Otto Luening at 96

by Faye-Ellen Silverman

Otto Luening has just turned 96. He is, in his own words, a little slower and has diminished energy but is otherwise doing well. He resents people who dismiss him as "too old." Last fall, for example, his doctor told him that he needed a cataract operation, or he would go blind within the next two years. But two weeks later the doctor's nurse told him that he was "too old." Luening then proceeded to send the doctor the newspaper reviews of his past year's activities, proving to the doctor that he still had plenty of energy. Luening made his point. The operation, performed by a younger doctor (it turned out that the doctor, rather than the patient, was "too old") was successful. Luening has resumed reading and composing, albeit on music paper with the staves specially enlarged.

These past few years have been busy ones, even by Luening's own standards. He estimates that he has written about 400 compositions in his lifetime, half of them short and half of them longer works. Amazingly enough, seven of these works were written during 1994. These include an orchestral work (Symphonic Fantasia No. 12), chamber music for strings (Fantasia for viola solo and Canonic Variations for string quartet, commissioned by the American String Teachers Association), two works for lute, a work for piano, and Divertimento for violin, clarinet, and piano, commissioned by Washington and Lee University.

continued on page ten
From the President

Dear Friends and Colleagues:

The Washington national conference is now a rich memory. I've heard from several of you that you believe it to have had the best program and to have been the best managed of all our conferences. It is hard to argue against such appraisals. Our gratitude goes out to Wayne Shirley and the rest of his program committee and to Dianna Eiland and the local arrangements committee for their exemplary service.

The Board of the Society is currently involved in assessments of three important parts of our mission. Since all of you are touched in one way or another by these deliberations, I want to use this opportunity to report.

First, publications. The Long-Range Planning Committee of the Society met in Washington the day before the conference began. The only item on the agenda was broadly, "Publications." The free-form discussion that followed touched on three important issues: 1) the relationships of our periodicals to each other, to the Board, and to the Society's mission; 2) electronic publication and how this affects publications, and 3) the possible sponsorship of book series in American music. Several hours of talk led the committee to recommend to the Board that a Publications Committee be established, and such was subsequently approved in Board action. This committee is to be chaired by the immediate past president of the Society, with its other members being the editors of American Music, The Bulletin, The Directory, and a newly established electronic media editor (Bob Keller was subsequently appointed); the committee's charge will be: The Publications Committee shall meet semi-annually (or more frequently if necessary) to discuss all matters pertaining to the Society and its publications and potential publications. It reports directly to the Society's Board and will be expected to present policy issues to the Board for action. The Board expects this committee to be a powerful forum for the exchange of ideas, problems, and visions, and to be a strong advocate for the centrality of publications in the mission of the Society.

I urge all members of the Society to think for a moment about how publications affect you and your membership in the Society, and to share any concerns, thoughts, issues, problems with Gillian Anderson. A meeting is being set up in November and will take up anything that the membership thinks should be addressed.

Second, conference programming. I have asked Bill Keams to head up an ad hoc committee to look at how conference programs are drawn up, the criteria involved in setting the program, and how experience in such matters is transmitted to subsequent generations of program chairs and committees. How conference programs are manufactured is a somewhat mysterious process to most of us; this committee should demystify it for us. Some of us feel sometimes that our special interests are underrepresented on conference programs; this committee should insure that the unbalanced wishes of a few are never projected onto the many. Problems apparently solved one year seem sometimes to need solving again the next; this committee should issue useful guidelines, insuring that every scholar, group, period, niche, genre, style, ideology, whatever, has its place and purpose; that our programs are "big tents."

Finally, the interest groups. We are a disciplinary society defined by topic. Our sister societies are often defined by geography (such as the AMS), with subsets of the whole also being geographical (i.e., "Midwest Chapters"). Our subsets are our interest groups, and as such they form the critical topic-based foundations on which we stand. We must, then, nurture them in special ways, for they represent our future. The problem is that the concept has outstripped its structural support. What role do (and should) interest groups play in conference programs? Do interest groups newsletters constitute society publications? Should funding be provided for the interest groups? How? How much? How many should there be (and what should they be)? How much anarchy can we encourage by interest groups before undermining the concept of "society?" These and many more such questions have prompted me to ask first Ann Sears, now Jean Geil, to coordinate board and society relations with the interest groups; president-elect Anne Dhu McLucas is also working closely with Ann and Jean. But clearly there needs yet more focused attention on these matters. The November meeting of the Long-Range Planning Committee will have as its agenda: "Interest Groups." Many of you already are members of one or more of the Society's interest groups; the rest of you have interests and are obviously joiners; so this is a matter for all of us. If you have points-of-view or desire special input, here's your chance: let loose at Anne, Jean, or me, and we'll gladly take it on to Baltimore.

Let me close this rather business-like letter with a bit of warmth and fuzz. The dues season is over, and we remain healthy in numbers and in budget. We absolutely flourish, however, by any standard of loyalty. One measure of this is that about one in seven of you donated funds over and above your dues, a ratio that I am told is extraordinary among learned societies. I commend you for your support of the Society's program through special gift-giving. But most of all, I commend you for an expression of belief in yourselves, in your colleagues, and, clearly, in what we all do. Thank you.

Sincerely,
Dale Cockrell
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Summer 1996

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Book Review Editor: Sherrill V. Martin
Record Review Editor: Elizabeth Ann Sears
Bibliographer: William Kearns
Indexer: James Farrington
**SCHEDULED CONFERENCES**

23rd National Conference  
March 5-9, 1997  
Seattle, Washington  
Host: University of Washington  
Rae Linda Brown, program chair  
Larry Starr, local arrangements chair

24th National Conference  
March 4-8, 1998  
Kansas City, Missouri  
Host: University of Missouri, Kansas City  
Karen Ahlquist, program chair  
Kay Norton, local arrangements chair

25th National Conference  
1999  
Fort Worth, Texas  
Host: Texas Christian University  
Michael Meckna and Allen Lott, local arrangements co-chairs

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**THE AMERICAN MUSIC NETWORK**

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This is our mailing list.

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Planning to move? Please notify the Society at P.O. Box 476, Canton, MA 02021. E-mail: acadsvc@aol.com

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

Copyright 1996 by the Sonneck Society, ISSN 0196-7967.

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

Send all contributions for the Bulletin to editor George Keck, 410 Ouachita Street, Ouachita Baptist University, Arkadelphia, AR 71929-3659; e-mail KECKG@ALPHA.OBU.EDU. Materials should be submitted on floppy disk accompanied by a print copy or by e-mail. 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; e-mail: acadsvc@aol.com

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**AMERICAN MUSIC WEEK**

First full week of November beginning on Monday

November 4-10, 1996  
November 3-9, 1997  
November 2-8, 1998  
November 1-7, 1999
SOUSA AND THE MARINE BAND
New Sousa Scrapbooks at the Marine Band Library

By Carolyn Bryant

A few years ago the Marine Band Library acquired two unique scrapbooks relating to John Philip Sousa. The books were donated to the Band by the Marine Corps Historical Foundation, which bought them from a British band enthusiast. The scrapbooks have been written about only briefly, but they are potentially immensely useful sources for scholarship on Sousa.

One of the scrapbooks is entirely devoted to Sousa. It contains material dating primarily from 1882 through 1892 and is of particular interest, because it covers the period during which Sousa directed the Marine Band before he formed his own ensemble. Information about this part of his life is scarce. Even the Marine Band Library with its extensive Sousa holdings has only a scattering of programs and clippings that date from this period. Sousa researchers such as Paul Bierley have, over the years, found newspaper and article references to the Marine Band under Sousa, but this scrapbook provides much new material. (A series of scrapbooks acquired by the Marine Corps in 1970 from the Sousa family covers the nearly forty years of the Sousa Band (1892-1931) but does not cover his tenure with the Marine Band.)

The other book includes some material relating to Sousa but is primarily devoted to the activities of George Frederick Hinton, who served as a Sousa Band manager from about 1897 to 1905. Hinton had a long and varied career as a theatrical agent and business manager in England and the United States.

How the scrapbooks came to the Marine Band Library is in itself an interesting story. They were discovered in 1986 in a second-hand bookshop by John Fowles, a retiree with an interest in bands and military music. They had no covers and were in a dilapidated condition, but Fowles was intrigued by the material on Sousa so he purchased them. When he began showing them to other band enthusiasts in England, it became apparent that they were unique and important items. Fowles began a correspondence with the Marine Band, writing to Sonneck member Frank Byrne, then Chief Librarian for the band, who of course was very eager to add the scrapbooks to those already in the band's collection. It was not until 1992, however, when the Marine Band travelled to England, that someone from the band was able to see the originals. The Marine Corps Historical Foundation then made arrangements to purchase both books, and in July 1992 Fowles presented them to a representative of the band at the American Embassy in London. They were officially turned over to the band in a ceremony at the Marine Barracks in Washington, DC, in April 1993.
The "Sousa" scrapbook (as distinct from the "Hinton" scrapbook) offers a fascinating glimpse into the daily activities of the Marine Band and its energetic and ambitious leader. Sousa became director of the band in October of 1880, shortly before his twenty-sixth birthday, and continued in that position until mid-1892. During that time he reorganized the band, raised its performance standards and improved its repertory, while he himself, through his compositions and conducting, became an internationally known musician.

The eighty pages of the scrapbook contain concert programs, reviews, interviews, letters to the press, and other newspaper and journal accounts. These relate to both the band's official activities and outside engagements. Counted among the official duties were the band's public concerts at the White House Grounds, the Capitol Grounds, and the Marine Barracks. Announcements for these appeared the day of the performance; though only a paragraph long, they list the six to eight programmed selections, providing information on the band's repertory.

Although the band was expected to play at many official events, the musicians were paid low wages. It was necessary for them to take on outside engagements to earn a living wage, and it appears that Sousa excelled at finding jobs for them. The many programs in the book show the band playing at such diverse events as commencement exercises (June 1886, unidentified as to institution but presumably an important one since President Cleveland conferred the degrees), the unveiling of a statue of James Garfield (May 1887), a reception and dance at the Metropolitan Club (April 1887), a benefit for the victims of the Johnstown Flood (June 1889—the event was a day-trip on an excursion steamer from Baltimore with concerts on the "down trip" and at the destination, Bay Ridge), and annual picnics of the Clothing Cutters and Trimmers of Baltimore (September 1888, 1889, and 1890). In addition, the band kept up a regular performing schedule of concerts in local theaters and churches. Their "Grand Sacred Concert" of 1882 is typical. During December 1885 through January 1886, for example, they performed a series of (at least) six Sunday evening concerts at the "New" National Theatre (programs for concerts two through six appear in the scrapbook).

Sousa's wages as director were not much higher than the musicians'; so when he was not directing the Marine Band, he often worked with other musical groups (many of whose members were probably drawn from the band). Of particular interest is a set of programs for three Sunday concerts in February 1888 in which Sousa directed a "Washington Symphony Orchestra" at the National Theatre. The programs featured soloists from the Metropolitan Opera Company, performing arias by Rossini, Wagner, and Leopold Damrosch, along with (presumably) local instrumental soloists playing works such as a piano concerto by Joachim Raff and the Mendelssohn Piano Concerto in G Minor. Three of Sousa's own works appeared on the series—La Reine de la Mer Waltzes (composed 1886), Nymphalin (solo for violin, 1880) and The Coquette (subtitled "Characteristic Piece," 1887). A Washington Post review (not included in the scrapbook) of the final concert urged Sousa to "take measures for keeping together an organization which has shown itself so capable of such excellent work." No other mention of the group occurs in the scrapbook, however; so it appears that a permanent group was not attempted.

What has been described so far shows the band "at home" in Washington, DC. The scrapbook also contains material that documents the rising reputation of the band and of Sousa's efforts to bring them, and himself, into prominence.

In 1889, for example, a publication project put Sousa in the news nationwide. For some years he had collected patriotic music from other nations for the Marine Band's use. In 1889 he was authorized by the Secretary of the Navy to make a comprehensive collection of national anthems and similar music for publication. "Soon newspapers began carrying stories of Sousa's search, complete with his colorful accounts of some of his discoveries. A full ten pages of the scrapbook are filled with clippings of varying lengths and amount of detail, not just from the usual east-coast cities of Washington, Philadelphia, New York, and Boston, but also from locations such as Savannah, Georgia; New Orleans, Louisiana; Omaha, Nebraska; and St. Paul, Minnesota. When the collection (entitled National, Patriotic, and Typical Airs of All Lands) was published in 1890 Sousa sent copies of it to many newspaper correspondents, resulting in even more stories.

In 1890 Sousa was instrumental in the introduction of a bill into the House of Representatives recommending a raise in pay for Marine Band musicians and an increase in the size of the band. Bill HR 12788 "To reorganize the Marine Band" was introduced by Rep. Wallace, of New York, in December 1890. It was accompanied by a report from the Committee on Naval Affairs and a letter by Sousa, giving statistics on other bands compared with the Marines. The bill recommended enlarging the band from thirty-eight musicians to seventy-two and increasing the pay of a first-class musician, for example, from $38 per month to $60. Sousa's comments focused on the difficulty of recruiting and retaining good musicians when they could easily get twice as much in a factory or theater band. All this received wide publicity in the press, as shown by several pages of clippings. It was universally agreed that the Marine Band had become a national institution under Sousa and that he was laboring under an unfair burden in trying to maintain its excellence when the pay was so low and its numbers were kept small. There are, however, no articles exulting in the passage of the bill which evidently was not successful (as is also shown by the fact that five years later, according to Marine Band Librarian Mike Ressler, a similar bill was introduced with most of the same provisions).

Sousa also worked hard to promote the band through travel. A number of their out-of-town concerts are described in his autobiography and other writings; the scrapbook confirms and adds details to what has already appeared. For example, an 1888 article about dedication ceremonies for a new Academy of Music in Petersburg, Virginia, describes Sousa conducting a chorus and the "Marine Band Orchestra" in festival music to celebrate the new building. Philadelphia also had an Academy of Music; a page of reviews from 1889-1891 shows the band playing yearly series of well-received...
concerts there. By 1891, in fact, the Marine Band seems to have become so popular as to cause a group of Philadelphia musicians to protest this government-supported band being allowed to perform there. The scrapbook contains a letter from Sousa to the editor of the *Philadelphia Inquirer* defending the band’s right to “exercise our professional skill when not conflicting with our official duties.”

Finally, the scrapbook adds to material already in the Marine Band’s collection about the band’s first national tours in 1891 and 1892. Managed by David Blakely (who had managed tours of Gilmore’s Band), they were heavily promoted and generated much favorable publicity.

The second scrapbook, evidently compiled by George Hinton, contains little new information on Sousa but is useful for the light it casts on Hinton’s association with Sousa. According to a brief (undated) biographical article, Hinton was born in 1863 and moved to Washington, DC, in about 1881 to work as a newspaperman. He and Sousa knew each other as early as 1886, since he is listed as "prompter" on a program in the Sousa scrapbook) for one of Sousa’s early operetta productions, "Queen of Hearts." He left Washington in 1890 to work in the West, then moved to New York City, where he was a newspaper drama editor before becoming a business manager of the Lillian Russell Operetta Company. Since he had worked with Sousa before, it seems not surprising that Sousa turned to Hinton as manager after the death of David Blakely, his first manager.

