Ives’ most important
exponents. He displays rhythmic vitality, a lyrical sense of line,
and beautiful voicing of Ives’ thick textures. Ernst Bacon’s
support of Boatwright is equally beautiful; and of course, it is
always illuminating to hear a composer play his own work.
Both pianists are sensitive to the singer. The remastering is
excellent; the quality of the sound and the balance between
singer and piano is very good. Unfortunately, the liner notes
contain some serious mistakes, typographical errors, wrong
words in the poetry texts, songs in incorrect order, and
paragraphs repeated. However, despite the careless appearance
of the booklet, it contains plenty of information. The forty-six
sections that comprise the disc make it a bargain by any
standard; the richness of the repertory and the superiority of
the performances make it a must for any serious American
song collection.

The listener will be equally delighted with the Aaron
Copland 81st Birthday Concert originally recorded in 1981,
containing songs, piano pieces, and some interesting anecdotes
related by Copland. This appears to be the only recording of
Copland’s cycle Twelve Poems of Emily Dickinson available at
present. It also includes some of the Old American Songs and
the piano pieces Three Moods and Night Thoughts (Homage to
Ives). The performances by Jan DeGaetani and Leo Smit are
stunning. This is the flawless ensemble all chamber music
players seek. Copland aficionados know Leo Smit’s playing
from his Grammy-nominated recording of Copland’s piano
works. This performance has the same command of percussive
to silky sound, rhythmic control, and great insight into
Copland’s style. Jan DeGaetani exhibits the vocal and
interpretive skills which made her a favorite performer of many
contemporary composers, among them Carter and Crumb—clear
diction, wide dynamic range, and extraordinary
narrative ability. Her concern with the music and poetry is
paramount. The listener always feels her focus on telling the
story; making the voice beautiful is secondary. The resulting
intensity gives this disc a special character, particularly in the
settings of the Dickinson poems.

This is a live concert recording, and the sound quality
varies. The balance between piano and singer could be more
sympathetic to the singer, however, the solo piano pieces are
beautifully recorded. The nicely-done liner notes tell us that
during her encore, The Little Horses, DeGaetani surprised
Copland by moving to center stage and singing to him.
Ironically, this is the best vocal sound and balance on the disc.
Both Smit and DeGaetani knew Copland and worked with him
over a period of years. These are among the very best
performances of these Copland works we are likely to hear.

Argento’s song cycle From the Diary of Virginia Woolf is
clearly a masterpiece, but it has not yet assumed its rightful
place in the song literature, even though it earned the 1975
Pulitzer Prize in Music and was premiered by the great mezzo-
soprano Janet Baker. Certainly it isn’t heard as often as some
other Argento cycles, such as the Six Elizabethan Songs on
poems by Shakespeare. One explanation for this is the texts,
taken from Woolf’s diary from 1919 until 1941, shortly before
her lamentable suicide. Many of the eight selections concern
difficult moments in Woolf’s life, Anxiety (October, 1920),
opening with “why is life so tragic;” Hardy’s Funeral (January,
1928), reflecting on author Thomas Hardy’s funeral the
previous day; or War (June, 1940). The brighter songs are
bittersweet reflections, Rome (May, 1935); and Parents
(December, 1940), of them saying of them "how beautiful they were."
This is a piece which must be carefully programmed, whether
in live concert or recording.

The companion cycle, Warren Benson’s Songs for the End
of the World, is based on poetry by John Gardner, which also
has some very somber moments. Dupuy’s dark, rich voice is
the right weight for these pieces, but her diction needs a little
more attention to crisp consonants to make these dense,
complicated texts meaningful to the listener. Her dramatic
sense and well-placed color changes are effective in both
works. She is beautifully accompanied by David Garvey, whose
ravishing sound and sensitive rubato are essential to the
subtlety of Argento’s pieces. The supporting musicians in the
Benson cycle are excellent. The orchestration is unusual, often
pairing the voice with a single instrument—French horn, English
horn, marimba, or cello. While these two song cycles are not
easy listening by any means, they are important contributions
to the contemporary song literature. This is the only recording
of the Benson work, and one of the few recordings of the
Argento cycle; the disc is a worthwhile addition to any
American song collection.

Ann Sears
Wheaton College

Notes in Passing:

by Mark McKnight

Recordings

Ray Lynch: NOTHING ABOVE MY SHOULDERS BUT THE
EVENING. Ray Lynch, keyboards & guitars; Timothy Day,
flute & alto flute; Nancy Ellis, viola; Glen Fischthal, trumpet,
fluegelhorn, & piccolo trumpet; Julie Ann Giacobassi, oboe
& English horn; David Kadarauch, cello; Dave Kreibiel,
French horn; Daniel Kobialka, violin; Nanci Severance, viola;
Marc Shapiro, piano. Windham Hill Records 01934 11133-2,
1993. One compact disc.

The eclectic musical style of Texas-born guitarist and
composer Ray Lynch reflects his own varied interests and
background. He studied classical guitar in Spain,
composition at the University of Texas, became involved in early music and played with a number of early-music groups in New York, then left music for awhile for "a period of intense study and spiritual growth" in California (liner notes).

Lynch writes in the disc's notes that his title "refers to the inexplicable freedom of headlessness. What is left when there is no thinking? Just the body, feeling, being, enjoying. No longer enclosed in and defined by the mind, one looks up and discovers the Evening." This Windham Hill recording rests firmly in its New Age roots, yet it is made more interesting by Lynch's compositional and orchestration skills as well as his own eclecticism.


