AN AMERICAN COMPOSER ANSWERS THE CALL TO EGYPT

by Ann Sears

Ruth Lynda Deyo began her remarkable musical career as a Wunderkind of the keyboard. Like many virtuosos, she performed her own works from childhood, but these early piano pieces were only a suggestion of the profound interest in composition she would develop as a mature woman. Her attraction to opera and ancient Egyptian culture was also evident during her childhood. In the 1920s these various threads of her musical and imaginative life came together to draw her to Egypt, where she performed frequently, composed, worked as a pioneering ethnomusicologist, and became something of an Egyptologist—all at a time when women engaged in few of these activities.

By the time of her first trip to Egypt in 1924, forty-year-old Ruth Lynda Deyo (1884-1960) traveled with the credentials of a well-established concert pianist. From age three she had played her own compositions and those of other composers at parlor concerts, church gatherings, and local musicales. On September 8, 1893, the nine-year-old prodigy gave a recital of her own works in the Assembly Hall of the Women's Building at the World's Colombian Exposition in Chicago, playing eight short pieces, including *By the Sea*, *Twilight Serenade*, *Caprice*, *Hymn*, and several dances; some of her compositions were published that year. Although she was compared to the young Mozart and urged to tour, her mother prudently arranged further instruction. In 1894 she began piano study with William Mason in New York, describing him as "an inspiring teacher."

continued on page eight
From the President

Dear Friends and Colleagues:

First, I extend to all of you special greetings and good wishes. I realize you will be reading this as we approach the more-or-less springtime after the New Year as I write, and I’m a creature of season and time (plus fluffy snowflakes are falling across middle Tennessee out my window). So, Happy New Year! Or “Springtime,” if you absolutely must.

During my turn at the helm, I’ve used these letters to highlight special issues, problems, solutions, initiatives, and programs that affect the Society and the membership. I’ve touched upon publications, the internet, conference programming, policy making, and more. This time, I’d like to double back and report, once more, upon our Interest Groups and what is being done to support and encourage this most important aspect of the Society’s work.

The subject of Interest Groups was the sole agenda item for a three-hour meeting of the Long Range Planning Committee in Baltimore last November. Some of us characterize the Interest Groups as the “structured anarchy” wing of The Society. As Interest Groups have grown and the concept broadened, there has sometimes been more emphasis on “anarchy” and less on “structure.” So, in the spirit of anarchy, we ironically scheduled a meeting! The mission of the LRPC was to construct a sluice along which the creative energies of the Interest Groups might flow more easily, with even greater force. At the same time, the overall mission of The Society must remain primary, for the good of all.

Administratively, an interest Group Council has been formed, with a representative elected by each one of the Interest Groups.· The Council is headed by a Board liaison, appointed by the president. (A job to which Jean Geil has taken like a fish to water, to my eternal gratitude!) The Council will meet annually (and counsel with each other via e-mail more frequently); all Interest Groups are expected to report to it.

Participation of the Interest Groups in the annual conference has already changed the nature of conference programming, and promises to do so even more. For starters, conferences hereafter will have an “Interest Group Conference Room,” for the exclusive use of the groups. It will be scheduled throughout the conference with whatever the Interest Groups propose. (E.g., Thursday: 8:30 a.m.: session by “Research Resources”; 10:00 a.m.: panel discussion by “Musical Theater”; 12:00 p.m.: brown bag roundtable by “Gospel Music”...) To ensure that Interest Groups might take advantage of extraordinary opportunities, such as renowned scholars in the area of the conference, the Board has allocated each group an initial budget of $100. That money can be rolled-over from year to year, accruing as subsequent Boards (presumably) allocate additional monies.

I hope this doesn’t strike you as overly technical. I go into detail here because I believe these decisions could (and perhaps should) affect each member of The Society, as well as the general health and outreach of The Society. The Republicans stole from us the idea of “The Big Tent.” We have long been a society of people with unusually diverse interests. (I’d like to see a list of the other societies to which our members belong, and compare it to that compiled by the members of any other music society! Where else do composers, historians, librarians, publishers, performers, amateurs, folklorists, etc. gather in such diversity?) Interest Groups give us the possibility for community within society, and it’s a special opportunity, unique in its concept and structure to the Sonneck Society. I would hope that all of you are already involved in one, two, or more. If not, now’s the time. Jump in!

[For the record, the current Interest Groups are: American Band History Research; American Music in American Schools and Colleges; Folk and Traditional Music; Gospel Music; Music of Latin America and the Caribbean; Musical Biography; Musical Theater; Popular Music; Research on Gender in American Music; Research Resources; Twentieth-Century Music. If your interest isn’t here, gather the signatures of nine other colleagues and submit your petition to the Board. I assure you, the Board is all for you.]

* * * * *

By the time you read this, the Sonneck gavel will have been passed on to Anne Dhu McLucas. (That’s figuratively, of course, since the original Sonneck gavel has been missing-in-action for several years now!) How pleased I am that such a capable person comes along at just this time! (To clean up the mess I leave, some might say, although I hope not.)

Quite honestly, I cannot express to you the honor it has been to serve as your president. I have seen success and dedication to our society way, way beyond anything one would reasonably expect. I have asked many of you to take on jobs and tasks and, to a person, you’ve responded beyond my dreams. I’ve flirted with publishing here a “Special Thanks” list, but the problem would be length, and the nightmare that I might leave some deserving soul off. So, I’ll be getting around to it in my private way. I do want to state what might be the obvious: that you are a society of wonderful, warm, dedicated human beings (who happen also to be professionals, instead of the other way around). From my experience, we have something extraordinary here, worth special nurturing.

(Four bells.) Anne Dhu, Your watch.

Sincerely,

Dale Cockrell

Time constraints at the end of the annual meeting of The Society in Seattle precluded appropriate acknowledgement of the contributions of outgoing Board members Kathryn Bumpass, Secretary, and Karen Ahlquist, Member-At-Large. Past-President Dale Cockrell particularly wishes the membership to know of the special support, much beyond the call of duty, lent by Kathy. Kudos all around!
FEATURED IN THIS ISSUE

1 An American Composer Answers the Call To Egypt (Ann Sears)
5 Grieg and MacDowell: A Tale of Two Edwards (William H. Halverson)
7 Dvořák's NY House Rated: A Statue Will Soon Honor His Memory (Steven Richman)

11 NEWS OF THE SOCIETY
2 From the President
4 Scheduled Conferences of the Society
   American Music Week Calendar
   The Sonneck Society Electronic Address Book
11 New Members Elected to the Board
12 Update: Society's Dissertation Prize (David Hildebrand)
   Larry Worster To Assume Bulletin Editorship
   New Members of the Society
   Officers of the Society
13 Call for Paper Proposals: 24th Conference
   Sonneck Society Interest Groups