Material relating to Sousa in the Hinton scrapbook pertains mostly to European tours by the Sousa Band in the early 1900s. Many of these items are also found in the Sousa Band scrapbooks. One important exception is the original of a letter from General D.M. Probyn, Keeper of his Majesty’s Privy Purse, to Hinton, conveying thanks to Sousa for his "Imperial Edward March," which was dedicated to the King. (Sousa printed the text of the letter in his autobiography, but the letter itself evidently remained with Hinton.) There are also some previously unknown photographs of the Sousa Band at the Paris Exposition of 1900.

How the Sousa scrapbook, in particular, remained unknown for so long is an interesting question. Since it dates from before the period when Sousa had a professional manager, it seems probable that Sousa or his wife compiled it. When Hinton began to arrange tours for Sousa’s civilian band he could have taken it, perhaps along with scrapbooks from the early days of the Sousa Band, to use as promotional material. Since it was found with the Hinton scrapbook, it seems likely that both were held by Hinton. After 1900 Hinton’s home base was London (according to an article in his scrapbook). So it would not be surprising that the books remained in England after his death.

Whatever their history between compilation and the 1980s, Sousa researchers owe a debt of gratitude to John Fowles, who rescued the scrapbooks from oblivion, and to the Marine Band personnel who persisted against competing offers from private collectors to bring the books to a location where they are accessible to all.

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**American Music in American Schools: A Report**

Part I: American Music: Initiatives and Cautions

by Catherine Sentman Anderson

In 1993 the National Association of Schools of Music sponsored an inquiry into the presence of American concert music in various areas of our musical culture. These remarks are drawn from that study.

There is indeed widespread awareness of the importance of the American repertory, and there are many initiatives to support and promote it. There is also a need to distinguish between programs focused on public relations and/or the attracting of grant funds, and those which seek in substantial ways to enlarge the musical worlds of performers and audiences.

Among the initiatives are the following:


- American Music Week was sponsored from 1985 through 1989 by the American Music Center with the support of the NEA and Maxwell Corporation. Thirty-five orchestras participated in 1985; by 1989 the number rose to fifty-five American and five foreign orchestras. The total number of participants in 1989 approached 500, including chamber music ensembles, universities, bluegrass and jazz artists, opera companies, and nearly 150 radio stations. Sonneck Society has taken over sponsorship of the event and now provides on-line information on participating organizations.

- The four directories of contemporary operas published by the Central Opera Service (COS) between 1967 and 1990 identify over 3,000 operas and music theater works by American composers premiered since 1930. Numbers provided by COS for the number of operas performed by professional, community, and college/university workshops between 1970 and 1989 indicate that both the number of performing organizations and the number of standard operas performed nearly doubled in this period. The number of contemporary foreign operas remained unchanged while the number of contemporary American works has increased fourfold.

- The American Symphony Orchestra League conducts an annual repertory survey of about thirty of its major orchestras each year. The results of the survey for the season 1987-88 show that twenty-two percent of the 1,516 individual works performed by the surveyed orchestras were written by North Americans. These works were by 109 North American composers, who accounted for over forty percent of all composers represented.

- Recordings of American music have proliferated. Delos has made a major commitment, and Gerard Schwartz in Seattle has won Grammy after Grammy for his Hanson recordings on the Delos Label.

- Radio programming is dependent upon recordings and taped subscription concerts. As the presence of American music has
increased in both of these arenas, so has the radio presence. National Public Radio has tracked the presence of American music in "Performance Today" for several years and has featured the works of over 100 American composers.

The ATT American Encore Program supports performances of works which have already been premiered, but which have not been frequently performed. Two orchestras receive $200,000 each for two seasons; they must program at least six works each season during regular subscription series. During the first seasons (1986-87 and 1987-88) the Los Angeles Philharmonic presented works by Piston, Harold Shapiro, Sessions, Zwilich, Harbison, and Joan Tower, while the Philadelphia Orchestra programmed Bernard Rands, Bernstein, Carter, Druckman, Irving Fine, and Karel Husa. Commenting on the program, Riccardo Muti noted, "I have always believed that we must not separate contemporary music in festivals or separate concerts, but instead give it its rightful place in the regular season."

The American Symphony Orchestra League's American Repertoire Program, established in 1991 with a grant from the Whitiker Foundation, enables four young American conductors to spend three to four days with an orchestra, focusing on new and/or unfamiliar American repertory. The resident conductor of the orchestra serves as mentor; an American composer is also in residence. At the conclusion of the residency, a concert features each conductor, the repertory they have prepared, and a work by the composer-in-residence. Representatives from orchestras around the country are encouraged to attend. Host orchestras have included the Louisville Orchestra (1991 and 1994); Miami's New World Symphony (1992); and the Memphis Symphony (1993).

The American Choral Works Performance Program, administered by Chorus America, has awarded ninety-nine grants since 1988 for the performance of American choral works written since 1930 that have been performed no more than four times since their premieres. Administered by Chorus America, the service organization for professional vocal ensembles, the program has supported performances of ninety-seven works by composers from Howard Hanson to Libby Larsen.

The National Federation of Music Clubs has at least a dozen programs, contests, and awards that support American music. The Federation has an American Music Department at the national level and since 1955 has sponsored an Annual Parade of American Music in February.

Especially heartening are the initiatives that support the presence of American music in the repertory of young musicians:

* The National Foundation for Advancement in the Arts sponsors the Arts Recognition (ARTS) and Talent Search and nominates the Presidential Scholars in the Arts. The ARTS program requires at least one composition by a twentieth-century American in all music categories.

* National Guild of Piano Teachers and the National Association of Teachers of Singing both stress American music, requiring at least one composition by an American for diplomas and awards at the high school, collegiate, and artist levels.

* The National School Orchestra Association has for the past twenty years sponsored an annual competition that encourages professional composers to write works for young musicians. The winning scores are now available from several publishers.

* The American Composers Alliance prints catalogs of "Music for Young Audiences" (orchestral, vocal, chamber, stage) and "Music for Schools" (keyboard, instrumental solo and ensemble, orchestra and hand, vocal and choral) indicating timings and level of difficulty for 220 works.

Although these initiatives offer an encouraging view on the status and promotion of American Art Music, a few cautions must be heeded. The glamour of a premier still drives the presence of American music on orchestral programs. As substantial as the percentages on the American Symphony Orchestra League (ASOL) surveys sound, it must be noted that only one-third of the composers received multiple performances (of more than one work, or by more than one orchestra), and that over sixty-four percent of the composers were represented by only one composition.

ASOL statistics for the seasons 1987-1988 through 1991-1992 indicate that few American composers are heard with any regularity. Barber, Copland, and Bernstein (BBC) lead the way, each represented by 2 to 3 percent of the subscription performances. John Adams and Charles Ives are the only other Americans to be represented on more than 1 percent of total performances. Works by these five composers, plus music by Gershwin, Harbison, Corigliano, Carter, and Schuman were present in less than 14 percent of subscription concerts given by the responding orchestras while music by Mozart appeared on 23.8 percent of the total performances, and music by Beethoven appeared on 16.2 percent.

With the exception of the BBC, music of living American composers is generally favored over that of previous generations. In 1991, Henry Fogel, Executive Director of the Chicago Symphony Orchestra, commented on the responsibility of the orchestra to perform American music. He noted that most orchestras perform only music of living composers, because that way we will get two credits in that great orchestra credit book in the grant-making sky, one credit for playing American music and another one for playing modern music. The result is there may be no country that has a symphonic tradition that ignores its own musical heritage more completely than we do.

In rethinking the place of American music in the repertory in light of these facts several factors must be remembered. When it is programmed, American music must be played for the same reason as the rest of the repertory—for its musical value. It must also be presented with the same care, in preparation, in production, and in programming. Roger Sessions sounded a warning: a public coaxed into supporting any type of music for reasons other than spontaneous enjoyment is certain to approach that music in a correspondingly unreflective state of mind; to accept this duty with resignation or enthusiasm, but to fail to listen to the music in any real sense at all. Under such conditions a piece of American music is simply a piece of American music; one is as good as another, and the public interest in it naturally will not last.

As seen in a recent poll of Ivy League students, the art music audience is shrinking. To the question "Which type of music do you primarily listen to?", the response was classic rock; thirty-nine percent; alternative, twenty-four percent; top 40, fifteen percent; classical, nine percent; rap and hip hop, nine percent; jazz and blues six percent; easy listening, five percent; country, four percent; heavy metal four percent. [Percentage total exceeds 100; Perhaps multiple preferences were accepted in the survey.] While it is interesting to look at the music less or equally popular than classical (rap?), the nine percent figure is startling. If American concert music, indeed any concert music, is to be a
vital part of our musical culture in the decades ahead, we must work with students and audiences to encourage an array of knowledge, skills, and attitudes. Among these are basic education in music—the ability to use one’s ears; artistic curiosity and what Daniel Gregory Mason referred to as “spatial adventure” (potentially a great challenge in an era of data and technology); a desire to hear new and unfamiliar music and the ability to evaluate it; a willingness to venture beyond both the traditional repertory and the traditional venues.

We would do well to remember Ives, “The future of music may not lie entirely with music itself, but rather in the way it encourages and extends, rather than limits, the aspirations and ideals of the people, in the way it makes itself a part with the finer things that humanity does and dreams of.”

Part II: A Response by Anne Dhu McLucas

I would like to preface my remarks by saying that I am fascinated by Ms. Anderson’s statistics on the rise in the performance of American concert music and by her conclusion that the consciousness of the listeners is not changing as rapidly as we might desire. American music may be reaching the ears but not necessarily hearts of its listeners. The repetition of performances is perhaps the largest factor; one performance does not reach hearts.

The process of canonization is circular; if something is repeated often enough, it enters into the canon, and then, because it is in the canon, it gets repeated. Breaking into that cycle is necessary if attitudes are to change. One interesting exception to this list of American music from the canon occurs in the wind ensemble repertory of which a substantial portion, including some of the most inventive works, is American. Wind ensemble directors often commission works and perform them many times.

I know Catherine purposefully left off a section on music festivals, because it represents a segmenting off of American music; however, I would like to mention my experience with the Oregon Festival of American Music. The festival is dedicated to finding interesting examples of the meeting of vernacular and symphonic repertories, and it has been quite popular. The festival’s success is largely due to the influence of a single person, Marin Alsop, who was mentored by Leonard Bernstein. Such a leadership person brings the same passion to American Music as to all music. The question is how do we produce more of these leadership people?

The locus for this change should be our universities and conservatories; after all, this is where our musicians are trained. This in turn brings us to NASM. As the organization which sets our standards, they have control over what is taught in our institutions. It is important to realize that the control over those standards comes from the membership, which is comprised of deans and department chairs. NASM policy changes filter up from the membership to the executive committee where policy changes are approved. That means that the attitudes that have to change first are those of the people with whom most of you have daily contact, your dean or department chair.

One problem is that changes in the standards have often happened before departments were ready to make those changes, i.e., the inclusion of a requirement for music of diverse cultures. We must remember that our deans and department chairs are under tremendous pressure from an already overloaded curriculum. I have my own particular solution to soothe my Sonneck conscience and maintain a balanced curriculum. In the opening freshman course, which I teach, my students get a lot of American music as well as European and world musics. This is within the context of a course which is not specifically an American music course. I am very careful not to make a value differentiation between these repertories.

We must remember to balance passionate advocacy with clear thinking and come up with workable solutions to our dilemma. We must realize the power in our role as teachers and work in two directions—upward, from our positions in our institutions through the chain of policy making to NASM and similar organizations, and outward, through the mentorship of our students to the minds and hearts of the American listening public.

Part III: A Report of the discussion by Larry Worster, Co-Chair

After the two stimulating presentations by our featured speakers, the floor was opened to discussion. Topics raised centered on two main areas, the difficulty in finding a textbook or other resources which support the traditional repertory as well as American Music and methods to affect change in the NASM standards.

In the first area, textbooks were suggested which include American music along with brief comments as to their scope and method of coverage. Several people raised the idea of developing resource guides, which might include brief reviews of textbooks, video or audio resources. With the time remaining in the session, and the generally acknowledged need to pursue this discussion in further depth, I suggested developing a Web presence for our interest group. Such a presence would consist of a central Web page with links to resource lists and textbook reviews compiled by individuals within the Society. I agreed to begin the process of assembling such a resource. The Home Page will be in development this summer, and I welcome suggestions and contributions (reviews or lists of resources already online). The first page suggested by the group to be linked to the Home Page will be a slightly updated version of the pamphlet, “Bringing Music History Home,” a guide for supplemental resources published by the Society circa 1991.

In the second area, Ms. Anderson raised an idea, suggested to her by a member of the NASM executive office, that in the past, groups such as ours have presented their ideas to the Association in a session at the national conference. It was proposed and informally approved that the Interest Group will develop a concept for such a session and propose it first to the fall Sonneck Society Board for official sponsorship and then to NASM for presentation at their Fall 1997 national conference. As a standing member of NASM, Ms. McLucas agreed to contact the executive director and work with me in pursuing this idea. We agreed that, to gain maximum effectiveness, we should propose that the American Music session be a plenary session.

Please send comments, suggestions, or URLs for resources to be linked to our home page to Larry Worster, worsterl@mscd.edu, phone 303/556-3392.

This article was adapted from a presentation presented at the American Music in American Schools Interest Group at the Sonneck Society Annual Meeting on 21 March 1996.
OTTO LUENING AT 96

continued from page one

The year 1995 saw the creation of various Divertimenti—one for woodwind quintet, one for oboe and piano, and one for chamber orchestra. This year, Luening has created Three Etudes on the White Keys for piano four hands for beginning school children in Minnesota (who insisted on having the work dedicated to them). Two or three more pieces are planned for the series. He is currently working on Concerted Piece for Cello and Orchestra, commissioned by the cellist Terry King, that is scheduled for a premiere in Texas this coming October. He still has to fill a commission for flute and guitar.

Luening has had many performances recently, including one by Broken Consort and a 95th birthday tribute by North/South Consonance. A concert of his music at The Century Club was accompanied by a mayoral proclamation declaring it to be Otto Luening Day by the Mayors of New York City and Milwaukee and by the Governor of Wisconsin. But the honor he treasures most was one bestowed on him by the Potawatomi Indian tribe, which used his music "Potawatomi Legends" (written in 1979 on commission from the University of Wisconsin-Parkside) for the ballet "Dream Dances." The ballet was televised. Then, in honor of his birthday, Luening was made a member of the tribe and given the Indian name "Bam Set" meaning "he who walks wisely." This seems particularly fitting to Luening as this is the same Indian tribe that helped his grandfather settle in Wisconsin in 1839—an unusual tie-in with the past.