Composer Lawrence D. "Butch" Morris is, according to this disc's, accompanying notes, the originator of the "revolutionary method of conducted improvisation" he calls "conduction." This recording includes seven of Morris's works, "Othello B," "The Bartok Comprovisation," "Via Talcina," "Long Goodbye," "Dust to Dust" (second and third parts), "Food Chain Dialogue," and "Othello A," and is performed by a twelve-piece instrumental ensemble that consists of English horn, guitar, vibraphone, drums, trombone, violin, piano, harp, oboe, and electronics and which is conducted here by the composer. The title track consists of the last two parts of a work originally commissioned in 1989 by the Brooklyn Philharmonic Orchestra for its New Music America festival.

SLOW BURNING FLAME. Celeste Krenz, guitar and vocals; with Bob Tyler, acoustic rhythm lead guitar and electric guitar; Scott "Scooter" Smith, acoustic bass. Emergency Records E-913, 1994, One compact disc.

The themes of lost or unrequited love seem to remain a fixture in popular music. Those sentiments are certainly very much in evidence on Celeste Krenz’s "Slow Burning Flame." In her own thoughtful songs, including the title-track tune, as well as in Kevin Welch’s "This Love I Have for You," Bob Cheevers’s "Old Habits Die Hard," and Dolly Parton’s "Jolene," Krenz calls to mind Bonnie Raitt, but without Raitt’s gutsy blues-iness. Krenz’s country-inflected voice and wistful accompaniments are heard to their best advantage in those numbers that are plaintive or dreamy in character.


Conceived on a number of different computers, the works on Paul Lansky’s recording of various manipulations of spoken language were all written in the computer-music program known as Cmix. Lansky writes in the notes that the six pieces on this album ("Idle Chatter," "Word Color," "Just More Idle Chatter," "The Lesson," "Notjustmoreidlechatter," and "Memory Pages") are all concerned with the music in speech: "Some are content to chew on the garrulous sounds of people chattering away, while others, to varying degrees, worry, about what the words actually mean." Lansky goes on to say that he finds music in speech as well as speech in song. "The Lesson," written for the 60th birthday of J.K. Randall, utilizes a taped recording of an interview with Randall and Lansky discussing several well-known works.


Ten years separate the two works on this recording. "Chansons d'Amour" was written in Paris in 1982 and its second movement, "Zwischen Himmel und Erde," received its premiere there the following year by pianist Alan Feinberg. Kathleen Supové played the first performance of the complete work ("Vita Nuova" is the title of the first movement) at Harvard University in 1991. "Bounce," for Disklavier, electronic keyboard, and Hyperinstrument electronics, was the result of a commission in 1992 from the Keyboard Division of the Yamaha Corporation of America. Robert Shannon, the pianist on this recording, also gave the work’s premiere in Chicago. The disc’s program notes describe Machover’s "hyperinstrument" work as a process in which the composer "strives to combine virtuosic performance with 'sensitive' computers to extend the possibilities of traditional instruments, as well as to develop new modes of musical performance and interaction." Shannon offers an energetic tour de force interpretation of both works, which share a hyperkinetic spirit that exploits the possibilities of the instruments, both electronic and acoustic.

Jacob Avshalomov: PHASES OF THE GREAT LAND; CANTATA: HOW LONG O LORD; Roy Harris: ELEGY AND DANCE; Robert Ward: DIVERTIMENTO FOR ORCHESTRA. Portland Youth Philharmonic; Jacob Avshalomov, conductor; Portland Symphonic Choir; Neil Wilson, baritone; Frank Holman, director. CRI CD 664, 1994. One compact disc.

America’s first youth orchestra, and still one of its most outstanding, the Portland Youth Philharmonic celebrated its 70th anniversary, and the 40th anniversary of its association with conductor Jacob Avshalomov, during the 1993-94 season. This disc was released in 1994 and contains re-issues of performances of pieces commissioned in the 1950s and 1960s by the orchestra with the support of the Rockefeller Foundation (the works by Roy Harris and Robert Ward), as well as two compositions by the group’s conductor, Jacob Avshalomov. Avshalomov’s first work on the disc was written in 1958 as a tribute to America’s 49th state and contains two movements, "The Long Night; Klondike Fever" and "The Summer Days; Anchorage Alot." He composed his cantata, "How Long O Lord," in 1948 while he was on the faculty at Columbia University. Roy Harris’s "Elegy and Dance" (1958) represents, according to the composer, two worlds, a "dream world" and an "action world." Robert Ward’s Divertimento, with its broad, sweeping gestures and imaginative scoring, offers challenges for a youth orchestra that are more than met by the Portland Youth Philharmonic, whose performance throughout the recording is remarkably mature-sounding.
AMERICAN HARP JOURNAL (Su 95): Mary B. Roman, "Marjorie Tyre," Pt.2 of NY harpist's career, 17; Ann Benjamin, "Experience is the Best Teacher: An Interview with Joan Mainzer," former harpist, Minnesota Orchestra, 27.


AMERICAN STRING TEACHER (Sp 95): Patricia McCarthy, "American Miniatures," comments on seven short string compositions, 35.


CLAVIER (Ma/Ju 95): Cenieth Elmore, "Introducing Students to the World Beyond Notes," commentary on pieces of several contemporary American composers. (Ju/Au 95): Dean Elder, "Memories of Adele Marcus," piano pedagogue, 27.


COMPUTER MUSIC JOURNAL (Sp 95): Edward M. Thieberger, "An Interview with Charles Dodge," 11


FONTES ARTIS MUSICAe 41/3: Rev. of Mari Nishimura's "The Twentieth-Century Composer Speaks: An Index of Interviews," by Vivian Perlis, 305.


OPERA QUARTERLY (95/2): Harlan Jennings, "Grand Opera in Nebraska in the 1890s," 97.


SONNECK SOCIETY BULLETIN

Ouachita Baptist University
410 Ouachita Street
Arkadelphia, AR 71998-3659

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