13 HUE AND CRY

14 MEMBERS IN THE NEWS
15 Ramon Salvatore and American Piano Music
   (J. Bunker Clark)

16 COMMUNICATIONS
   Letter from Canada (Carl Morey)
17 Letter from Britain (David Nicholls)
18 Letter from Frank Manheim

19 THE BULLETIN BOARD
   Performances of American Music
   Events in American Music
20 Grant, Prize, and Publication Opportunities
   News of Other Societies
21 Meetings and Conferences

22 REVIEWS OF BOOKS
24 Notes in Passing: Books

25 REVIEWS OF RECORDINGS

29 SOME RECENT ARTICLES AND REVIEWS

INDEX, VOLUME XXII........insert center

BULLETIN STAFF
Editor: George R. Keck
Book Review Editor: Sherrill V. Martin
Record Review Editor: Elizabeth Ann Sears
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Indexer: James Farrington
SCHEDULED CONFERENCES

24th National Conference
February 18-22, 1998
Kansas City, Missouri
Host: University of Missouri, Kansas City
Karen Ahlquist, program chair
Kay Norton, local arrangements chair

25th National Conference
March 10-14, 1999
Fort Worth, Texas
Host: Texas Christian University
Michael Broyles, program chair
Allen Lott and Michael Meckna, local arrangements co-chairs

THE AMERICAN MUSIC NETWORK
* * *
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AMERICAN MUSIC WEEK

First full week of November beginning on Monday

November 3-9, 1997
November 2-8, 1998
November 1-7, 1999
Grieg and MacDowell: A Tale of Two Edwards

by William H. Halverson

In December, 1905, as American composer Edward MacDowell lay gravely ill with the sickness that was soon to take his life, Edvard Grieg wrote a touching letter to Mrs. MacDowell expressing "my own and my wife's heartfelt compassion" to the MacDowells in their hour of trial. "I am a great admirer of MacDowell's muse," he wrote, "and I would regard it as a severe blow if his best creative period should have to be terminated so abruptly."

That Grieg should have written such a letter when he did (December 14, 1905) is quite remarkable, for he himself was a very sick man at this time: He had confided to his diary just a few days earlier his concern that his rapidly ebbing strength might well mark "the beginning of the end" for him, and a week after writing the letter he was admitted to the hospital in Christiania (now Oslo). In addition to expressions of sympathy for the MacDowells, the letter contains important observations about the artistic temperament—observations that Grieg no doubt felt applied as much to himself as to MacDowell. The 1905 letter adds a touching coda to a brief correspondence between Grieg and MacDowell that occurred during the years 1899-1902.

Mrs. MacDowell wrote in 1950 that her husband and Grieg "never saw each other, but they corresponded constantly." Only six letters are extant, however—three from MacDowell to Grieg, three from Grieg to MacDowell—and the internal evidence seems to indicate that they are the only letters the two men ever exchanged. Though both write in the elegant style characteristic of the time, MacDowell's letters also express the awed respect of a younger man for his world-famous Norwegian colleague.

In the earliest extant letter, dated October 10, 1899, MacDowell requested Grieg's permission "to dedicate to you my third sonata for piano, about to be published." The letter then continues:

A number of years ago a critic in the Musikalisches Wochenblatt said that my music itself was a dedication to you...I will confess that the critic was right to some extent, for your music lies closer to my heart than I can well say. I have dedicated much to you in my thoughts...

Grieg apparently was unaware that MacDowell was fluent in German, for his brief reply of October 26 is in what he himself describes as "bad English." He thanked MacDowell for his letter and his kind words and added, "it will be a great honor and pleasure for me to accept your dedication."

The sonata was not published as quickly as MacDowell had expected, and he evidently felt obliged to explain the delay to his celebrated dedicatee. On December 13, 1899, he sent Grieg a second letter telling him of the delay and, among other things, thanking him "for your good words, which have the same sincere ring as your music. You of course must realize what it means to me to receive encouragement from you, and how your friendly interest will inspire me to do better things." He requested that when Grieg received the music he "tell me squarely what you disagree with the most in it." He concluded by saying, "The name of Grieg is adored from one end of this country to the other."

MacDowell's so-called "Norse" sonata for piano, Op. 57, was finally published in early 1900. The "motto" attached to this work is one of the composer's finest literary creations:

Night had fallen on a day of deeds.
The great rafters in the red-ribbed hall
Flashed crimson in the fitful flame
Of smouldering logs;
And from the stealthy shadows
That crept 'round Harald's throne
Rang out a Skald's strong voice
With tales of battles won:
Of Gudrun's love
And Sigurd, Siegmund's son.

On June 30, 1900, Grieg sent MacDowell a letter (in German) containing substantive and highly complimentary comments on the sonata:

In the handling of your Nordic material you are only partly under Wagner's influence. And that is good
....Not infrequently in the sonata, your imagination was in the far north. Higher praise I could not give. For the motto you have chosen is not just an external adornment. Far more, it obligates the musician to visit in imagination the very places where the poet has dwelt.

MacDowell also dedicated his Fourth Piano Sonata—the "Keltic", Op. 59—to Grieg, and the story of how he happened to do so is amusing. According to Mrs. MacDowell, her husband had intended to dedicate this work to Fiona McLeod, whose writings had largely inspired the work. The composer wrote to McLeod requesting permission to do so, but receiving no answer he decided instead to dedicate it to Grieg. Some years later Mrs. MacDowell learned that "Fiona McLeod" was a pseudonym for the writer William Sharpe. She further learned that Sharpe had in fact received the request while travelling in Italy and had written to MacDowell giving his enthusiastic approval for the dedication. He had given the letter and money for postage to an Italian boy, who apparently pocketed the money and destroyed the letter; in any case MacDowell never received it. Fortunately, Grieg was unaware of the circumstances that led to his being "accidentally" honored by MacDowell for a second time.

As with the Third Sonata, MacDowell prefaced this one with some lines of original poetry:

Who minds now Keltic tales of yore,
Dark Druid rhymes that thrill,
Deirdre's song and wizard lore
Of great Cuchullin's fall.

This time, however, MacDowell did not ask Grieg's permission for the dedication: he just assumed it. On February 25, 1901, he wrote to Grieg (in German) telling him what he had done:

I have dared to embellish yet a fourth sonata with your name. This fourth sonata is to me of Nordic character, and you were so often in my mind that I could not forego attaching your name to it as a kind of motto. The thing is wild Irish (Deirde—Naesi and Cuchullin's Druiden battle) and perhaps you can take pleasure in thinking of it as from a comrade who seeks his ideals in Scandinavia."