Part of this recent success is the result of Luening’s own efforts. Luening has always been a realistic musician. He advises younger composers that each person has to figure out how to generate his own public relations and then needs to take the necessary steps to carry them out. Luening follows his own advice. He doesn’t rest on his considerable laurels, nor does he take his musical future for granted, but rather finds ways to re-identify himself to the present generation of performers. To this end he has (with the help of his current assistant Paul de Jong) put together a series of brochures on his compositions, including one on his piano music, one on his flute music, and one on his orchestral music. Then he mails them to people he has worked with in the past who might be interested.

When asked for his advice for young composers, he has offered the following comments: "Serious young composers with basic talent need assurance and some warning about the amount of work it takes, first to get a foothold in the art, and second to get their ideals to communicate with present-day audiences in some way. Experience must develop the self into a first class craftsman by solving every job under scrutiny and never taking no for an answer. The young must accept that fundraising and budget balancing are an entrance to what goes on in the music world of today." He warns that, even for a composer of his age, by-passing a busy conductor’s secretary in and of itself can become a major feat in the current musical scene. Other aspects of Luening’s advice to composers young and old stem from his life’s experiences. Way ahead of the current trend, he has for years been advising composers to form their own collectives and to write for their friends. He is aware of the importance of trying out musical ideas and of learning from live performances. He advises those having difficulties becoming established to go after single performers, as performance opportunities increase in difficulty proportional to the increased size of the required forces. Over-all, then, he favors trying for performances of chamber works, since orchestral performances are difficult to obtain. He thinks that composers should become part of what he terms the "Off-Broadway group," identify their potential audiences, and get together their own ensembles rather than waiting for the "big break." He is enthusiastic about community orchestras and has worked with many over the years. For those who become impatient with this process, he reminds them that the key to success is to live long enough. Two often-cited examples of this are his Second String Quartet, written in 1923 and finally premiered forty-two years later in 1965, after decades of being considered too difficult, and a trio that he wrote in the 1920s in Chicago and premiered in 1923 to scathing reviews. This latter work was re-discovered decades later in Washington, where reviewers this time found it to be a "successful continuation of Beethoven’s formal ideas."

Over the years, Luening has worked from a consistent musical philosophy. His works fall into three categories. They are either written for an instrument needing new works, or for the composer to try new ideas without necessary performance reaction, or to fill the needs of an institution, such as sacred music. Within works for all three categories, he focuses on a fundamental tone and its overtones. He avoids over-reliance on pitch by using rhythmic motives that can be repeated or varied in speed and dynamic treatment. He still follows the advice of his teacher Busoni that every piece, even an experiment, must have a beginning, a middle, and an end. Each piece, that is, must have a clearly projected form. In addition, he has never forgotten Busoni’s lesson on the need for careful editing to enhance the presentation of the work and to show respect for performers.

With the passing years, Otto Luening has become ever more aware of the mystery of music—the parts that cannot be put down in spoken language. When commenting on this topic, he alludes to the writings of Jacques Barzin on words and music. Luening’s practicality and self-sufficiency have been manifest since his childhood. As he describes in his autobiography The Odyssey of an American Composer (New York: Charles Scribner’s Sons, 1980, which is really a summary of the musical scene in the twentieth century) he is the product of a musical family. His mother, Emma Jacobs Luening, was an amateur singer and his father, Eugene Luening, a pianist and teacher who graduated from the Leipzig Conservatory, was a professor of music at the University of Wisconsin and conductor, for many years, of the Milwaukee Musical Society. But as his father didn’t want him to be a musician, he was self-taught for many years. He began by studying the piano, then began to play the piccolo, switching over later to the flute, which he later played professionally. Knowing from an early age that he wished to be a composer and a conductor, Luening taught himself about composition by re-copying the scores of
the masters, and, somewhat later, taking up various other instruments, including percussion, violin, and double bass. As his parents were advocates of home schooling over a half century before it became a national trend, Luening taught himself piccolo, orchestration, harmony, piano, and composition and whatever else he wished to learn. This was especially true of the period between the end of his formal seventh grade education in the United States and his entry into the Royal Academy of Music in Munich at the age of fifteen.

He has continued to learn throughout his life, maintaining a life-long interest in how life works both here and in different countries such as India and China. His practical sense helped him to survive when he went from Munich (to which his family had moved when he was twelve) to Zurich to escape military service. Finding himself in Zurich with his sister but without parental support, he enrolled in the Zurich Conservatory and, in the process of asking about a job, found himself a patron, Edith Rockefeller McCormick. His years in Zurich also led him to see Lenin (from afar), to converse with disciples of Carl Jung, to attend meetings of the Dadaists, and to become an actor in James Joyce's drama troop. The sense of adventurousness encountered here became typical of his life. His ability to earn money as a professional flutist in the Tonhalle and Municipal Opera orchestras was a prelude to his years of experience as a performing musician (pianist, flutist, and conductor of operas and instrumental music, including work as associate conductor of the New York Philharmonic Symphony Chamber Orchestra). This combination of practicality and adventurousness is evident in his music, which is always playable and oft-times fantasy-like.

This combination of traits was also evident in his early collaborations with Vladimir Ussachevsky, which led to both of them being recognized as pioneers of electronic music. In 1951, Luening heard the early experiments of Vladimir Ussachevsky for tape recorder. He appreciated the significance of the new media and invited Ussachevsky and the technician Peter Maurzy to the Bennington Composers' Conference, where they developed several short compositions for the new medium. He then used his sense of pragmatism to raise money and gain recognition for their joint compositional ventures and their joint founding (along with Milton Babbitt and Roger Sessions) of the Columbia-Princeton Electronic Music Center.

This aspect of his career is well known and often discussed in articles. Yet there is another aspect of his long and varied musical life that is, perhaps, even more important to the future of American music. This is his work both as an educator and as the founder of many of the professional organizations that are of such benefit to today's composers. As an educator, Luening helped to establish innovative programs in music, dance, and the visual arts for which Bennington College became well-known. After he came to Columbia, he fought long and hard to establish a doctorate in music composition, leading, eventually, to the founding of the Columbia University School of the Arts. [For more information on Otto's life and works, he proudly refers people to Ralph Hartsock's Otto Luening: A Bio-Bibliography (Westport, CT.: Greenwood Press, 1991) and Emily Good's essay in the BMI publication Otto Luening (1991).]

The list of his accomplishments as an organizer is, if possible, even more impressive. It is hard to think of a major composers' organization that he didn't either help found or on which he hasn't served on the Board of Directors. He was a founding member of the American Composers Alliance in 1937 and served as its president from 1945 to 1951. He co-founded the American Music Center in 1940 and served as its chair from that time until 1960. He was a charter member of the National Music Council in 1940. He also served on the Yaddo music committee in the late 1930s and 1940s, the executive committee of New Music Quarterly Recordings (helping out Henry Cowell who was in jail at the time), the Board of Directors of the League of Composers, and the Vermont Chamber Music Center and Composers Conferences. In addition to this, he sat on countless juries, including that of the Pulitzer.

His students represent a Who's Who of American music, including the composers John Corigliano, John Heiss, William Kraft, Donald Keats, Ezra Laderman, Harvey Solberger, Joan Tower, Charles Wuorinen, and the musicologist Richard Taruskin. It is a reflection of his open approach to composition and a tribute to teaching style that each composer he has taught has his/her own style. He is proud of his former students and their accomplishments. He only regrets that the music establishment hasn't given more recognition to those of them who are solid musicians forming the body that keeps music going rather than the trend setters preferred by music publications.

Luening now lives from day to day. He boards strength after each health crisis so that he can resume composing. He bemoans the lack of social life which he sees as a by-product of everybody being extremely busy trying to survive. But still has time for the composers who seek his advice or drop by simply to resume old friendships, or, in his words "to exchange a little electricity." He takes his feed-back from people, from reading, from sharing ideas with his wife, and from watching the sunsets through the magnificent picture window of his apartment that fronts on Riverside Drive.

He has pointed out that, at varying stages of life, one needs to make adjustments. He discovered this, for instance, when he reached mid-career and again when he retired from teaching. With the help of his assistants and his dedicated wife Katherine (of whose accomplishments in developing the music program at the Spence School he is justifiably proud), he continues to re-identify and to reach out to new audiences. Just as he has been a model for so many composers in terms of his practicality and his contributions to the development of American music, he is now a model in how to continue while "growing older, not growing old."

Faye-Ellen Silverman is a composer and former student of Otto Luening's and holds a D.M.A. degree from Columbia University, the program which Luening helped found. In addition, she has been his friend since studying with him at Barnard College. Silverman is the author of the twentieth-century section of the Schirmer History of Music and teaches Music History and Literature at the Mannes College of Music.
WAYNE SHIRLEY RECEIVES 1996 DISTINGUISHED SERVICE CITATION

The following citation was written by Gillian Anderson and read as a tribute to Wayne Shirley on the occasion of his receiving the Distinguished Service Citation at the Washington, DC, conference of the Sonneck Society, 20-24 March 1996:

His devotion to American music began with the Boy Scouts. He coveted a merit badge in music. To earn it, he had to write a 500 word essay on American music (among other things), and as a result he looked into the subject for the first time. His interest in the Boy Scouts was a brief flirtation, but American music became one of Wayne Shirley’s life-long passions.

Wayne’s contributions to the Sonneck Society have been numerous. He has given papers at meetings, served on program committees, and as the chair of the committee for this wonderful conference. He has edited American Music, contributed an article to American Music, and helped to choose and support his successors, Josephine Wright and Robert Walser. In all these formal activities the breadth of his knowledge has enlarged and contextualized the work and music of the twentieth century and African-American music, and has enlivened Sonneck Society national meetings. His papers have served as an example of elegantly crafted English which succinctly presents brilliant and often pioneering work.

Perhaps his most enduring contribution, however, has been to countless members of the Sonneck Society whose own research has benefitted from his knowledge of the collections at the Library of Congress and his general knowledge of American music and literature. There is hardly a member of the Society who has used materials at the Library of Congress who has not been affected by Wayne’s card file of manuscript letters or his knowledge of the “classified-only” (i.e. barely catalogued) parts of the collection or his mastery of the musical autographs of twentieth-century American composers.

Wayne has also contributed to the Sonneck Society in a totally different way. He has encouraged a diverse group of scholars to join the Society and to offer papers at meetings and to American Music. What is more, he has made them feel welcome once they have arrived at a meeting. He has encouraged their research by keeping in touch with them both at conferences and afterwards. He has listened attentively to the papers he has heard and either publicly or privately has responded with helpful hints or useful insights and information. Therefore, he has been a contributor to the “friendly” and yet professional atmosphere of the Society.

Finally, Wayne has had a profound impact on musicians and concert audiences in Washington, DC, through his participation in the Choral Arts Society, whose members sang so beautifully here tonight. Irving Lowens, whom Wayne referred to as Givri Snowol (Irving’s name spelled backwards), thought so highly of Wayne’s program notes for Choral Arts Society concerts that he used to review both the performances and the notes in The Washington Star. We are grateful to the Boy Scouts for having an American music component in the merit badge for music and to Wayne Shirley for his extraordinary contributions to the Sonneck Society in both its corporate and individual manifestations.

LEONARD SLATKIN NAMED 1996 HONORARY MEMBER

The following citation was written by Steven Ledbetter and read as a tribute to Leonard Slatkin on the occasion of his receiving the Honorary Member Award at the Plenary Session of the Sonneck Society at its Washington, DC, conference, 20-24 March 1996:

Since the middle of the last century, the conductor has been the most influential leader of concert life in American cities. No composer of orchestral music can survive without winning the conductor’s favor, because the conductor actually chooses what will be performed. Since the middle of the present century, no American music director has shown more energy or imagination in selecting, playing, and recording the music of American composers than Leonard Slatkin.

Born into a family of professional musicians, he studied viola, then piano. Following composition lessons with Mario Castelnuovo-Tedesco, he turned to conducting, which he studied with Jean Morel at Juilliard. No sooner had he completed these studies in 1968 than he obtained an appointment as Assistant Conductor to Walter Susskind at the St. Louis Symphony, the orchestra with which his career has, until recently, been most connected.

Eleven years later he was named Music Director in St. Louis; in the following years he built the orchestra’s repertory and broadened its fame through performances and recordings of a wide range of music, including an unprecedented number of works by American composers. Many younger Americans served as composer-in-residence in St. Louis, and created significant new works for the orchestra. Leonard Slatkin substantially changed the careers of a good half dozen composers with the opportunities thus opened, and he spread abroad the music of many others.

Though he has conducted and recorded a large repertory of diverse music with many orchestras throughout the world and earned praise for his performances of works by many composers covering the whole orchestral repertory, Leonard Slatkin has uniquely shown that an American conductor can successfully introduce other Americans to the riches of their own music, which so many have overlooked for so long. This thrust of his work certainly played a role in his being named Music Director of the National Symphony, thus for the first time bringing to the nation’s capital an American conductor renowned for his commitment to American music.
JOHN SPITZER RECEIVES 1994 LOWENS AWARD FOR ARTICLE

by Rob Walker, chair

The members of the Irving Lowens Award committee are pleased to present the 1994 award to an article that we have judged outstanding because of the significance of its contribution to American music scholarship. It is a subtle, complex, and careful study, clearly written and intellectually provocative.

Taking as his example Stephen Foster's "Oh! Susanna," the author begins by comparing the many variations that are preserved in early prints of the song. He finds that details of melody, harmony, lyrics, rhythm, meter, part writing, key harmonization, and accompaniment differ in ways that cannot be explained by either oral or written transmission. He then carefully traces a stemma that relates these prints in order to illuminate a complex process of mixed oral and written transmission for this popular song. The author claims greater significance for his project by postulating four general tendencies which govern the variations of oral transmission, and he corroborates his hypothesis by briefly considering other songs from the repertory of nineteenth-century American minstrelsy.

This article thus provides a fresh new argument to the old topic of oral versus written transmission, making "Susanna" a potentially paradigmatic case from American music for rethinking these debates. The author mutes his evidence brilliantly, and his elucidation of the "Susanna" stemma makes absolute sense. He ends by challenging the assumption that changes from an original text ought to be regarded as inferior corruptions, arguing that "when composers fail to get it right the first time, perhaps singers and players have something additional and valuable to contribute to the compositional process." Finally he has produced a landmark article for the journal in which it appears, since it is arguably the first in the journal's entire history to be devoted to a broadly popular American musician.

On behalf of the Sonneck Society, we are pleased to present the 1994 Irving Lowens Award for Distinguished Scholarship in American Music to John Spitzer, author of "Oh! Susanna: Oral Transmission and Tune Transformation," published in the Journal of the American Musicological Society [47:1 (Spring 1994), 90-136].

SEARS and CONNER RECEIVE NON-PRINT PUBLICATIONS SUBVENTION AWARD

by Wayne Schneider, chair

The Sonneck Society awarded its first annual Non-Print Publications subvention award to baritone Benjamin Sears and pianist Bradford Conner at the spring convention. The Society will be accepting applications for the next round of funding starting in the fall. Deadline: 1 November. For information, contact Wayne Schneider, Department of Music, University of Vermont, Burlington, Vermont, 05405 (telephone: 802-656-8815).

JOSEPH HOROWITZ RECEIVES 1994 LOWENS AWARD FOR BOOK

by Fred Crane, chair


Briefly, Wagner Nights is a history of Wagnerism in America. Romain Rolland encapsulates what it is to be a Wagnerite: "Crammed by the artificiality of a town, far from action, or nature, or any strong or real life, we expanded under the influence of this noble music—music which flowed from a heart filled with understanding of the world and the breadth of nature. In Die Meistersinger, in Tristan, and in Siegfried, we want to find the joy, the love, and the vigor that we so lacked." And it was not only Wagner's music, but his words, his thought that occupied Americans—musicians, writers, laypersons.

The book's first chapters review the rise of the Wagner cult in America; the middle half of the book centers around Anton Seidl's years in America, 1885 to 1898; the last chapters deal with the several decades that followed. Seidl had been exceedingly close to Wagner—formed by him; he became the supreme Wagner interpreter in America, for instance conducting at the Metropolitan Opera in American premieres of five of the ten great operas; the height of American Wagnerism did not last long after his early death. Later performances, for all their still-remembered brilliance, departed from the Wagnerian spirit.

And on the way, Horowitz effectively revises our notion of the nature of the Gilded Age in American music. He quotes "a leading historian of American music" on the traits of the era: "the cult of the fashionable, the worship of the conventional, the emulation of the elegant, the cultivation of the trite and artificial, the indulgence of sentimentality, and the predominance of superficiality." But Horowitz effectively shows that, for the very numerous Americans under Wagner's spell, these characterizations are completely off the mark. In Wagner Nights we have a major contribution to the history of music in American culture.

SONNECK SOCIETY INTEREST GROUPS:

Liaison: JEAN GEIL
American Band History: PHYLLIS DANNER
American Music in American Schools: LARRY WORSTER
Gospel Music: ESTHER ROTHENBUSCH
Hispanic Music: HENRIETTA YURCHENCO
Musical Biography: CHRIS HARLOS, ADRIENNE FRIED BLOCK
Musical Theater: WILLIAM EVERETT, TOM RII
Popular Music: JOHN COVACH
Research On Gender and American Music: KAY NORTON
Research Resources: JEAN GEIL, GEORGE BOZIWICK
Twentieth-Century Music: LOUIS GOLDSTEIN
The Sonneck Society welcomes the following new members:  
K. Alix Baillie, Takoma Park, MD  
Nancy Bodenstein, Salem, MA  
David Brundage, Annandale, VA  
Penelope H. Carson, Kensington, MD  
Sandra L. Fralin, Louisville, KY  
Sandra Graham, Bethlehem, PA  
Steve Harlos, Denton, TX  
Stephen C. Hillyer, Evanston, IL  
Robert Lancefield, Middletown, CT  
John Milner, Leek Staffs, England  
Mitchell Patton, Cincinnati, OH  
Nancy Rao, New Brunswick, NJ  
Maureen Reagan, Champaign, IL  
Timothy Rommen, Louisville, KY  
Philip A. Todd, Berea, KY  
Judy Tsou, Berkeley, CA  
Ann Marie Willer, Rochester, NY  
Barbara D. Wright, Charleston, WV

SONNECK SOCIETY INAUGURATES DISSERTATION PRIZE

by David Hildebrand, chair

The Sonneck Society for American Music seeks submissions for its first annual dissertation prize. This new $200 award is designed to recognize a single dissertation on an American music topic for its exceptional depth, clarity, significance, and overall contribution to the field. "American" is understood to embrace North America and aspects of its cultures elsewhere in the world. We welcome dissertations from American Studies, American History, and other fields beyond theory, musicology, and ethnomusicology as long as the primary focus of the work is on a musical topic.

The period of eligibility for the Prize involves doctoral dissertations completed and successfully defended between July 1, 1995, and June 30, 1996. The deadline for submissions is September 15, 1996. Applicants need not be members of the Society, and the submission process will be open and blind. There is no limit on number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s).

To apply submit an abstract plus a sample chapter, one copy each, to Dr. David Hildebrand, 276 Oak Court, Severna Park, MD 21146. Please include a cover letter outlining what you believe is the major contribution of your work. E-mail inquiries (though not submissions) are welcome at davidh@peabody.jhu.edu or davenging@aol.com.

The top-rated five entrants will be asked to send one copy of the complete dissertation, as deposited, to be read in turn by committee members. The Prize-winner will be announced and award granted at the Society's Seattle conference, in March 1997, at which time the second award cycle will be announced and opened. Other committee members include Bill Kears and Geoffrey Block.

OFFICERS OF THE SOCIETY, 1996-97
President: DALE COCKRELL  
President-elect: ANNE DHU MCLUCAS  
Vice President: JOHN GRAZIANO  
Secretary: KATHRYN BUMPASS  
Treasurer: WILLIAM EVERETT  
Members at Large:  
KAREN AHLQUIST  
CAROL BARON  
RON PEN  
LINDA POHLY  
GUTHRIE P. RAMSEY  
ANN SEARS

Executive Director: KATE VAN WINKLE KELLER

Editors:
American Music: JOSEPHINE WRIGHT  
Bulletin: GEORGE KECK  
Directory: KATE and ROBERT M. KELLER  
Electronic Publications: ROBERT M. KELLER

Standing Committee Chairs:
American Music Network: ROBERT M. KELLER  
American Music Week: JOAN O'CONNOR, JOCELYN MACKEY  
Education: POLLY CARDER  
Executive Committee: DALE COCKRELL  
Finance: HOMER RUDOLPH  
Long Range Planning: DALE COCKRELL  
Development: PAMELA FOX  
Dissertation Award: DAVID HILDEBRAND  
Honors and Awards: ANN SEARS  
Lowens Award: ROBERT WALSER, book KATHERINE PRESTON, article  
Membership: LINDA POHLY  
Minority Issues: GUY RAMSEY  
National Conferences: WILMA CIPOLLA  
Nominating: CATHERINE SMITH  
Public Relations: ESTHER ROTHENBUSCH  
Book Publications: JOHN BECKWITH  
Non-Book Publications: WAYNE SCHNEIDER  
Silent Auction: ELAINE BRADSHAW  
Students: KAREN AHLQUIST; TAMMY KERNODLE (student chair)  
Publications: GILLIAN ANDERSON

Appointments and Ad Hoc Committees:
ACLS Delegate: DEANE ROOT  
Archivist: CAROLYN BRYANT  
Conference Manager: JAMES HINES  
Committee on Publication of American Music: JUDITH MCCULLOH  
US-RILM representative: ANN SILVERBERG
BOARD ACTIONS

The Sonneck Society for American Music Board of Trustees met for their annual meetings on 4 November 1995 in New York City, New York, and 20 and 24 March 1996 in Washington, DC, to consider a large number of proposals and committee reports and recommendations. Following are the highlights of those meetings and actions taken:

1. The Board approved an annual Sonneck Society for American Music Dissertation Prize.
2. The Board approved the appointment of Robert Walser as the next editor of *American Music*.
3. The Board appointed William Everett to fill the unexpired portion of Craig Parker’s term as treasurer.
4. The Board approved the recommendations of the Development Committee to a) reconstitute the committee, now to consist of four members, the Society’s vice president as Board liaison and three Society members who are not officers; b) charge the committee to establish and monitor fund raising priorities and to solicit funds for both long-term and short-term Society needs.
5. The Board agreed to support continued development of an American Music Calendar project.
6. The Board approved a proposal from the Long Range Planning Committee to form a Publications Committee to consist of the immediate former President of the Society as chair, the editors of the Society’s periodicals, and the electronic media editor.

BOARD MEMBERSHIP CHANGES

The Sonneck Society for American Music Board of Trustees has appointed Linda Pohly to the Board as Member-at-Large to fill a vacancy on the Board created by the resignation of Marsha J. Reisser. Linda will serve a two year term on the Board. A Sonneck Society member since 1982, Linda is a member and chair of the Membership Committee and a member of the Sonneck Society Band, an organization prominently featured at recent Sonneck conferences. Linda’s publications have appeared in *American Music* and *Sonneck Society for American Music Bulletin*, and she has read papers for several Sonneck conferences. Her research interests range from music in Wichita, Kansas, to Barbara Streisand. Linda was awarded the Ph.D. degree in musicology from Ohio State University and is currently Assistant Professor of Music at Ball State University.

PROJECTS SELECTED FOR PUBLICATIONS SUBVENTION AWARDS

by Mark Tucker, chair

At the meeting in Falls Church this past March, the Sonneck Society’s Publications Subvention committee recommended three projects for funding, including the University of Illinois Press for Nolan Porterfield, *The Last Cavalier: John A. Lomax, 1867-1948*; University of Illinois Press for Karen Alquist, *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60*; and Cambridge University Press for Dale Cockrell, *Early Blackface Minstrels and Their World*.

Inquiries about the application procedure should be directed to the committee’s new chair, Professor John Beckwith, 121 Howland Avenue, Toronto, Ontario M5R 3B4, Canada. The annual deadline for submitting applications is November 15.

STATEMENT OF FINANCIAL CONDITION

Year Ending December 31, 1995

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MUSICAL THEATER INTEREST GROUP

William Everett and Tom Riis, co-chairs

The Musical Theater Interest Group met concurrently with the Research Resources Interest Group at the Washington, D.C. meeting. We were treated to presentations on the Tams-Witmark Collection at the University of Wisconsin and on the Leonard Bernstein Archive at the Library of Congress.

For the 1997 meeting in Seattle, we are planning a session entitled "Works in Progress." We are inviting those who are working in any aspect of the musical theater, whether it be performance, creation, or scholarship, to participate. We especially encourage those who have created an original musical theater piece to present a short excerpt for our appreciative and supportive audience. We can provide only a limited performing space and a piano; presenters, if they decide to include MINIMAL sets, lights, costumes, etc., must provide these themselves. There will be a roundtable discussion at which any aspect of current musical theater can be discussed, including performance, direction, production, set design, the preparation of scholarly editions, historical research, and any other topic of interest.

Please send ideas (so that we can plan an agenda) to Bill Everett, Musical Theater Interest Group Co-Chair by 1 November 1996, at Department of Music, Washburn University, Topeka, Kansas 66621 or via e-mail: zzever@acc.wuacc.edu

ROBERT WALSER NAMED EDITOR FOR AMERICAN MUSIC

by Rebecca T. Cureau, chair

The American Music Editor Search Committee is pleased to report the selection of Professor Robert Walser as next editor of American Music and his acceptance of the position. The Board of Trustees approved the appointment at its meeting in Washington, DC. Along with Walser's strong credentials as published author of numerous scholarly works and experience as editor of scholarly publications, he brings to the position a commitment of substantial resources and support from his institution, the University of California at Los Angeles, including commitments of financial support, student assistants, and released time from teaching, and longtime membership in the Sonneck Society and a strong vision for the future of American Music.

Walser holds five degrees from the University of Minnesota—the B.A. degree in Fine Arts; the M.A. degree in Musicology; the M.M. degree in Performance; and PhD degrees in Musicology and in Performance. He is the recipient of fellowships from the National Endowment for the Humanities, the American Council for Learned Societies, the Marion and Jasper Whiting Foundation, and two Dartmouth Faculty Fellowships.

His awards include the 1994 Irving Lowens Award for Distinguished Scholarship in American Music by the Sonneck Society for the best scholarly article about American Music and the 1995 Irving Lowens Award for Distinguished Scholarship in American Music by the Sonneck Society for the best book about American Music published in 1993. He is the author of two other books and innumerable articles in journals and books, entries, and reviews. He is co-editor of a series of books published by the Wesleyan University Press and Book Review Editor of American Music and the Journal of Popular Music Studies, on which Editorial Boards he also serves. He has been invited to lecture and has presented innumerable papers before national and international scholarly meetings and organizations. He is an active instrumentalist (trumpet) and has performed widely as soloist and member of numerous ensembles and orchestras.

Walser's appointment is effective in April 1996. He assumes the position of editor of American Music with Volume 16, Number 1 in January 1998.

TWENTIETH-CENTURY MUSIC INTEREST GROUP

by Louis Goldstein, chair

A new Special Interest Group in twentieth-century music was formed at the National Conference in Washington, DC, last March. The stated purpose for this new special interest group is to discuss American art-music composed since 1900.

We will explore the richness of American music since 1900 by focusing on specific topics determined from year to year, explore the sense of what is particularly "American" in the music of the United States since 1900, champion the diversity and inter-connectedness of American music since 1900, and encourage more performances of contemporary art-music.

The contact person for this new SIG is Louie Goldstein, reachable by e-mail at louieg@wfu.edu or by post at 7345 Reynolda, Winston-Salem, NC 27109.

STUDENT CONFERENCE TRANSPORTATION FUND

by Karen Ahlquist, chair

The Sonneck Society supports student member attendance at the national conference through the Student Conference Transportation Fund. Preference will be given to a student who gives a paper, who has another official function at the conference, or who has not had previous support from the fund. However, all students may apply. Application forms will be available after December 1, with a January deadline date to be determined. For more information or an application, contact Karen Ahlquist, Music Department, George Washington University, Washington, DC 20052; phone 202-994-6270 (office), 202-994-9038 (fax), e-mail: ahlquist@gwis2.circ.gwu.edu
Members

In the News

DIANE PARR WALKER was named new Vice President/President-Elect of the Music Library Association at its 1996 annual convention in Seattle, Washington. Diane is Music Librarian and Coordinator for the Fine Arts, Music, and Education Libraries at the University of Virginia and has directed the U.S. RISM Libretto Project.


JUDITH MCCULLOH was elected chair of the Board of Trustees of the American Folklore Center of the Library of Congress at the February 1996 meeting of the Board.

WILLIAM A. EVERETT, assistant professor of music at Washburn University in Topeka, Kansas, has been named a recipient of one of nine academic sabbaticals which the university has approved for the 1996-97 academic year. Bill will compile an annotated list of compositions for piano and strings written by British composers between 1850 and 1950. His research will be carried out in the United Kingdom and the Republic of Ireland during the spring semester.

MARJORIE HASSEN was named a newly-elected Member-at-Large of the Board of the Music Library Association at its 1996 annual convention in Seattle, Washington. Marjorie is currently Music Librarian at the University of Pennsylvania.

DON ROBERTS was awarded the Music Library Association Citation at the association's 1996 annual convention. The citation was presented in recognition of his distinguished service to music librarianship. Don is currently Head of the Music Library at Northwestern University in Evanston, Illinois, and is a past president of the association.

KARL KROEGER is general editor for the projected fifteen volume series Music of the New American Nation, Sacred Music 1780-1820 and published by Garland Press. Three volumes in the series, edited by Karl, have been released, Three New York Composers (October 1995); Two Connecticut Composers (December 1995); and Abraham Wood, Collected Works (February 1996). The series is devoted to critical editions of collected or, in some cases, selected works by eighteenth- and early nineteenth-century American composers who are contemporaries of William Billings.

WOLFRAM KNAUER has edited Jazz in Deutschland (Hofheim, Germany: Wolke Verlag, 1996) as volume 4 of Darmstaedter Beitrage zur Jazzforschung. The work contains essays by jazz experts concentrating on jazz during the Third Reich, on the history of postwar jazz in West and East Germany, and on contemporary developments in jazz. A special feature of the volume is the complete reproduction of all thirty-three existing pages of a German newsletter on jazz published secretly in 1943.