Grieg's reply (in German) is dated January 11, 1902. Once again he is highly complimentary, characterizing the work as "very powerful, often daring—yes, thank goodness, even reckless." He went on:

Perhaps you are familiar with a remark by the late [Moritz] Hauptmann regarding [Niels] Gade's first orchestral works: 'Sea gulls hover over his scores.' That was very beautifully said, and I would like to say something equally beautiful to you—for example: 'The tones of the skald resound in your sonata' Hauptmann's picture is as superior, however, as is an original to a copy.

Although MacDowell derived his inspiration from many sources, it is evident that Grieg was an important model for his work as a composer, especially in his earliest works. His Piano Concerto, Op. 15, written when he was just 24 years old, is reminiscent of Grieg's much more famous concerto with respect to key (A minor), tonal language, and lyrical character. This work probably more than any other led the German critic to say of MacDowell's music that it was "itself a dedication to Grieg." It is a fine work that deserves to be performed more frequently than it is.

Grieg's Lyric Pieces probably also were the model for the many fine collections of short piano pieces that MacDowell published at various times throughout his career. One should of course not expect to hear in MacDowell's piano works the folkish melodies and modal harmonies that characterize so much of Grieg's music, but the musical language in these pieces is very similar to that of the more cosmopolitan Grieg. MacDowell's most successful works in this genre include Woodland Sketches, Op. 51, Sea Pieces, Op. 55, Fireside Tales, Op. 61, and New England Idyls, Op. 62.

Interestingly, the two sonatas dedicated to Grieg do not appear to have been modelled after Grieg's piano sonata in any identifiable way. Both are mature works, written near the end of MacDowell's tragically short life, and by this time his craft had presumably matured to the point where he no longer required models. Nonetheless, the dedications seem entirely appropriate by virtue of the deep interest in Nordic and Keltic heroic tales that he shared with Grieg. The dedications were perhaps the composer's way of thanking his Norwegian friend for being the example that had so inspired him in his younger days.

Be that as it may, these two sonatas are without doubt the choicest fruits of MacDowell's creative genius. No. 3 immediately transports us to the world of the Segas, a vanished world in which skalds sang of heroic deeds and great loves and battles won. The atmosphere in No. 4 is equally heroic, but the heroism in this case is that of the Gaelic legends recounted in a series of epic tales known collectively as the Cycle of the Red Branch. Both sonatas place considerable demands on the performer, but they are a joy to listen to.

Like many composers of the late Romantic period, MacDowell has been neglected and almost forgotten in recent years. His splendid piano sonatas, including the two dedicated to Grieg, are almost never performed, and most record stores do not stock the handful of recordings that have been made of his most important compositions. It is time for Americans to rediscover this native son who was one of the first composers to secure a place of respect for American music in the wider musical world.

NOTES
2. The correspondence between Grieg and MacDowell has not yet been published. It will be included in a three-volume edition of Grieg's letters currently being prepared under the editorship of Professor Finn Benestad of the University of Oslo, who kindly sent photostats of the Grieg-MacDowell letters to me.
Dvořák's House Razed

A Statue Will Soon Honor His Memory

by Steven Richman

In 1992 I wrote "The Dvořák Debacle" about the shameful destruction of the New York City residence of one of the world’s most revered musicians, Antonín Dvořák. The great Czech composer was brought to the United States by arts patroness Jeannette Thurber to help establish an American school of composition and direct the National Conservatory of Music of America, which was located on the site where Washington Irving High School now stands. Dvořák lived and worked from 1892-95 in a row house at 327 East 17th Street, between 1st and 2nd Avenues. After years of efforts the facade of the building was landmarked (on cultural grounds) in February 1991. An historic plaque had been placed on it in 1941 by Mayor Fiorello LaGuardia, marking the composer’s 100th birthday. Among those attending the ceremony were violinist Fritz Kreisler; conductor Bruno Walter; soprano Jarmila Novatna; Czechoslovak Foreign Minister-in-Exile Jan Masaryk; Dvořák’s secretary, J.J. Kvarák; and Dvořák’s assistant, the baritone Harry T. Burleigh. Burleigh, who became a respected soloist, composer, and educator (and coached such major artists as Caruso, John McCormack, and Marian Anderson), helped familiarize Dvořák with the spirituals which the Czech composer compared favorably with Beethoven, and so admired.

Dvořák had a significant influence on American music, supporting the cause of African-American and Native American music; he encouraged the admission of black and female students to the National Conservatory as well, radical concepts for their time. While living in the 17th Street House, he composed masterpieces including the Symphony No. 9 ("From the New World"), which was premiered in Carnegie Hall by the New York Philharmonic under Anton Seidl, as well as the Cello Concerto, the Sonata for Violin and Piano, and the Biblical Songs. Many of the works composed in the United States incorporated the spirit of our indigenous music. Among Dvořák’s students were the future teachers of Ellington, Copland, and Gershwin. Although a clear and direct line cannot be drawn between Dvořák and American composers, his influence certainly was passed down through the musical generations. In fact, Gershwin’s first musical memory was hearing Dvořák’s Humoresque.

According to the new City Charter, the New York City Council had the power to overturn the landmarking designation of Dvořák House, and did so in June 1991 under pressure from Beth Israel Hospital, which had bought the property. The hospital had first promised to save the site and turn it into a nurse’s residence. But later, Beth Israel declared its intention to destroy the building and convert it into an AIDS hospice, refusing to consider other possible locations, thus revealing its expansionist agenda.

Efforts to save the building, or at least its facade, by musicians including Yo-Yo Ma, Rudolf Firkusny, Rafael Kubelik, Mercer Ellington, Josef Suk, and John Glasek (then President of Musicians’ Local 802), as well as film director Milos Forman, Joseph Papp, critic Harold Schonberg, patroness Alice Tully, and Vaclav Havel, President of Czechoslovakia, were to no avail. And two editorials in the New York Times against saving the house from demolition weren’t much help either. The Dvořák House was precipitously razed in August 1991 only weeks after the City Council action. A newly-elected City Council later named the street Dvořák Place, but it was a small and bitter victory.

This sad chapter in American cultural history was partially ameliorated by the discovery of a statue of the composer, which had been given to the New York Philharmonic by the Czechoslovak National Council of America, and unveiled in 1963. The work, by Yugoslav-American sculptor Ivan Mestrovic (1883-1962) was relegated to the roof of Avery Fisher Hall for thirty-two years, because it was not modern enough for Lincoln Center’s decor! The sculpture has never been seen by the public. The Philharmonic recently donated the statue to the Dvořák American Heritage Association, an organization which grew out of the efforts to save the Dvořák House.