AL BENNER has been active in 1996 as a guest lecturer at Southeastern Louisiana University (Hammond, LA) on February 26 ("Charles E. Ives's First Violin Sonata and His Use of Quotations"); Louisiana State University (Baton Rouge, LA) on February 26 and Tulane University (New Orleans, LA) on February 27 ("Establishing and Running a Music Publishing Company: The Creation of Connors Publications"); and at Viterbo College (La Crosse, WI) during their New Music Festival on April 24 ("An Introduction to Ellen Taaffe Zwilich"). Al was recently elected to the Board of Directors for the Wisconsin Alliance for Composers, Inc. to serve a three-year term. He currently continues as editor for Composer/USA, the bulletin of the National Association of Composers, U.S.A. (NACUSA) and as editor for Connors Publications (contemporary classical and church music).

OBITUARY: LEONARD ELLINWOOD

by J. Bunker Clark

Leonard Ellinwood, who attended the organizational meeting of this Society in Washington in 1974 and who had continued his membership ever since, died 8 July 1994, of cancer at his home in Washington. He was born in 1905. I'd known him since I was a graduate student in the early 1960s; I was working on my dissertation on Seventeenth-Century Anglican choral music, and he on Tallis (during lunch hours at the Folger Shakespeare Library).

He was a quiet and kindly man, who I remember one time related his great pleasure in being in the Cathedral Choir (as countertenor) when in 1966 it sang for three weeks at Westminster Abbey, replacing that choir on vacation. Although during occasional visits to Washington I saw him at the National Cathedral with a clerical collar (he was ordained deacon in 1948), he was primarily a scholar and librarian.

In 1936 he earned a Ph.D. degree in musicology at Eastman. His dissertation, The Works of Francesco Landini, was subsequently published by the Mediaeval Academy of America in 1939 (2nd ed., 1945). After four years on the faculty of Michigan State College (now University), he joined the staff of the Library of Congress in 1940 and was head of the humanities section cataloging division when he retired in 1975. His edition of the sacred works by Thomas Tallis appeared in 1971 as Early English Church Music, vols. 12 and 13. In 1982 he was awarded an honorary D.Mus. from aurora University, where he had received his B.A. degree in 1926.

His contributions to American music began when Bio-Bibliographical Index of Musicians in the United States of America from Colonial Times, begun by Keyes Porter in 1936, was revived, expanded, and completed under his direction in 1940 and published by the Pan American Union in 1941. The Hymnal 1940 Companion (1949) is largely his. He wrote The History of American Church Music (Morehouse-Gorham, 1953) and prepared the revised edition of Winfred Douglas's Church Music in History and Practice (Scribner, 1962). At the Baltimore meeting of the Sonneck Society, 1980, he gave a presentation concerning a long-time project of the Hymn Society of America, Bibliography of American Hymnals, with 7,500 citations of hymnals published 1640-1978, edited by himself and Elizabeth Lockwood. Through Kate Keller it was brought to the attention of Chris Pavlakis of University Music Editions, which issued it on fiche in 1983. Dictionary of American Hymnology: First Line Index, a compilation of no fewer than 1,200,000 first-line citations of 192,000 hymns, which he had worked on for three decades, was issued on microfilm by the same publisher the following year. He was a Fellow of the Hymn Society of America. One son, John, is a retired aerospace scientist in Los Angeles; his other son, Robert, is on the music faculty of Lynchburg College, Virginia. Further information on Ellinwood may be found in The Hymn, October 1994.
COMMUNICATIONS

LETTER FROM BRITAIN

David Nicholls
Keele University

Sonneckers who have read previous Letters from Britain will be aware of my diatribes against program planners on this side of the pond. It’s pleasing, then, to be able to report some good news for once. Specifically, of the eighty concerts which constitute this year’s season of Henry Wood Promenade Concerts—which, I guess, will be in full swing as this issue of the Bulletin reaches you—ten feature one or more works by American composers. The range of material to be performed is fairly wide, from Randall Thompson’s The Peaceable Kingdom (excerpted on 4 August) through Ned Rorem’s Cor Anglais Concerto (London premiere on 20 August) to the recent Fifth Quartet of Elliott Carter (London premiere on 22 July in the first of the new Chamber Music Prom season). Elsewhere, we find Copland’s Four Dance Episodes from Rodeo (26 August), Varèse’s Amériques (10 August), and Gershwin’s An American in Paris plus a selection of songs (ditto).

A particular highlight will be the late-night Prom on 25 July, titled “Dawn at Dusk,” in which the magnificent Dawn Upshaw, accompanied by the London Sinfonietta, will present a specially devised recital of American operatic arias and popular songs. The lucky composers include Bernstein, Carlisle Floyd, Weill, Richard Rodgers, Gershwin, Blitzstein, and Stephen Sondheim (whose music will be heard for the first time at a Prom).

Another first-timer is Duke Ellington, whose Harlem is among the items in another all-American program on 4 August. Conducted by 1996 Sonneck Society Honorary Member Leonard Slatkin, the other works in the concert are John Adams’ Violin Concerto, Copland’s Organ Symphony, and three pieces by Ives, the Variations on “America” (in William Schuman’s brilliant orchestration), The General Slocum, and The Yale-Princeton Football Game (both in realizations by Gunther Schuller).

Not altogether surprisingly, in a year which started with the remarkable Ives Weekend given at London’s Barbican Centre by the BBC, Charlie gets plenty of attention elsewhere in the Proms: From the Steeples and the Mountains and the Set No. 1 will be heard on 30 August, while in the Chamber Music season on 29 July pianist Philip Mead (who performed the First and Second Sonatas in January) will combine the Three-Page Sonata with Copland’s Variations and the Sonata by Barber. Finally, on 27 August; Andrew Davis and the BBC Symphony Orchestra will repeat their astonishing and deeply moving reading of the Fourth Symphony. Back in January this reduced me (and many other members of the audience) to tears, such was its combination of power and beauty.

One curiosity, though. The New York Philharmonic and Chicago Symphony Orchestras will each give two concerts during the season. Yet between them, they’ll only manage to perform one American work (the Rorem Cor Anglais Concerto, given by the NYPO). Otherwise, it’s wall-to-wall European standards (Strauss, Tchaikovsky, Brahms, Prokofiev, Bruckner, and Beethoven). Is this because all three conductors of these concerts—Masur, Barenboim, and Solti—are European? Or does it demonstrate, yet again, the conservatism and Eurocentricty inherent in the American musical establishment? Answers on a postcard, please. But despite this quibble, the message is clear: if you’re in London this summer, make a bee-line for the Royal Albert Hall for a feast of (American) music in the self-styled “world’s greatest music festival.”

HUE AND CRY

We are two journalists from Cologne, Germany, that came to live and work in the United States for a year. The issues we cover are culture and music, mostly those in the field of the folk traditions. The results of our work, such as research and recordings, are for WDR, West German Public Television and Radio, magazines and book companies.

Our main project we entitled German Roots of American Folk Music. We hope to find and collect material such as songs of oral traditions, recordings, local history, literature, and expert interviews. The history of musical instruments is a point of interest, too. This material will result in a radio program and hopefully in a book as well.

Our approach is a specific one. We want to find out how German folk music and musicians have interacted with other styles and ethnic music traditions, thus co-creating American folk and popular music. The project looks at the German influence on the sacred, popular, and folk styles of American music. It covers all stages of music history, from colonial times until the present day. Besides the Pennsylvania Dutch country, the Midwest and Texas, the research includes such regions as the Appalachians and the Shenandoah Valley. There is no comprehensive study on the subject of German influence on American music. It is time to do it!

The outcome of the project will be threefold. There will be an article on the subject and on its literature, written as a critical and descriptive survey. Questions and provoking theses will hopefully further studies in the field. Furthermore, the recording material will result in a radio program, and we hope to accomplish a book.

We would appreciate your help in many ways—to connect us with informants and potential interview partners, to provide us with sound material and with hard-to-get literature, or just let us know your ideas. Feel free to write, fax, or call Armin Hadamer and Susanne Koehler; PO Box 251; West Rutland, VT 05777; phone 802/438-6303; fax 802/483-6653.
PERFORMANCES OF AMERICAN MUSIC

HILDEGARD CHAMBER PLAYERS. The Hildergard Chamber Players presented the third concert in their 1995-96 series, "Music by Women Composers of Three Centuries." The Lehigh Valley (Pennsylvania) Chamber Orchestra, Donald Spieth, Music Director, and Sonneck member Sylvia Glickman, piano, performed at the 14 April event. (Courtesy of Penn Sounds)

AMERICAN MUSIC SERIES. In its fifteenth season, "Music in the Mountains," a series of performances devoted to American music, will sponsor the following programs this summer:

July 6: Independence Weekend Concert with the Hudson Valley Philharmonic. Guests are Jay Ungar and Molly Mason, fiddlers ("The Civil War" film musicians)

July 13: Festival Chamber Orchestra, JoAnn Falleta, conductor; Ned Rorem, guest composer; John Klibanoff, pianist. Samuel Barber, Symphony No.1; Ned Rorem, Sunday Morning; George Gershwin, Concerto for piano and orchestra, F major; Competition winner (Each year a composition contest is held in conjunction with the festival.)

July 19: Jazz pianist Marilyn Crispell with Chico Hamilton

July 27: Choral and Chamber Music Concert with the Ulster Choral Society, the Camerata Chorale, and Festival Chamber Players. Aaron Copland, Old American Songs; Leonard Bernstein, Candide excerpts; Michael Torke, The Yellow Pages for flute, clarinet, violin, piano; Ned Rorem, Ariel, for soprano, clarinet, piano.

SCOTT MORROW DANCE THEATRE. The Scott Morrow Dance Theatre, the New York City-based dance company under the artistic direction of Scott Douglas Morrow (Sonneck Society member), recently completed a residency as part of Valdosta State University's Diversity Week Celebration from 21 to 26 April. A highlight of the residency was the performance of excerpts from Morrow's evening length ballet in progress Rhythms of Rapture. Set to music from West Africa, Cuba, and Haiti, as well as to orchestral scores by Dizzy Gillespie, Chano Pozo, Mario Baus, Israel "Cachao" López, and Chico O'Farrill, Rhythms of Rapture was inspired by an excerpt from Pope John Paul II's address to the United Nations in 1995.

The Morrow residency included a variety of educational activities both on and off campus. Morrow presented a series of lectures, seminars, master classes, and workshops for students, faculty, and administrators from a wide array of disciplines.

Alongside his choreographic endeavors, Morrow is recognized as a master teacher of dance, as a scholar of multicultural dance traditions, and as a spokesman for arts education. He currently serves as Director of the Institute for the Advancement of Education in Dance in New York City and holds an appointment as the Walter H. Annenberg Distinguished Visiting Artist-Scholar in Dance at The Renaissance School in New York City.

AMERICAN CLASSICS. A new concert series, "American Classics," will debut this summer at the Swedenborg Chapel, Harvard Square, Cambridge, Massachusetts. American Classics will bring together American vocal and piano music from the Colonial Era to the present, performed by a consortium of performers well-versed in the American idiom. The performers are voice and piano duo Benjamin Sears and Bradford Conner, The Camptown Ladies (Mary Ann Lanier, soprano and Sylvia Stewart, mezzo), and pianist Margaret Ulmer. All programs will be Tuesday evenings at the Swedenborg Chapel, 50 Quincy Street, Cambridge, Massachusetts, starting at 7:30 P.M.

The series will consist of four concerts. Leading off will be Sears and Conner on 18 June with Strike Up the Band, songs from Tin Pan Alley and golden era of Broadway, which will include their specialties Irving Berlin and the Gershwins. On 2 July, The Camptown Ladies, with pianist Robert Humphreyle, present Let Us All Speak Our Minds, a concert of nineteenth-century songs by and about women, including songs by Mrs. E.A. Parkhurst, Faustina Hodges, and other women composers. Pianist Margaret Ulmer performs Steppin' High, Steppin' Low, featuring marches, rags, and blues by John Philip Sousa, Artie Matthews, and William Bolcom on 9 July; and the entire group will present a joint concert on 23 July of the best of American music called Life, Liberty, and the Pursuit of Happiness, including works by William Billings, Henry Clay Work, John Philip Sousa, and Scott Joplin.

For further information about this new concert series, contact OAKTON PRODUCTIONS, 70 Allston Street, Boston, MA 02134; phone 617/254-1125; fax 617/496-5515.

EVENTS IN AMERICAN MUSIC

PERFORMING ARTS IN COLONIAL AMERICAN NEWSPAPERS, 1690-1783. The long-awaited publication, Performing Arts in Colonial American Newspapers, 1690-1783: Text Data Base and Index, is being readied for release on CD-ROM by University Music Editions. Those responsible for this monumental venture are all members of the Sonneck Society, including project director Mary Jane Corry, Kate Van Winkle Keller, Robert M. Keller, and Christopher Pavlakis.

Since 1990 some twenty-five scholars who specialize in
eighteenth-century studies have combed through fifty-thousand Colonial era American newspapers and ten-thousand supplements. They collected references to theater, poetry, music, and dance in newspapers published in fifteen states from Maine to Florida. The newspapers document the growing performing arts commerce in the colonies during the ninety-three years covered by this project.

The lack of uniform access to this area of information has, until now, handicapped historians. This has resulted in gaps, distortions, and misunderstandings in our knowledge of the extent and dynamics of the performing arts throughout the colonies. How these arts were embedded in what would later become the domestic and national American identity is apparent by the compilation of information from the newspapers.

Colonial Americans read in their newspapers allusions, metaphors, song lyrics, and other representations of the performing arts as a natural extension of their community's common exposure to them. In reports, advertisements, announcements, and stories, subscribers read of local and itinerant actors and musicians, theatrical and musical performances, native-American dancers, lost and stolen instruments and costumes, public ceremonies and celebrations with dance and music, notices of run-away slave musicians and all that went on in arts commerce in their own part of the country as well as in the other colonies and abroad. The manufacture, importation, and sales of musical instruments and accessories, music scores and parts, music paper, play-books, ballads, choreography, instructional books, and hymnals were all advertised regularly.

The data are comprised of four main groups: 1) The Database of transcriptions of all the relevant texts; 2) General Index of proper names, genres, subjects, and titles; 3) Song and Poetry Index of first lines; and 4) Bibliography giving the location of every newspaper issue and supplement read and explanations about issues not located.

COLONEL JOHN R. BOURGEOS RETIRES. Colonel John R. Bourgeois, director of "The President's Own" United States Marine Band and Music Adviser to the White House, announced that he will retire after nearly forty years in the United States Marine Corps and seventeen years as Marine Band Director. Colonel Bourgeois's career has spanned nine presidential administrations from President Eisenhower to President Clinton. He entered the Marine Corps in 1956 and joined the Marine Band in 1958. He was named the band's twenty-fifth Director in 1979 and was appointed to his present rank in June 1983, making him the first musician in the Marine Corps to serve in every rank from private to colonel. Colonel Bourgeois will conduct his final concert as Director in a ceremony on 11 July 1996 at DAR Constitution Hall, an event marking the Marine Band's 198th birthday.