Over the past four years DAHA (in conjunction with the Stuyvesant Park Neighborhood Association) has raised more than $70,000 towards moving, cleaning, insuring, providing a pedestal, and endowing a maintenance fund for the statue, which will become a gift to the City of New York. There is, at present, approximately a $10,000 deficit for the maintenance fund. The Dvořák Statue Fund has been supported by Manhattan Borough President Ruth Messinger, City Councilman Antonio Pagan, the New York State Council.
An American Composer Answers the Call to Egypt

continued from page one

Deyo’s rewarding work with Mason was interrupted by her mother’s ill health and death. In 1900 a family friend took her to New York to resume piano study, this time with Edward MacDowell. In her autobiography she also reports having studied theory, counterpoint, and music history with him. After two years MacDowell told Deyo’s father that he had taught her all he could, and she must go to Europe to continue her studies. By this time she was an accomplished young artist playing the major works of the classical and romantic repertory. Deyo always remembered MacDowell with affection and performed his Sonata Tragica often. However, she told her family privately that she could not grant his request to become the chief proponent of his work, for she did not feel that his works were truly great music.

In 1902 she went to Europe and began piano study with Varette Stepanoff, an important Letchetizky expert. Two years later she made her Berlin debut at the Beethoven Saal, playing works by Rameau, Bach, Scarlatti, Schumann, Chopin, the Sonata Tragica of MacDowell, and transcriptions of Wagner’s Magic Fire Music and Ride of the Valkyries. This concert was followed by more engagements, both solo recitals and concerto performances with various European orchestras.

Her concerts were greeted with torrents of critical and popular acclaim. A June 12, 1905, cable dispatch to the newspaper in Albany, New York, reported:

When an American girl brings a great Leipsic [sic] audience, which considers itself the most critical in the world, to its feet with a storm of cheers, and commands the same outburst in cold London, it is a musical triumph worth regarding.

Ruth Deyo, a pianist of New York, has won receptions from several European audiences recently which eclipse anything which any other American artist has gained in recent years. Her concert in London yesterday under the patronage of Ambassador Reid was one of the most successful events of the season.

Deyo continued to study while pursuing professional activities, working with Paderewski and Teresa Carreño. She went on to play with most of the major orchestras in Europe and the United States during her performing career and played chamber music with such luminaries as Fritz Kreisler, Georges Enesco, Hans Kindler, and Pablo Casals. She often toured with Casals, and they are credited with the United States premiere of the Debussy Sonata for Cello and Piano. Unfortunately she never recorded, and our appreciation of her pianistic artistry comes from the glowing reviews found in a series of nine
scrapbooks covering the years 1891-1956. Following her
career through the scrapbooks, it is clear that although
she performed widely varied repertory throughout her life,
she gradually began to focus more on composition, and
during the 1930s much of her performing involved
promoting her major work, an opera about ancient Egypt
entitled The Diadem of Stars. She did this through
lectures on the opera and Egyptian folk music and
through concerts of music from the opera, usually
accompanying the singers herself.

Deyo’s opera had a long incubation, for she became
enchanted with the theatrical and musical magic of opera
early in life. One of her first memorable musical
experiences was attending a concert by the Theodore
Thomas Orchestra when she was four years old. At five
she heard a performance of Faust, saying “it carried me
into fairy land and haunted me for days.” Writing her
autobiography many years later, she described a
particularly beloved childhood game played with her
younger brother Morton:

One of our favorite enjoyments was to give operas;
Carmen, Romeo and Juliette, etcetera—which we
acted with great realism. We made our own
costumes, and we used to give these performances
for Mother’s friends. One particularly delectable
memory is being showered with “bouquets” in the
form of chocolates in coloured tinsels at the end of
the afternoon’s opera—I think it was Faust!

Deyo credited her mother with great wisdom in
managing her education, especially in preparing her to
appreciate many genres of music. After the Colombian
Exposition, she treated Deyo to a week of opera in
Chicago. The child was overcome with the opera
performances she heard and never forgot a single
evening’s offering:

Never shall I forget that blissful week. I was
completely transported into a world filled with
enchantment of sound and light; and I wept bitter
tears when it came to an end! The first sorrow I had
ever known—I wanted it to last forever. The program of
the week is still engraven on my memory and I give it
here.....Monday evening: Cavalleria Rusticana and
Pagliacci with Calvé. Wednesday evening: Tannhauser
with Melba, Nordica. Thursday evening: Lohengrin
with Emma Eames, the de Reszkes. Saturday matinée:
Romeo and Juliette with Eames, the de Reszkes and
Plançon. Saturday night: Carmen with Calvé.

She also discovered a fascination with Egypt during
childhood, announcing to her brother after the Chicago
experience that she had been an Egyptian princess in
a former lifetime, and that she would one day go there and
write an opera. The genesis of her obsession with Egypt
is not clear, but as early as age eight she claimed that
“her favorite phrases were: ‘Once upon a time,’ ‘They
lived happily ever after,’ and the word ‘Egypt’.”

Traveling in Norway after her London debut in 1905 she
was pleased to receive greeting cards from Grieg and
letters from Willie Steinway, but recollected this trip
principally as the time when she first began to learn
about Egypt seriously: "I read my first descriptions of the
Arabian desert and was extraordinarily fascinated by the
color of the East—little knowing how much time I was to
spend on the sacred golden sands of Egypt years later."

Another foreshadowing of Egypt’s influence appeared the
next season when she performed in London:

Mr. Chamberlain of the Associated Press and his wife
were very good friends of ours and Mrs. Chamberlain
gave me while in London a beautiful blue scarab. I had
it read by the museum experts and found it to be of
the 18th Dynasty, having the cartouche of Amenhotep
the III. When I came to Egypt many years later I
realised [sic] the significance of this scarab.

During the years following Deyo’s initial European
successes, she debuted with the Boston Symphony
Orchestra in 1913 playing the Brahms Piano Concerto No.
2 in Bb Major, Op. 83 and toured with Casals; however,
Egypt always seems to have hovered in the background:
Strange it was that on these tours [sic] I used to
carry books of Egypt with me to read on the train, and
also in Boston before my concerts with the orchestra.
I used to dream of the Nile and the Temples, and then
play Brahms and Beethoven. And then, years after,
Casals came to Egypt and saw my orchestral score
embodying the spirit of ancient Egypt and his great
mind and infinite musical understanding knew what I
had expressed—What an unbound delight to have him
come to our Maru Nefer and how he understood
the Mighty Egypt the moment he set foot here.

Finally, after years of anticipation, she traveled in
1924 to Egypt to collect folk music and study ancient
Egyptian history. Her research expeditions produced the
many photographs of the ancient sites of the Pharaoths
which provided the basis for her historically authentic set
and costume designs, and transcriptions of indigenous
folk music, acquired when she lived in the desert with the
natives.

Her large circle of acquaintances in Egypt included
most of the British intellectual and political elite, as well
as the international and local diplomatic community. She
also knew many of the eminent archaeologists who were
working in Egypt, among them Howard Carter, who
discovered the tomb of Tutankhamen in 1922;
consequently she was often able to view important,
newly-found archaeological sites and important art works
before they became generally known, for example, the
celebrated limestone head of Nefertiti. After seeing the
now famous likeness of the beautiful queen, Deyo
thought it bore a striking resemblance to her own profile
and was herself drawn in similar Egyptian attire. She kept
photographs and drawings of Nefertiti in her papers,
and would later give Nefertiti an important part in her opera.
The richness and quantity of the Tutankhamen artifacts
made Carter’s discovery one of the most spectacular
finds in Egyptian archaeology, and fueled public interest
in all things Egyptian, including Deyo’s proposed opera.

Newspaper accounts through the late 1920s report
Deyo's work on "a most interesting Music Drama, based on episodes in ancient Egyptian history." The Egyptian press expressed keen enthusiasm for her project with its Egyptian content and anticipated innovative style:

She has managed to assimilate into her music many of the old Egyptian folk melodies, whilst retaining throughout the whole of the music a striking originality of conception which seems to exude the spirit of Egypt rather than to be dominated by the monotony of the Oriental idiom so discouraging to the western ear. The scope of the work is vast, its idea original, and Miss Deyo's many friends and admirers will await with keen interest the completion and production of a composition which should prove to be entirely different from anything that has previously been done in music.

Deyo began her grand opera The Diadem of Stars in 1925, working with librettist Charles Dalton, whom she married in 1932. By 1930, following several years of research in Egypt, the opera was completed. Stokowski agreed to program the prelude in 1931, and in 1935 Kirsten Flagstad committed herself to sing the leading soprano role, saying that The Diadem of Stars was the only new opera in which she was interested in appearing. Several performances were planned, and portions of the opera were to be performed in Egypt at the coronation of King Farouk in 1937. Performances were also scheduled at the Metropolitan Opera and at Covent Garden; however, funding difficulties, the outbreak of World War II, and later, health problems of both Deyo and Dalton prevented a successful production. Deyo published her autobiography The Call to Egypt in 1955 and died in 1960, her opera still awaiting its debut.

Ruth Lynda Deyo and Charles Dalton were dedicated, ardent scholars of Egyptian culture; their research in ancient Egyptian history was based on the most current and accurate information available at the time they wrote the libretto for The Diadem of Stars. An example of their serious, methodical approach to Egyptian material may be seen in their 162-page volume, Dramatic Poem: The Diadem of Stars, containing a list of characters with explanations of their places in Egyptian history, the libretto with accompanying historical commentary, extensive notes on historical context, a glossary of Egyptian words and names, and a bibliography. In addition, Charles Dalton wrote a short monograph discussing the political and religious implications of the opera's plot, entitled Akhaten—Idealism or Extinction?

The opera takes place during the reigns of Pharaohs Amenhotep IV and Tutankhamun of the early eighteenth dynasty, when a short period of enforced religious change resulted in political and religious upheaval. Dalton and Deyo's libretto focuses on the interaction of religion and government in ancient Egypt and the relationships among members of the royal family. The involved history and unfamiliar, unusual names of the characters may be difficult for the audience to understand. However, the music is luxuriant and grandiose enough to support the dramatic weight of such a libretto. Deyo described The Diadem of Stars as a "music drama," and the influence of Richard Wagner is easily apparent in the length of the work, in the seamless nature of the scenes, in the superhuman scale of the characters, and occasionally in the harmonic language. It can also be seen in the heroic style of the vocal writing, appropriate for a big, brilliant voice such as that of Kirsten Flagstad. The influence of Claude Debussy can be detected too, in the whole-tone scales and French textures of the piano-vocal score, a piano reduction made by Deyo herself. The fragments of Egyptian folk music she integrated into the musical fabric add to the exotic atmosphere. The eclectic mix of musical elements combine to create a style which is uniquely Deyo's.

Although Deyo desperately wanted to see her only opera come to life on the stage, she was never able to realize a performance. Clearly, mounting a new production would present substantial challenges. Deyo's ideal approach to her three-act, nine-scene grand opera would require six different sets; a large romantic orchestra; historically accurate costumes with immense amounts of authentically rendered details; and singers with Wagnerian vocal capacity. Even when performances were first contemplated with the Metropolitan Opera, the undertaking was somewhat daunting. While the picture is not yet complete without further work in Deyo's papers, it appears that one reason the performance did not take place may be her refusal to consider using Aida sets and costumes already owned by the Metropolitan. Another consideration might be the idealistic nature of the plot and libretto, and how the libretto would communicate to today's audience. Is the story of an Egyptian Pharaoh and his search for universal meaning in life interesting, especially when compared to the plots of the standard operatic repertoire? Even more important, does the music speak to us? Are the melodic and harmonic content and the magnificence of the orchestration compelling? These questions, particularly those about the music, can only be considered fairly if at least parts of the opera can be given a reading in some forum.

Until that forum is found, the importance of The Diadem of Stars lies in its value as a musicological artifact and the message carried in its libretto. Few composers take the time and care to so thoroughly absorb the cultural context of a stage work. Deyo and Dalton believed that the story of Akhaten the idealist and his search for peace and love among mankind held great meaning for their world, particularly as international affairs during the 1930s pointed toward the Second World War. Indeed, many of the same arguments could be made for the importance of their opera and its message today. Certainly by virtue of its dramatic and musical potential, the opera merits its long-delayed premier, and Ruth Lynda Deyo deserves to find her permanent place in music history.
NEWS OF THE SOCIETY

NEW MEMBERS ELECTED TO THE BOARD

Catherine Parsons Smith, Chair of the Nominating Committee, has announced the results of recent elections to fill positions on the Board of Trustees.


John has served the Sonneck Society as Member-at-Large, 1977-1981; Chair, Membership Committee, 1981-82; Chair, Bylaws Committee, 1978-1981; Chair Nominating Committee, 1981-1983; Chair Program Committee, Boulder (1986); Editor American Music 1986-89; Chair, Irving Lowens Award Committee, 1990; and as a member of ad hoc committees.

Jean Geil was elected a member of the Board of Trustees for a three-year term. Jean is Special Collections Coordinator, University of Illinois at Urbana Library. She holds the degrees of BA, Swarthmore College; MS and MM, University of Illinois. Her interests include bibliography and librarianship, American sheet music, and music in Hawaii. Jean is co-author (with Krummel, Dyen, and Root) of Resources in American Music History (University of Illinois Press, 1981). Jean is also active as soprano in new music performances at the University of Illinois.