ARIZONA DRANES FORUM. The Arizona Dranes Forum, a platform for scholarly research and discussion of African-American gospel music, held its inaugural conference 18 April 1996 at the University of Massachusetts at Amherst, with Sonneck Society member Horace Clarence Boyer presiding. The Forum is named to honor Arizona Juanita Dranes (ca. 1904-1960s), one of the group of gospel singers who began recording in the 1920s. Dranes is one of the most important of this group, because she introduced the piano gospel style.

Unfortunately little is known of the biography of Dranes. It is known, however, that she was born in either 1904 or 1906 in Dallas, Texas, and she was known as the "Blind" Arizona Dranes. Her blindness probably resulted from an attack of influenza during an epidemic which swept Texas in the early 1900s. She studied piano as a teenager and after joining the Church of God in Christ began improvising in the sanctified style. While serving as song leader and pianist for Samuel Marvin Crouch (1896-1976) she was heard by Richard Myknee Jones, a talent scout for Okeh Records. Between 1926 and 1928 Dranes recorded over thirty songs for Okeh Records, including two instrumental solos, and was one of their most commercial religious artists. The last records of her activities are from the 1960s, and she is believed to be buried in Memphis, Tennessee.

The Forum plans to hold two conferences annually. The conference for the fall semester 1996 is entitled Keep Inching Along: Gospel Pearls at Seventy-Five. In addition, the Forum plans to initiate and supervise publication of a series of monographs on gospel singers, prepare or sponsor reconstructions of historically significant gospel performances, and publish a forum newsletter.

For additional information contact the Arizona Dranes Forum, Department of Music and Dance, Fine Arts Center, University of Massachusetts, Amherst, MA 01003; phone 413/545-2227.

LAUREL LEAF AWARD. The New Music Group of the Los Angeles Philharmonic, and its "Green Umbrella" concert series, has received the 1996 Laurel Leaf Award of the American Composers Alliance. The award has been presented annually by the composers' organization since 1951 in recognition of distinguished achievement in fostering and encouraging American music. Ernest Fleischmann, managing director of the Philharmonic, accepted the award at a ceremony 10 May 1996 at the Music Division of the New York Public Library for the Performing Arts at Lincoln Center.

The Green Umbrella series was launched fifteen years ago. Since that time the Philharmonic's New Music Group has performed over 200 American works, amounting to fully half the pieces it has programmed.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS AWARD. Paul Charosh (Sonneck Society member) received the 1996 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research for his work Berliner Gramophone Records: American Issues, 1892-1900 (Greenwood Press, 1995). Awards were presented at the association's thirtieth annual conference in Kansas City, Missouri, 8-11 May 1996.

GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

Chamber Music America and ASCAP sponsor an annual awards program for chamber ensembles and presenters who
demonstrate adventurous programming of contemporary music. The focus of these awards is United States performances and presentations of music written after 1970. Awards are based on the programming for the most recently completed concert season (1995-96 or Summer 1996). Deadline for application is September 6, 1996. All applicants must be Voting Organization members of Chamber Music America at the time of application. Contact Victoria Roth at CMA, 305 Seventh Avenue, 5th Floor, New York, NY 10001.

The Hymn Society has established the Hugh T. McElrath Fund for Hymnological Research. The object of this fund is to provide grants in support of research and publication in the field of hymnology. For application procedures and deadlines, contact The Hymn Society, P.O. Box 297520, Fort Worth, TX 76129.

International Alliance for Women in Music announces the inauguration of a new publication, Women and Music: A Journal of Gender and Culture, a journal of scholarship about women, music, and gender. Submissions of varying length are now being accepted for consideration, and all submissions will undergo the same blind review process. Contact the IAWM office by phone at 202/994-6338, or e-mail Catherine Pickard at cpickar@gwis2.circ.gwu.edu

**LIBRARIES AND ARCHIVES**

The Middle Tennessee State University Center for Popular Music recently purchased the Kenneth S. Goldstein songster collection, which rounds out the Center’s acquisition of the highly prized Goldstein Collection of American Song Broadsides and Songsters. The songster collection consists of approximately 1,450 items, most dating from the nineteenth century.

Whereas broadsides are single sheets with song texts written on one side, songsters are pocket-sized books of few to hundreds of pages that contain texts of music-hall, patriotic, religious, and traditional songs. They were cheaply printed and widely distributed, often by manufacturers who used them as vehicles to advertise their elixirs and medicines, or by retailers, publishers, even stage entertainers.

Songsters are the most important source for genuinely popular or vernacular musical material from the latter part of the nineteenth century. Many songs were copyrighted only as part of these larger collections and therefore untraceable as single pieces. Songsters are an excellent source for discovering early American slang and newer meanings of established words. In addition, they are extremely valuable to folk-song historians who are able to trace the origins of certain folk songs and ballads back to the pages of songsters.

The Eisenhower Library of Johns Hopkins University has received 1,700 pieces of twentieth-century sheet music presented by Ruth L. Gottesman, one of Eleanor and Lester Levy’s daughters. The collection will become part of the Lester S. Levy Collection of Sheet Music, which was donated to the Library by the Levys in the 1970s and 1980s.

The music features renowned composers and lyricists including Irving Berlin, Cole Porter, Oscar Hammerstein, Lorenz Hart, P.G. Wodehouse, and George and Ira Gershwin. Unique among the treasures in the collection are pieces of music autographed by Ira Gershwin and, in some cases, accompanied by his comments, both positive and negative, on his own lyrics.

Many of the songs were written for a remarkable range of Broadway productions, including little-known shows like the 1908 operetta Chocolate Soldier, an adaptation of George Bernard Shaw’s Arms and the Man, and Two by Two, a 1970 version of the story of Noah’s ark. Numerous celebrated productions are also represented, such as Porgy and Bess, Show Boat, and Kiss Me Kate.

The Lester S. Levy Collection of Sheet Music consists of more than 25,000 examples of American popular music from 1780 to 1960, with its main strength in the nineteenth century. Although not the largest sheet music collection in the country, it is considered one of the best. Social historians, musicologists, and musicians all use the Levy Collection in their research, studying the cover illustrations as well as the music itself.

The library is now engaged in a project to make the collection available on the Internet. Initiated with generous funding from the Levy family, the project will increase the number of scholars who are able to use the collection, while also helping to preserve the collection for the future.

**NEWS OF OTHER SOCIETIES**

The American Recorder Society has announced an award of two grants to the Highland Park (New Jersey) Recorder Society, which received both a chapter grant and the Margaret DeMarsh Award for a 5 May chamber orchestra performance, "La Dolce Impassionata." The DeMarsh Award was conferred for its first time ever to support research leading up to one chapter’s project.

Preparation for the concert involved research by chapter music director and concert conductor Robert W. Butts (Sonneck Society member), who studied music of the period and composed a new madrigal for recorders and strings to be premiered on the concert.

The second such event that Butts has prepared and conducted for the Highland Park chapter, the concert featured music of the Italian Renaissance and Baroque periods. His work, entitled "Entr’ acte," was written based not only on musical styles of those periods but also on the role of music during that time.

The DeMarsh Award is given annually, and applicants may request funds at any time. For information about ARS activities and grants contact The American Recorder Society; P.O. Box 631 Littleton, Colorado, 80160-0631; phone/fax 303/347-1120.
The American Musical Instrument Society invites proposals for presentations at its twenty-sixth annual meeting to be held in Washington, D.C., 15-18 May 1997. The Program Committee welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and from all periods. Individual presentations should be limited to twenty minutes in length. Send three copies of a typed abstract, not to exceed 250 words in length, a short biography of 75 words or less, and a list of any required audiovisual equipment, by 1 October 1996, to Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, D.C. 20560.

For The Bethlehem Conferences on Moravian Music: Johann Friedrich Peter (1746-1813), his world and beyond, papers on Peter's life and music, music of other Moravian composers, other aspects of Moravian culture, or other colonial and post-revolutionary war music in America are welcome. Address inquiries to Carol A. Traupman-Carr, Moravian College Music Department, 1200 Main Street, Bethlehem PA 18018.

Performances, papers, and presentations of all kinds are sought for a meeting on William Grant Still and His World, 7-11 June 1997 in Flagstaff, Arizona, sponsored by Northern Arizona University and William Grant Still Music. In addition to papers on Still and performances of his music, presentations that link Still to his varied cultural surroundings are also solicited. These might, to name a few examples, deal with Still and the Harlem Renaissance, the Hollywood film community, or poets and librettists such as Langston Hughes, Zora Neale Hurston, and Katharine Garrison Chapin.

To participate in the conference, send a one-page abstract (four copies), a tape if appropriate, and a one-page vita to Catherine Parsons, Smith, Department of Music University of Nevada, Reno NV 89557-0049.

The Joint Women's Caucus of the Popular Culture Association/ American Culture Association has announced the 1996 winners of the Eleventh Annual Susan Koppelman Award Competition honoring feminist editing of anthologies, multi-authored, or edited books in American culture or popular cultural studies of any place or period. Among those selected to receive awards was the first music book to achieve an award from these organizations. A Popular Culture Award was given to Cecilia Reclaimed, edited by Sonneck Society members Susan Cook and Judy Tsou (University of Illinois Press, 1995). Additional books receiving this award were Rediscovering Nancy Drew, edited by Carolyn Stewart Dyer and Nancy Tillman Romalov (University of Iowa Press, 1995); Between Women: Biographers, Novelist, Critics, Teachers and Artists Write About Their Work on Women, edited by Ascher, DeSalvo, and Ruddick (Reissued Routledge, New York City, 1993, with a new foreword by C.G. Heilbrun; originally published by Beacon, 1984). A single American Culture Award was given to Independent Spirits: Women Painters of the American West 1890-1945, edited by P. Trenton (University of California Press, 1995).

Thirty-eight books from eighteen publishers were submitted for judging by the distinguished panel of judges that included Sonneck Society member Louise Spizizen and her husband John.

The ninth conference of the International Association for the Study of Popular Music will be held in Kanazawa, Japan, July 27-31, 1997. Papers are invited on the issues relating to the conference theme, Popular Music: Intercultural Interpretations, from all disciplinary perspectives. They may be conceived according to a wide range of theoretical and methodological orientations, addressing all kinds of popular music in a variety of social and cultural contexts.

The official languages of the Conference are English and Japanese, but abstracts of proposed papers, one page in length only, should be in English for examination by the Conference Program Committee. Send abstracts to Toru Mitsui, Graduate Programme in Music, Kanazawa University, Kanazawa, Ishikawa 920-11, Japan; fax (+81) 762 64 5993 or 5619. Deadline for submission is 1 August 1996.

MEETINGS AND CONFERENCES

July 14-18, 1996. HYMN SOCIETY ANNUAL CONVENTION. Oberlin College, Oberlin Ohio.

September 14, 1996. REYNOLDA HOUSE AND FIDDLE AND BOW SOCIETY. Folkfest VI on the lawn of Reynolda House Museum of American Art, P. O. Box 11765, Winston-Salem NC 27116.

October 24-27, 1996. THE BETHLEHEM CONFERENCES ON MORAVIAN MUSIC: JOHANN FRIEDRICH PETER (1746-1813), HIS WORLD AND BEYOND. Bethlehem, PA.

October 31-November 3, 1996. SOCIETY FOR ETHNOMUSICOLOGY. 41st Annual Meeting. Westbury Hotel, Toronto, Canada. Contact Robert Witmer, Music Department, York University, 4700 Keele Street, North York, Ontario, Canada, M3J1P3.

November 7-10, 1996. AMERICAN MUSICOLOGICAL SOCIETY ANNUAL MEETING. Cincinnati, Ohio.


June 7-11, 1997. WILLIAM GRANT STILL AND HIS WORLD. Sponsored by Northern Arizona University and William Grant Still Music. Contact Catherine Parsons Smith, Department of Music, University of Nevada, Reno NV 89557-0049.


Several important and useful studies devoted to the work of the brothers Gershwin have appeared in recent years. The year 1987 seems to have been a watershed, for at that time Gershwin studies began, finally, to take a decisive, stable turn toward serious evaluation of this important art. Along with the appearance of a new biography of the composer by Edward Jablonski (Doubleday, 1987), growing out of decades of work, Charles Hamm led the way with his trenchant article on Porgy and Bess in the Journal of the American Musical Society (Fall 1987). A year earlier, the new Musical Quarterly began to publish articles about Gershwin with Larry Starr’s wonderful analysis of "Bess, You Is My Woman Now" (Winter 1986).

With Paul Nauert’s work on Gershwin and Schillinger (Spring 1994), and Carol Oja’s study of "Gershwin and American Modernists of the 1920s" (Winter 1994), the list now includes three truly significant studies. Another will crop up below. Recent book-length works by Hollis Alpert (Alfred A. Knopf, 1990), Deena Rosenberg (Dutton, 1991), and Joan Peyser (Simon and Schuster, 1993), if somewhat problematic, nonetheless complement serious inquiry by pushing studies of the brothers' "life and works" into fresh directions, respectively: looking at their magnum opus at length; writing a biography that does not exclude Ira; and pondering the psychoanalytical dimension of Gershwin’s complex persona. Reviews of these books, especially David Schiff’s critique of Peyser (Atlantic Monthly, January 1994), help to forge a meaningful scholarly literature.

Of course we must reach back further, into the early 1980s and 1970s, and recognize the earlier work of Richard Crawford, Wayne Shirley, and others. Ultimately, this path would in fact lead all the way back to the composer’s lifetime, to Isaac Goldberg, whose 1931 biography (regrettably out-of-print) remains the book about Gershwin. But before Crawford, Shirley, and perhaps Wilfrid Mellers, we have to look hard, sifting through a myriad of what now seem very dated biases and overlooking a fundamental lack of scholastic rigor. If bias is a crucial part of the critical enterprise, happily, lack of rigor is no longer acceptable. This is what has changed in the last decade or so.

Reappearances of "the music itself" had something to do with this. Here too we begin in the 1970s, with the much-discussed "complete" recordings of Porgy and Bess by the Cleveland Orchestra and Houston Grand Opera. One then jumps to that year again, 1987, when CBS released "authentic" versions of the paired operettas Of Thee I Sing and Let ’em Eat Cake. At the same time, Warner Brothers produced facsimile editions of the autograph scores for Rhapsody in Blue, Concerto in F, An American in Paris, and Cuban Overture. Everyone knows what Elektra/Nonesuch, in tandem with the Library of Congress and the Gershwin Estate, has been doing since. Finally we have reliable, complete recordings (for teaching, research, and enjoyment) of some of America’s best musical theater.