A Sonneck member since 1975 and presently Interest Groups Coordinator, Jean has served the Society as US-RILM representative, 1993-96; Membership Committee chair, 1988-92, member currently; member Nominating Committee 1981-84; member 1992 Lowens Article Award Committee; chair Lowens Book Award committee 1985; co-chair Interest Group on Research Resources 1994-96; and secretary of the Sonneck Society, 1975-1983.

Katherine K. Preston was elected Secretary of the Society for a two-year term. Katherine is Associate Professor of Music, The College of William and Mary. She holds the degrees BA (The Evergreen State College, Olympia, Washington), MM (University of Maryland, College Park), and Ph.D.(Graduate Center, City University of New York). Her interests include musical theater (especially of the nineteenth century), including opera performance history, Broadway musicals, and film music studies; and women and music, especially in the nineteenth century. Publications include articles in The New Grove Dictionary of American Music, New Grove Dictionary of Opera, and American National Biography; and books Music for Hire: Professional Musicians in Washington, D.C., 1877-1900 (Pendragon, 1992); Opera on the Road: Traveling Opera Troupes in the United States, 1825-1860 (Univ. of Illinois Press, 1993); and editor, Irish-American Theatre (vol. 10 of Nineteenth-Century American Musical Theatre) (Garland, 1993).

Katherine has been a Sonneck member since 1980, serving the Society as Chair, Irving Lowens Article Award Committee (for 1995 articles); Sonneck Society Liaison to the Steering Committee of Conference 2000; Member-at-Large of the Board of Trustees, 1991-93; Chair, Conference Management Committee, 1993; Member, Conference Handbook Committee, 1991-92; National Conferences Committee, 1982-1990; committee chair, 1987-1990; Member, Irving Lowens Award Committee (books), 1989; Capital Area Representative on the Membership Committee, 1985-1989; and Program Committee member, 1984 conference.

William A. Everett was elected Treasurer for a two-year term. Bill is presently Associate-Professor of Music at Washburn University in Topeka, Kansas. His interests include American operetta, Sigmund Romberg, and interactions between Croatian and American music. Bill is currently serving as treasurer of the Society and was Society publicist, 1995-96.

Bill holds the degrees of B.M. (music theory), Texas Tech University; M.M. (music history, instrumental conducting), Southern Methodist University; and Ph.D., University of Kansas. He has published articles in American Music, Sonneck Society for American Music Bulletin, Opera Quarterly, Journal of the American Viola Society, and others, and has presented papers at conferences in United States, Canada, Germany, Croatia, and the Netherlands. Bill presented a series of lectures on American music and American musical theater at the University of Zagreb (Croatia) in May 1996. A Sonneck member since 1988, Bill has served as Publicist/chair, Public Relations Committee, 1991-1996; co-chair, Musical Theater Interest Group, 1995-present; and Treasurer, 1996-present.
UPDATE: SOCIETY’S DISSERTATION PRIZE
David Hildebrand, Committee Chair

We’re glad to report that we’ve read a healthy number of strong submissions for the first Sonneck Society for American Music Dissertation Prize competition. The five finalists were selected, and the winner chosen in time for announcement in Seattle in March at the Society’s annual conference. The next cyle, that is for dissertations completed and defended between July 1, 1996, and June 30, 1997, is announced. The deadline for submission is September 15. Many thanks to committee members Geoffrey Block and Catherine P. Smith!

LARRY WORSTER TO ASSUME BULLETIN EDITORSHIP

Larry Worster will become editor of the Sonneck Society for American Music Bulletin beginning with Volume XXIII, number 2, Summer 1997. Larry was awarded the B.S. degree from St. Lawrence University; and the B.A., M.M., and Ph.D. degrees, all from the University of Colorado at Boulder. He currently is an assistant professor of music at Metropolitan State College of Denver, where he is also co-chair of the Technology Task Force. He has taught at the University of Colorado, Regis College, and Denver University. He performed for ten years in the Irish folk ensemble Colcannon and is currently serving on the board of directors of the Colorado Music Festival. Larry is vice president of the Rocky Mountain Chapter of the College Music Society and co-chair of the American Music in American Schools Interest Group of the Sonneck Society for American Music. He is the author of Cecil Effinger: A Colorado Composer (Scarecrow Press, 1997). He has published articles in the American Music Research Center Journal and the Sonneck Society for American Music Bulletin, and presented papers at conferences of the American Musicological Society, Sonneck Society, and the College Music Society.

All Bulletin news and correspondence should be sent to him at Larry Worster, 255 S. 40th Street, Boulder CO 80303; phone 303/499-2119; e-mail: worsterl@mscd.edu.

The Sonneck Society Welcomes the Following New Members:
Mark Allan Claque, Ann Arbor, MI
Stuart Goosman, Austin, TX
Scott Hale, Bloomington, IN
Patrick Hennessy, Milalani, HI
Nancy Newman, Providence, RI
Melinda Russell, Northfield, MN
Michael Saffle, Blacksburg, VA
Márgaret Stathos, Lincoln, MA
David Thompson, Gaffney, SC
David Thurmaier, Rochester, NY
Wendy Yamashita, Seattle, WA
Hon-Lun Yang, St. Louis, MO

OFFICERS OF THE SOCIETY, 1996-97

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President-elect: ANNE DHU MCLUCAS
Vice President: JOHN GRAZIANO
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American Music: JOSEPHINE WRIGHT
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Long Range Planning: DALE COCKRELL
Development: PAMELA FOX
Dissertation Award 1994: DAVID HILDEBRAND
Honors and Awards: ANN SEARS
Lowens Award: ROBERT WALTER, book
KATHERINE PRESTON, article
Membership: LINDA POHLY
Minority Issues: GUY RAMSEY
National Conferences: WILMA REID CIPOLLA
Nominating: CATHERINE SMITH
Public Relations: ESTHER ROTHENBUSCH
Book Publications: JOHN BECKWITH
Non-Book Publications: WAYNE SCHNEIDER
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TAMMY KERNODLE (student chair)
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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
Call for Paper Proposals: 24th Conference

The Sonneck Society for American Music will hold its twenty-fourth national conference in Kansas City, Missouri, on February 18-22, 1998, hosted by the University of Missouri, Kansas City. The conference will be held jointly with the North Central and Southwest Regions of the College Band Directors National Association. Proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, Mexico, and the Caribbean are welcome.

The Program Committee invites proposals in all areas of interest. In particular, we welcome submissions on bands and band music, jazz, and music education, including multicultural perspectives. Topics highlighting the geographical centrality of Kansas City and the Western gateway region are especially appropriate. Proposals suited to church presentation will allow the conference to use Grace and Holy Trinity Episcopal Cathedral and its sixty-seven rank Gabriel Kney organ near the downtown conference hotel. Finally, we welcome proposals on comparative and interdisciplinary topics and on links between cultural theory and American musics.