The three publications heading this review all fit securely into this developing body of scholarship. They also complement still other works about matters Gershwin. Edward Jablonski’s Gershwin Remembered is long overdue. It serves as a very useful complement to the reprint of Merle Armitage’s 1938 memorial anthology (in the left hand if Goldberg is in the right) overseen by Jablonski and produced by Da Capo Press just last year. We now possess, in easily available form, a fairly good collection of period accounts about Gershwin’s music. While Gershwin Remembered duplicates Armitage in spots, and provides excerpts rather than complete articles, the volume does contain material not found elsewhere. Particularly valuable are those entries that begin and end with Jablonski himself. His brief introductions are helpful. His inclusion of unpublished recollections, especially those by Francis Gershwin Godowsky (the composer’s sister) and Kay Swift (among the composer’s confidants), is unique and valuable. A short-coming of the book is its lack of completeness. Several of the bibliographical citations are incomplete. This is frustrating since one often wants to track down the complete article excerpted here. Perhaps a day will come when Gershwin scholarship will witness an anthology on par with Mark Tucker’s copiously edited The Duke Ellington Reader (Oxford University Press, 1993). A volume devoted to writings by (not "about") the brothers, while slim, would not be as thin as some may suspect. The Gershwin scrapbooks now at the Library of Congress contain many articles that few know about. After that, doubtless years from now, one can look forward to a critical edition of the correspondence.

Philip Furia’s study of Ira Gershwin complements two previous publications directly. First, Robert Kimball’s edition of The Complete Lyrics of Ira Gershwin (Alfred A. Knopf, 1993), which, not unlike Jablonski’s collection of recollections, provides much helpful editorial comment. This is drawn largely (but not exclusively) from the lyricist’s Lyrics on several occasions... (1959), which, with Armitage and Goldberg, is surely in the back-pocket of every Gershwin scholar. It simply
must be reprinted in full. Kimball’s huge volume provides reliable versions of the complete texts along with many alternate versions. Furia brings the craft of a literary scholar to this immense body of important lyric writing, with every turn documenting his sources; and most importantly, offering keen, fresh insight into turns of phrase we thought we knew well. We now know them better. Furia’s study grows directly from his earlier, more general look at The Poets of Tin Pan Alley (Oxford University Press, 1990). Here he penetrates a fascinating character by penetrating his work. Who could ask for anything more?

Similarly, Steven Gilbert’s study grows out of his earlier work ("Gershwin’s Art of Counterpoint," Musical Quarterly, Fall 1984) and sticks to the music. How refreshing to crack open a new Gershwin book and spy page after page of musical examples! While some may chafe upon reading Gilbert’s Schenkerian reading of Gershwin, and others may become flustered with his pitch-class extrapolations, still others will surely applaud his explanations of Schillingerian theory at work in Gershwin’s art. The point is not to agree, but to move the debate about Gershwin’s music beyond Gershwin himself to "the music itself." If one of Gilbert’s opening statements, "Nobody dislikes a Gershwin tune" (p. 8), leaves more sociological-minded scholars with their mouths hanging open, it also puts Gershwin’s music to the test it deserves, and, as Gilbert’s rigorous analysis demonstrates, can surely withstand.

Andrew Johnson
Harvard University


Billed as "the last of the subject dictionaries related to the 20-volume New Grove Dictionary of Musicians," the Norton/Grove Dictionary of Women Composers provides biographical entries on 875 composers "in the Western classical (notation-based) tradition" (p. xiii) from Londoner Mary Anne A’Becket to Pulitzer Prize Winner Ellen Taaffe Zwilich. Although much about the volume is conservative—the editors do not adequately explain why composition is prized over other kinds of musical activities undertaken by women, why this is a single volume, and why some composers are limited to a "selective list" of compositions—it amply demonstrates how far the aims and practices of women’s studies have reconceived the academic terrain and challenged former assumptions about research and research tools. Both editors supplied introductory essays: musicologist Julie Anne Sadie addresses the treatment of women composers in musical lexicography while composer Rhian Samuel addresses some issues of the debates surrounding women in music scholarship of the past decades.

The editors have expanded the understanding of what counts as "composition" by including women, such as gospel singer/composer Doris Akers and choral director/composer Eva Jessye, who wrote in genres outside the privileged concert or salon repertories. However, there are many omissions—piano rag composers May Aufderheide and Adaline Shepherd, jazz composer Lil Hardin Armstrong, and popular song writer Irene Kitchings—to name a few. While the editors cite Aaron Cohen and his ground-breaking, if flawed, International Encyclopedia of Women Composers (2d ed., 1987), they do not reveal how or on what grounds they pared his 6196 entries down to a mere 875. Lamentably, this volume will not do for the field of women in music what the four-volume AmerGrove did for Americanist musical scholarship.

The volume is well produced and enhanced by illustrations, including paintings, composer photographs, autographs of works and program covers. Its affordable price will make it attractive to a wide audience; one just hopes that its "Norton/Grove" imprint doesn’t lead that audience to believe this volume is the last word on the subject.

Susan C. Cook
The University of Wisconsin, Madison


In 1790 President George Washington signed a bill that formed the foundation for the United States patent system. In 1874 the Office of the Commissioner of Patents published the Subject Matter Index of Patents for Inventions Issued by the United States Patent Office from 1790 to 1873, Inclusive. These events serve as the time frame for Jean Bonin’s index with abstracts. She began her study with a line-by-line search of the 1874 Index and found that 1,100 of the 150,000 patents were music-related; then she undertook the challenging task of reading the official patent documents and preparing abstracts. Her intent was "to articulate concisely the specific achievements at issue, using the patentee’s words rather than attempting a modern-day summary statement" (p. xx). As she explains in her section on methodology, this was not a straightforward task; some early records were destroyed by fire, and copies of the originals are on fragile microfilm and difficult to decipher. In organizing the information available, Bonin establishes a degree of consistency by providing, wherever possible, the subject, inventor, assignee(s) when given, geographic locale, date, the patent number, and sequential entry number. She also prepares indexes by name, geographic distribution, and subject.

The abstracts that include the patentees’ descriptions of their inventions make interesting reading. In the case of two patents, #1059 and #1060 (p. 203), both granted to Frederick Starr, the subjects and abstracts are mismatched.

The main title, Piano-Beds & Music by Steam, reflects the scope of patent subjects. The first music-related patent was granted May 24, 1796, to J.S. McLean for a pianoforte; the last, December 30, 1873, to Traugott Springer for a piano pedal stool, "an improved attachment whereby children and small persons may be enabled to reach the pedals of pianos and melodeons with their feet" (p. 202, #1056). Throughout the nineteenth century, patents granted for pianos and piano-related devices prevail. At the other extreme, only two patents were granted for instruments producing music by steam: one to J.C.
Stoddard for "Apparatus for Producing Music by Steam-Compressed Air" (p. 41, #215), and one to George F. Ray for a "Steam Reed Instrument" (p. 69, #346). Inventions range from those of lasting importance to those of little consequence.

In a twelve-page introduction, Bonin draws upon her expertise and insight in American music research. She traces the history of patent records and points out their value to music research. She cites studies that refute, in part, the 1960 statement of Nathan Reingold that "the records of the United States Patent Office remain largely unexplored by historians of technology, despite the fact that they represent a tremendous body of original source material" (p. xvii). However, her work confirms the second part of Reingold's statement—patent records are indeed a rich resource.

*Piano-Beds & Music by Steam* is a significant addition to bibliographic literature. Through an in-depth study of her subject, the author demonstrates the value of patent records as primary source material. This work is a model for the creative use of government documents in historical studies.

Bonnie L. Hedges
The Historical Society of Washington, DC


Extensive research has produced this monument to John Alden Carpenter. Howard Pollack describes cultural surroundings, contemporary events, and the music itself. Given certain details (time and events), assumptions fill in some missing pieces. We begin with Chicago and the Chicago Renaissance (1890-1930). This cultural background includes the Art Institute founded in 1882, the symphony orchestra, the Columbian Exposition of 1893, architecture, literature, theater, poetry, and the influence of ragtime, blues, and jazz.

Then Pollack adds the characters: Carpenter's family and its genealogy; his teachers and schools: Amy Fay, William Seeboeck, John Knowles Paine, Edward Elgar, Bernhard Ziehn, and Harvard with its Hasty Pudding Club shows; the family business, wives (trendsetter Rue and her advocacy of modern art and spiritual Ellen with her attraction to the occult and Eastern religions); and various artists including extensive biographical sketches of the conductor Frederick Stock, cartoonist George Herriman, dancers Adolph Bolm and Ruth Page, and many others.

Next come the news, events, concerts and those assumptions. "Carpenter probably discovered Debussy . . . in 1910. He could have hardly avoided him" (p. 75): The Chicago Symphony played *La Mer* in February. From these assumptions, certain conclusions follow. Although Carpenter's 1910 Verlaine songs have certain Debussy-like stylistic features, they achieve individuality. "The steady, unhurried, almost monotonous rhythm of the melody line has a thoroughly American cast" with its "rounded ternary form; the lucid, diatonic harmonies; the widely spaced seventh chords; the restrained textures; the slow-moving harmonic rhythm; the jazzy, flatted sevenths" (p. 76).

Arrangement is chronological with either events or compositions providing chapter titles. Notes are not merely references but often multiple citations. Often three references appear in one footnote (p. 465 fn 41 and p. 454 fn 10). This lack of specific references can be frustrating. The index could also be improved with more specific divisions. A list of compositions, chronological, alphabetical, or by genre, would make a nice addition. The author includes unpublished and incomplete works, e.g., "Mystery," a song to Ellen, "hidden among the composer's love letters to her" (p. 144).

This American composer, successful during his lifetime, is now rarely performed. *Skyscraper Lullaby* examines Carpenter's life, his compositional style, and influences on and by him. Although now he is considered "dated" and "old-fashioned" (p. 62), "it is time to welcome Carpenter back into the canon" (p. xv).

Joan O'Connor
San Francisco Conservatory of Music


Craig Russell's scholarly edition of Santiago de Murcia's "Cócte No. 4" is a welcome addition to the works of Richard Hudson, Richard Pinnell, and Robert Strizich on the Spanish baroque guitar, and complements Neil Pennington's study and transcription of Murcia's companion work, "Passacalles y obras" (1732). The Cócte No. 4 is an especially interesting manuscript collection, because it includes Mexican *cumbés* and *zarambeques* together with the standard mix of popular French and Spanish dances, likely a reflection of the composer's move from Spain to Mexico in the 1720s. The music is written in Italian guitar tablature employing a mix of letters of the alphabet (representing chord positions) and numbers (indicating fret), supplemented by a system of dots indicating left-hand fingering.

Volume One contains brief chapters on the manuscript and its attribution to Santiago de Murcia, and on seventeenth- and eighteenth-century Spanish theater and dance music. A section of commentary on the origins and history of each of the dance genres and on the three sonata movements contained in the manuscript follows. The final chapter pulls together scattered references to the elusive Murcia to create a rough chronology of his life and activities. The volume is concluded by an extensive appendix listing various original sources (including instrumental, theatrical, and sacred sources) of each genre in the order it appears in the manuscript. A thorough bibliography and index complete the volume.

Volume Two consists of a facsimile and transcription of the "Cócte No. 4," prefaced by a commentary on period tunings, necessary for anyone attempting to play from the original tablature. The clear and consistent layout of both volumes makes
it easy, for example, to go from the transcription of a piece, to its facsimile, to the commentary about it, and to a list of other sources in which that genre is found.

Russell’s study and transcription of Santiago de Murcia’s "Códxce No. 4" is thoroughly documented and easy to read. Musicologists, historians, and Baroque guitar performers will benefit from the commentary on the various dance genres presented in the Códxce, and will appreciate having a facsimile of the manuscript to compare to the transcription.

Tamara Livingston
University of Illinois

Notes in Passing:
Books

by Sherrill V. Martin


Designed for courses in Canadian music history, this multidisciplinary anthology consists of twenty-two reprints of recently published articles, nine new essays, and four short “bridging” essays by the editors, which address different aspects of hegemony and identity in Canadian music.

The book, divided into five sections, is organized from the general to the specific. After Diamond’s introductory essay in Section One, Section Two is devoted to the institutions which shape Canadian musical experiences, such as educational and religious systems, the transnational recording industry, granting agencies, gender codes, and social ideologies of class. The authors of the essays in Sections Three, Four, and Five explore issues of musical “identity” on three different levels: music and the defining of nation; boundaries of region, class, gender and ethnocultural community; and individual musicians in the Canadian context.

Although this anthology was compiled as a music history textbook, the issues of hegemony and identity central to this volume are integral elements in other studies of Canadian music or dance; consequently, many of the articles will interest a general readership as well as connoisseurs of specific musical traditions.


What an auspicious debut for a new series, Essays in American Music, which celebrates the “rich and varied heritage of this country’s music by bringing together articles written by distinguished scholars, researchers, and teachers about significant and unique musical events, persons, and places” (p. vii).

The authors of the ten essays in this volume are recognized authorities in their respective fields of investigation: Sterling E. Murray, Edward C. Wolf, James R. Heintze, Barbara Owen, David W. Music, Katherine K. Preston, Richard D. Wetzel, James A. Deaville, Richard Jackson, and J. Bunker Clark. Their essays, on topics of their choice, reflect the ethnic, religious, and social plurality of America’s musical experiences.

This interesting, informative, scholarly volume not only offers evidence that there is still much to discover about America’s past, but also provides stimulus for future research into American music, the stated purpose of this series.


This second edition of Meadows’ 1981 publication is much more than a mere update. Designed to “provide the scholar, performer, and teacher with the most comprehensive annotated list of books to date on jazz” (p. xi), Meadows focuses on books, domestic and foreign, dating from the 1920s through early 1995. The bibliography, divided into fourteen major categories, is completely annotated, and cites theses, dissertations, videos, journals, and collections not previously included in jazz reference works. Meadows does retain a limited number of entries from his 1981 edition, but he systematically includes the year (1981) in these citations; revised annotations include the wording “addition to 1981.”

Meadows has certainly made a significant contribution to jazz studies with this new edition: the annotations are informative and well written, the format is superb. There is, however, one serious flaw—Meadows chose not to include scholarly articles in this reference guide because of his difficulty in obtaining copies for annotation.


Monica Slomski’s bio-bibliography of Paul Creston is a welcome addition for researchers in American music. She presents, for the first time, a comprehensive descriptive account of Creston’s life, as well as information that provides access to currently available materials by and about him.

Slomski, Head of Music Cataloging at the Hartt School of Music, University of Hartford, divides the volume into four main sections: (1) a brief biography, prepared with the assistance of Paul Creston; (2) a complete list of works and performances classified by genre and then arranged by title of composition; (3) a discography of commercially-produced sound recordings; (4) an annotated bibliography of writings by and about Paul Creston, his style and his music, including many quotations extracted from his performance reviews. In addition, Slomski includes two appendixes that list Creston’s compositions both alphabetically and chronologically, and an index.

Charles Tomlinson Griffes' continuous artistic growth up to his death at the age of thirty-five raises a tantalizing "what if" concerning the development of an American voice in cultivated music. Here was a composer who had absorbed German, French and Oriental influences while keeping his own distinct accent. He had just begun to combine these influences in a way that only be summarized as American when his life was cut off early in 1920. Over the years, Griffes' piano music has been recorded in several fine performances. However, at the present time this Connoisseur Society recording is the only available collection of his four major piano works. An attractive eight-page booklet contains a useful factual essay by Richard Freed and includes the literary inscriptions that are printed in the scores of the short pieces.