Submissions should include seven copies of a proposal (up to 500 words) and an abstract suitable for publication in the conference program (100 words maximum). One copy only should include your name(s), address(es), phone number(s), and e-mail address(es). Include a list of equipment requirements (audio-visual and other—one copy only) and two stamped, self-addressed envelopes.

Individual or joint papers should last no longer than twenty minutes. Performances should last no longer than thirty minutes and may include a lecture component. Lecture-recital proposals should conform to the paper requirements above. Proposals for performance without lecture need include only the 100-word abstract.

Proposals for complete sessions are welcome. For a session on a single topic, follow the guidelines for individual papers above, add a session title, and send the material in one envelope. For alternative formats (panels, position papers with respondents, workshops, etc.), the chair should submit seven copies each of a session proposal outlining the rationale for the session (up to 500 words) and an abstract (100 words). Proposals from presenters at the 1997 conference in Seattle will receive lower priority but will not be rejected outright.

The due date for submissions is *July 15, 1997.* Send all proposals to Karen Ahlquist, Program Chair, Sonneck Society Conference, Department of Music, George Washington University, Washington, DC 20052.

The Program Committee members are Adrienne Fried Block, Kay Norton (ex officio), Karen Pegley, Marta Robertson, and Jeffrey Taylor.

Hue and Cry

I am searching for information about a piece of Civil War music, "The Battle of Decatur, Near Atlanta, July 20, 1864," written by a private in Hooker's 20th Army corps and sung to the tune of "Bonnie Blue Flag." I learned of this song through a 1951 newspaper article, "Decatur's Role in the Battle of Atlanta," by Robert M. Ervin. Mr. Ervin cited as his reference a magazine article entitled "Lincoln and 'Dixie': The Yankee Conversion of Some Southern Songs." Unfortunately, Mr. Ervin did not specify a publication or date for his source.

I would like any information available on this song, especially lyrics, for inclusion in a book I am writing on the history of Dekalb County, Georgia, where Decatur is located. Contact Vivian Price, 3570 Hildon Circle, Chamblee, GA 30341; phone 770/457-5329; e-mail: vprice@themall.net.

Charles Nolcini, who was active in New England during the first half of the nineteenth century (for a time, he was organist for the Beethoven Musical Society in Portland, Maine, and for King's Chapel in Boston) was also a composer of religious music for organ and secular music for piano. Vincent A. Lapomarda (Department of History, College of the Holy Cross) is preparing a monograph on the composer's life and music which will reproduce the available pieces of Nolcini's music (about a dozen). Though this publication of about seventy-five pages will be privately printed in a limited number of copies, anyone interested can obtain a copy while the supply lasts by sending a check for $20.00 to the author at the College of the Holy Cross, Worcester, Massachusetts 01610. The check should be made out for V.A. Lapomarda.

SONNECK SOCIETY INTEREST GROUPS:

Liaison: JEAN GEIL
American Band History: PHYLLIS DANNER
American Music in American Schools: DIANNA EILAND, LARRY WORSTER
Folk and Traditional Music: RON PEN
Gospel Music: ESTHER ROTHENBUSCH
Hispanic Music: HENRIETTA YURCHENCO
Musical Biography: CHRIS HARLOS, ADRIENNE FRIED BLOCK
Musical Theater: WILLIAM EVERETT, TOM RIIS
Popular Music: JOHN COVACH
Research On Gender and American Music: KAY NORTON
Research Resources: GEORGE BOZIwick
Twentieth-Century Music: LOUIE GOLDSTEIN
Members
In the News

Ezra Schabas was presented the Order of Ontario September 26, 1996, by the lieutenant-governor of Ontario in a ceremony at the Legislature. The award recognizes those who have enriched the lives of others by attaining the highest standards of excellence and achievement in their fields. Professor Emeritus Schabas of the Faculty of Music of the University of Toronto was recognized for having a profound influence on music in Canada.

Al Benner's Psalm 100 was premiered on September 1, 1996, by soprano Lisa Benner and pianist Elaine Moss at the Union Congregational Church, Green Bay, Wisconsin; Five Variations for Piano was played by Louis Wendt on September 13, 1996, on a Louisiana Sinfonietta Solo Series concert in Baton Rouge; and Three Preludes (jazz string quartet) was performed on October 5, 1996, by the Prosser String Quartet at the SCI Region IV conference, St. Petersburg, FL. Benner is also the series editor for the newly created "Music of America" reprint series books from Conners Publications; and his column "Point of View" can be found in the recent bulletins of NACUSA.

J. Bunker Clark compiled and prepared for reprint The Sylviad: or, Minstrelsy of Nature in the Wilds of North America (Boston, 1823-26), by the Bohemian-American Anthony Philip Heinrich (1781-1861), which has to be "the most extraordanary opus 3 in the history of music." It is now actually published, with introduction by Clark, due to the enthusiasm of Sonneck member Al Benner (of Conners Publications), who is hoping that sales will warrant other such editions in the series, entitled Music of America. This book is available by check or money order for $65.95 plus $5 S&H through Conners Publications, 6780 State Road 57, Greenleaf, WI 54126-9738; phone 414/864-3465; e-mail: ALMEI@aol.com.

Donald Martino was Composer-in-Residence at the Festival Internacional de Musica de Morelia, in Michorcon, Mexico, July 19-August 6, 1996, where he gave two public lectures, conducted three seminars, and heard a concert of his music. He served as Master Artist at the Atlantic Center for the Arts, New Smyrna Beach, Florida, January 19-February 15, 1997.

Victor Cardell recently became music librarian at the University of Kansas, leaving a position as bibliographer for music and curator of the Chicago Jazz Archive, University of Chicago. Before that he had been head of the archive of popular American music, then music librarian for special collections, UCLA. His latest publication is a booklet concerning the exhibition "From Dreamland to Showcase: Jazz in Chicago, 1912 to 1996" at the University of Chicago.

A recent volume of The Hymn (47/4, October 1996) was devoted in part to articles marking the 250th anniversary of the birth of William Billings. Included were contributions by Sonneck members Karl Kroeger, one of the foremost scholars on the music of Billings, who discussed the composer's approach to the setting of hymn texts in "William Billings Sets the Tune"; David W. Music, retiring editor of The Hymn, who examined twenty-nine tunebooks that included compositions by Billings ("William Billings in the Southern Fasola Tunebooks, 1816-1855"); and George N. Heller and Carol Pemberton (who is current editor of The Hymn), examining Lowell Mason's Boston Handel and Haydn Society Collection which represented a reaction against the music of Billings and his contemporaries.