David Allen Wehr has done a superb job in capturing this music on disc. Going beyond establishing the elegance of the generally suggestive moods, Mr. Wehr succeeds in articulating the transient textures along the way. His pianistic control is such that he is able to give the illusion of making a crescendo at the attack of a single sustained chord. The listener's ultimate satisfaction lies in the pianist's willingness to use this spectacular instrumental command in the service of the music he is using the instrument to play.

Mr. Wehr's performances convey the unifying integrity of the whole composition. For example, the opening mood of "Nightfall" is the loneliest I have ever heard, but growing out of that genesis are climaxes that emerge as natural permutations of the initial state. He avoids the common pitfall here, and in many of the other short pieces, of following an evocative section with a pianistic contrast that is only tangentially related. In fact, Mr. Wehr manages a compelling argument in favor of the Roman Sketches as a unified four-movement composition. There is a type of inverse multi-movement structure at work, where one fast internal movement replaces the usual one slow internal movement. What is more important, the various moods and textures seem to speak to each other across their borders. None of the individual pieces come across as miniatures (or worse, as sometimes happens, overblown miniatures), but rather as substantive compositional statements standing on their own particular merits. Even the smaller pieces of Opus 5 have a big-boned feel, with neither excess or preciousness. The Sonata performance is big, tense and muscular—a clear descendent, it seems to me, of Susan Starr's remarkable recording of nearly three decades ago. While one might wish for slightly more dynamic variety within the first theme itself, the work as a whole is given a properly surging, passionate account. The last movement fairly crackles with a Prokofian energy.

There are a couple of minor complaints. At just under an hour, the disc is reasonably well filled, but I wish Mr. Wehr had included his reading of the Three Preludes of 1919. The recorded sound includes a bit of hall noise that some might find objectionable, and on some playback systems a low rumble becomes audible at the softest places. This last can usually be ignored, but I found it intrusive on one occasion. On the whole, it is easy to recommend this recording to anyone who does not already own fine performances of this important material.

Louis Goldstein
Wake Forest University


This lively compact disc grew out of band scholar George Foreman's interest in John Philip Sousa's march *The Washington Post*. The march was first played in 1889 at a ceremony to honor the student winners of an essay contest organized by the Post newspaper. Sousa composed it for the occasion at the request of one of the owners of the newspaper. The work became very popular, especially after it became associated with a new dance, the two step. Soon both dance and march were the rage not only in America but also in Europe.

Sousa's was not the first newspaper march—Foreman has found others from as early as 1854—but its popularity gave rise to a number of imitators, many of them subtitled "two-step." From over 150 newspaper marches turned up in the course of his research, Foremen chose seventeen (representing sixteen composers) to accompany the Washington Post on the CD. Not surprisingly, most are from the 1890s and early 1900s, but one is much more recent—Leonard B. Smith's *Advocate-Messenger*, composed for the Advocate Brass Band in 1990 to commemorate the 125th anniversary of the Advocate-Messenger newspaper of Danville, Kentucky (where Foreman lives and teaches). Other
composers represented include Maine composer Robert Browne Hall, trombone soloist Frederick Neil Innes, cornet virtuoso W. Paris Chambers, publisher and composer Roland Seitz, circus band musician Fred Jewell, and band director Edwin Franko Goldman.

Foreman has done a good job of selecting a variety of appealing marches. His liner notes are interesting and informative, providing a concise biography of each composer and including illustrations of the sheet music covers for several of the marches. (One small error—Liberati's first name should be spelled Alessandro, not Alleandro.) The Advocate Brass Band, which was established in 1987 as a recreation of a turn-of-the-century town band, plays precisely and with vigor.

For those who might like to hear more music of this type, Foreman is also the driving force behind the Great American Brass Band Festival, held each June in Danville. This three-day event begins with a conference on American band history and features concerts by a brass, concert, and symphonic bands in a variety of settings.

Carolyn Bryant
Washington, DC


Paradoxically, contemporary country music is really city music. Sure, it has country themes that nostalgically glance back in the rearview mirror of time's old pickup truck to linger over the vanishing rural landscape. Sure, it has traces of twang in the steel guitar or bluegrass fiddle. Sure, it has vocals with that southern-fried inflection which is usually the product of a life lived below the Mason-Dixon line. And sure, it features men and women resplendent in denim and big Stetsons who look like they are just headed out to the Saturday night line dance. But when you subtract the formulaic country signifiers and add up the pop production values and marketing demographics, the result is far more urban than cowboy—far more rock than billy.

As tobacco manufacturers stand accused of injecting controlled amounts of nicotine into each cigarette, so the music business could be deemed guilty of rationing out just the right amount of "authentic" county content to successfully target the widest possible mainstream audience. The four Intersound recordings that are the subject of this review are clearly the product of this approach. Each of the musicians or groups has enjoyed past success as cross-over artists with charted hits on pop, rock, and country charts. Intersound complements this proven ability with marketing, production, and repertoire carefully designed to fully access their cross-over potential.

Crystal Gayle's "Diamonds from Dust" pop stylings are tempered with Gospel medleys containing venerable standards such as "The Old Rugged Cross" and "I'll Fly Away." Exiles balances old and new with a retrospective compilation that spans twenty years from their rock hit "Kiss You All Over" to their recent "How Bad Can It Be." Dan Seals, basically a big-hatted singer-songwriter, infuses the folklike lyrics of his "England Dan and John Ford Coley" days with the Nashville sound of prominent Nashville musicians Alison Krauss and mandolinist Sam Bush. Finally, the Bellamy Brothers rove all over the musical landscape with a quirky mix of reggae, boot scootin', honky tonkin', and old rock and roll spiked with pit bulls and chainsaws. Throughout these recordings, stock country devices such as the "hook" (note the Bellamy Brothers' infamous "If I Said You Had A Beautiful Body, Would You Hold It Against Me") are curiously absent while pop music key modulations and bridge forms are ubiquitous.

The lowest common denominator unifying these four recordings is the Intersound record label and its consistently identifiable sound. Although Intersound only recently entered the country music business in 1992, its featured acts are all seasoned veterans, each typically with thirty or more years of experience. Observing the calculated mixture of Las Vegas glitz and country nostalgia that created a powerful audience magnet in Branson, Missouri, Intersound created its "Branson Entertainment Series" which included acts such as the Gatlin Brothers and Tony Orlando. The name "Intersound" is itself emblematic of its sound between sounds—music that occupies that wide marketing niche spanning pop, country, rock, and folk without any of the identity excesses peculiar to those specific styles.

Crystal Gayle is the model Intersound artist and her album Someday is the apotheosis of this intersound. Although she is Loretta Lynn's younger sister, Gayle grew up in Indiana removed from the Kentucky coal fields and its related culture. As Lynn said of her sister, "She don't remember the early days Kentucky; her ways are different from mine." Gayle gradually assumed her own name (she was born Brenda Webb), adopted her visual signature of ankle-length hair, and developed her own musical identity, marked by pop-oriented "easy listening" hits such "Don't It Make Your Brown Eyes Blue."

Someday, Gayle's first Christian album, "contains thirteen songs and hymns that highlight her faith by sharing a hopeful message and abundant spiritual life." Even though this is certainly not the good old time religion drawn from the roots of Kentucky's Old Regular Baptist lined out hymns or fervent Holiness Pentecostal ecstasy, there are hints of the intensity underlying the Gospel medleys and the more ambiguous spiritual love ballads. For the most part, however, this recording is more successful at presenting modern songs such as the glossybright title track "Someday" and the anhemitic "Diamonds from Dust." More traditional material such as "Where Dear Friends Never Part" takes the framework of a rousing Gospel song with fiddle, mandolin, and acoustic
guitar breaks and distorts it with overly artful harmonic motion. Heard through a haze of slick arrangement, the two Gospel medleys just don't ring with sincerity.

The Intersound image and sounds as defined by George Collier, its County Music Division Director, has proven to be very successful commercially, and it is now in the process of expanding its efforts beyond county into the Gospel, urban, and rock markets. This is, of course, only the next logical step, since all popular styles are equally susceptible to its contemporary fusion approach.

Ron Pen
University of Kentucky


These two CDs present some of the loveliest standards of the 1930s through the 1970s, as part of the American popular song series produced by Reference Recordings. The series also includes Eileen Farrell Sings Harold Arlen, Eileen Farrell Sings Rodgers and Hart, and Eileen Farrell Sings Torch Songs; the collection is an important contribution to this genre. The two recordings reviewed here feature some of the best-known songs of the classic popular repertoire, while also offering several Wilder songs never before recorded. Farrell's long and successful opera career demanded great range and flexibility, characteristics which are evident on both the Wilder and Mercer albums. She bridges the stage and the cocktail lounge quite successfully, adding a rich chest voice to her lyric soprano, and these CDs provide some exquisite moments.

Alex Wilder is an ideal composer for this versatile singer, for he produced music in both the classical and popular spheres. The songs included here range from humorous to sophisticated, and Eileen Farrell sings them wonderfully, bringing the comedy and drama of the stage to the popular song. One of the most impressive elements is the contrast in colors and moods which Farrell can produce. The rich, full quality of her lower register is a surprising change from the lyric soprano voice heard in her classical recordings. The jazzy arrangements by pianist Loonis McGlohon are imaginative and effective, enhancing Farrell's talents. The addition of trumpet, vibraphone or saxophone in turn matches her moods and tones.

Wilder's songs sometimes feature difficult chromatic motion and wide intervals, requiring fine musicianship. "Be a Child" is one such reflective melody, and Farrell handles its difficulties artfully. "It's a Fine Day" requires more flexibility, as the phrase, "Isn't it amazing?" spans the interval of a perfect eleventh in the space of two beats, and Farrell negotiates it effortlessly. Other jewels, such as "Blackberry Winter," are simple settings to feature Joe Wilder's trumpet and Farrell's warm voice.

Probably the least effective arrangement on this album is "Where Do You Go," a haunting melody which McGlohon deems in the liner notes "a true art song." The acoustic guitar accompaniment is beautifully played, but does not offer a substantial enough support to Farrell's ample voice. With its size and vibrato it seems to overpower the subtle instrument, and negate the simple model effect that was apparently sought. One of the most charming cuts is "The Worm Has Turned," which reveals Farrell's sense of humor. Her casual, conversational style is immediately ingratiating. Farrell's ability to sell a Ballard is unquestionable as she sings the popular, "I'll Be Around," ably accompanied on Joe Wilder on trumpet. However, for this listener the showstopper is the classic torch song, "Lady Sings the Blues," which Farrell interprets most convincingly. She moves through the wide range, chromaticism and register shift of the piece easily. The tenor sax solo by Phil Thompson complements her low register, imitating both her timbre and melodic inflections. Best of all, she sings with an emotional, bluesy tone that wrenches a sympathetic response.

Johnny Mercer was one of the most highly regarded lyricists in this century, and worked with some of the most successful songwriters through the decades. Songs by twelve of them appear on this album, illustrating collaborations from the 1930s to the 1970s. Gene Lees' liner notes describe Mercer's genius in detail, and offer insights into the too often unnoticed craft of lyric writing.

Again Farrell's versatility is apparent, and the arrangements by Loonis McGlohon and Manny Albam are imaginative and varied. Farrell's rendition of "Laura," by David Raskin, is exceptional, and sung with great sensitivity. She makes the transitions between registers adroitly, subtly changing tone color. Her vocal obligato is lovely, and helps to maintain a surrealistic quality leading to the lyric, "But she's only a dream." Other ballads, such as Henry Mancini's "Moon River," feature a romance and warmth that is captivating. Hoagy Carmichael's "Skylark" shows Farrell at her best.

Jerome Kern's "I'm Old Fashioned" provides a change of pace, and Farrell sings it with a light-hearted nature. Her sense of humor really shines in "Weekend of a Private Secretary," a 1938 tune by Bernie Hanighen which recalls a secretary's trip to Havana. Accompanied by guitar, maracas, and a Latin beat, Farrell reveals her obsessions for a "Cuban gent." The diva takes to the stage on this one and wins the listener's heart.

The album closes with "Autumn Leaves," written in 1950 by Joseph Kosma and popularized by pianist Roger Williams. Farrell's lovely voice envelops the melody, again shifting smoothly from one color to another. Working only with the rhythm section, she sings with a poignant sensitivity which is extremely artistic, stretching phrases freely as she feels them. A classic piece that demonstrates close collaboration among performers, it is a fitting finale for this album, a tribute to the collaborations between composers and a talented lyricist.

Vicki Ohl
Heidelberg College
Notes in Passing: Records

by Ann Sears


Many Sonneckers who attended the 1996 meeting in the Washington area found their way to that wonderful playground called the Library of Congress. In addition to the banquet of research opportunities, visitors discovered a small but fascinating exhibit of letters and other materials relating to Booker T. Washington's significant speech given in 1895 at the Cotton States Exposition in Atlanta, Georgia. The books and compact discs available in the Library's shop provided further evidence of the riches available to all of us through this institution.

One disc of particular interest is the first in a series entitled Classic Performances—reissues of archival recordings of historic concerts given at the Library of Congress over the past sixty years. This program by African American soprano Dorothy Maynor was originally recorded in the Coolidge Auditorium of the Library of Congress on December 18, 1940, as part of a special series of concerts, symposia, and exhibits commemorating the seventy-fifth anniversary of the Thirteenth Amendment to the Constitution, which ended slavery in the United States. Maynor was beloved for her activism on behalf of African Americans, such as the founding of the still existing Harlem School of the Arts; so her appearance in the celebratory series was particularly meaningful.

Maynor's musical reputation was well established by a stunning debut at New York's Town Hall in 1939, followed by appearances on the radio broadcasts of The Firestone Hour and the Ford Sunday Evening Hour. Maynor sings a wide range of repertory on this disc, including standard lieder selections by Beethoven, Schubert, Brahms, and Strauss; French chanson by Debussy; and songs and spiritual arrangements by her teacher R. Nathaniel Dett, Samuel Coleridge-Taylor, and Cecil Cohen.

Her singing is glorious, and it is perfectly clear why such an astute listener as Serge Koussevitzky introduced her at a Boston Symphony rehearsal by calling her singing "a lesson in what music should be—pure joy." The recording was digitally remastered by engineers in the Library's Motion Picture, Broadcasting and Recorded Sound Division in 1990; the sound quality is generally excellent and at moments really exquisite.

This is only one example from the extensive catalog offered by the Library in all areas and traditions of music, including field recordings. To order or request a catalog, write to the Library of Congress, M/B/R Division, Public Services Office, Washington, DC 20540.
SOME RECENT ARTICLES AND REVIEWS

Compiled by William Kearns

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with a bibliography for the
first six months of 1996
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March 5-9, 1997
Seattle, Washington
Host: University of Washington
Rae Linda Brown, program chair
Larry Starr, local arrangements chair

24th National Conference
March 4-8, 1998
Kansas City, Missouri
Host: University of Missouri, Kansas City
Karen Ahlquist, program chair
Kay Norton, local arrangements chair

25th National Conference
1999
Fort Worth, Texas
Host: Texas Christian University
Michael Meckna and Allen Lott, local arrangements co-chairs

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Ouachita Baptist University
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