Frederick Fennell will continue his long relationship with The United States Marine Band when he takes the podium on Thursday April 24, 1997, to conduct the band's annual concert in Baltimore's Joseph Meyerhoff Symphony Hall. Dr. Fennell is best known for founding the Eastman Wind Ensemble in 1952 and is one of the most widely recorded conductors in the country.

Walter S. Hartley's latest compositions were premiered in 1996. On March 9 in Bradford, Pennsylvania, Duo Allegro presented Suite for Two Pianos. The Fredonia Saxophone Ensemble, SUNY College at Fredonia, premiered Quartettino for Saxophones, April 18. On July 25 at Transylvania University, Lexington, Kentucky, Romance and Sonorities VIII, for bass saxophone and piano, was heard in a performance with Mark Taggart and Hartley.

Daniel Kingman's An Orkney Cycle (based on poems by George Mackay Brown) for soprano, clarinet, English horn, and harp was heard in a first performance at the Festival of New American Music in Sacramento, California, on November 17, 1996.

Marilyn J. Ziffer's premières for 1996 included performances of her Trio for Clarinet, Bassoon, and Piano at the University of Wisconsin Center-Baraboo on

LEONARD LEHRMAN’s *Battle Cry of the Administration of the Music Library Association*, for SATB chorus received its premiere performance by the C.W. Post College Chamber Singers, Alexander Dashnaw, conductor, on November 13, 1996, at a concert of the Long Island Composers Alliance in Brookville, New York.

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**Ramón Salvatore and American Piano Music**

by J. Bunker Clark

Aaron Copland, Phillip Ramey, Arthur Farwell, John Knowles Paine, Paul Bowles, Stephen Foster, Yehudi Wyner, Robert Palmer, Anthony Philip Heinitz, Ross Lee Finney, George Whitefield Chadwick, John Alden Carpenter, Virgil Thomson, John LaMontaine, Wallingford Rieger, David Burge, Amy Beach, Elle Siegmeister, John Corigliano, Arthur Foote, Hunter Johnson. These are American composers, nineteenth and twentieth centuries, faithfully promoted and performed in recent years by Ramon Salvatore.

I first knew Ramon when he held a visiting appointment on the piano faculty of the University of Kansas, 1969-1970. I next saw him when he played works by some of these composers, including the very impressive sonata by Hunter Johnson, on a recital during the Sonneck Society meeting at Centre College, Danville, Kentucky, April 16, 1988. He returned to KU two years later, during American Music Week, for a November 19, 1990, recital of works by some of the composers, including Anthony Philip Heinitz’s "God Save the Emperor* variations from The Dawning of Music in Kentucky" (1820) and played excerpts for a paper on that work I read the previous day. He also had written a kind review of my book *The Dawning of American Keyboard Music* in our journal *American Music* (spring 1990) earlier that year.

This recital was from a series of three, entitled "American Piano Music in the Grand Tradition" he performed at the Chicago Public Library Cultural Center, and at Weill Recital Hall of Carnegie Hall, New York, spring 1991—reported in this *Bulletin*, summer and fall 1991. It was supported by a 1990 Solo Recitalists Fellowship from the National Endowment for the Arts. (Program notes were written by Steven Ledbetter.) Ramon wrote: "This series of three programs is the culmination of five years’ preparation. The choice of repertoire is personal and reflects what I believe are unjustly neglected works by important living composers whose reputations were established before 1950, but whose music receives infrequent performances, as well as by younger, currently active composers. In addition, I have included composers who were active in the nineteenth and the early part of the twentieth centuries, whose music, for the most part, has remained forgotten. It is my hope that the listener will find this endeavor to be worthwhile."

Ramon died of cancer last summer, August 5, 1996, a few weeks before his 52nd birthday (August 27). Fortunately he left us four CDs of American music: *American Piano*, vol. 2: *Blue Voyage: Music in the Grand Tradition* (Premier PRCD 10197, 1992); *Music in the American Grain* (Cedille 90000 010, 1992); *Copland Piano Music: Romantic & Modern* (Cedille 90000 021, 1995); and *Chicago Concertos*—Rudolph Ganz, Concerto in E-flat, with the Chicago Sinfonietta, and John LaMontaine, Fourth Piano Concerto, with the Slovak Radio Symphony Orchestra, both conducted by Paul Freeman (Cedille 90000 028, 1996). (In spring 1995, at the National Gallery, Washington, he had premiered Copland’s early Sonata in G, included in the third recording.) His parents, Joseph and Charlotte Salvatore, live in Morton Grove, Illinois. Ramon, a wonderful pianist, was truly a champion of American music.
LETTER FROM CANADA

Carl Morey
University of Toronto

Two things about Canada that seem guaranteed to catch the attention of the U.S. government in Washington is our friendly trade relationship with Cuba, and culture. I have written before in this Letter about border disputes over television and the influence of U.S. interests on Canadian television reception and services. The North American Free-Trade Agreement has never, we have been told, included "culture," but culture and entertainment have become increasingly congruent in the minds of many entrepreneurs on both sides of the border, and in recent weeks the storm has again blown up around U.S. commercial interests and Canadian cultural protectionism. This time it is over magazines and the decision of the World Trade Organization to disallow Canada’s use of excise tax against split-run editions of U.S. magazines. (A split run is a "Canadian" edition of a U.S. magazine that is printed in Canada with mainly U.S. editorial content that is literally beamed over the border.) With still a small population (about thirty million) in a huge territory, Canada has depended on various forms of protection and financial assistance for cultural products, such as films, books, magazines, and recordings. While the market is small in comparison to the U.S.A., it can still yield profits and Washington has a sharp eye to securing a still greater presence in this market.

What, you may ask, has this to do with music? I noted in another Letter how little reciprocity there is between our countries when it actually comes to serious programming of concert works, but in the ambiguous area of culture/entertainment the situation is quite different. The export/import of popular music is clearly commercial, but it is equally true that much popular music relates to a particular culture. Because pop music has become so dominated by American materials, there is a tendency to think of it primarily in commercial terms and to forget that it is also American culture. Outside the U.S. this raises concerns that are not only commercial, but which touch on questions of maintaining cultural identity.

To this end, for about the past twenty-five years, about thirty per cent of recordings broadcast by domestic radio stations in Canada must be produced by Canadian artists. Without question, this has been a boon to performers and producers of music of all kinds. However, as the field of specialty radio grows with pay audio systems and the commercial potential increases, there will be greater pressure from foreign (i.e. U.S.) interests for access, and content regulations will be under attack. It is for this reason that the success in overcoming the Canadian restrictions on split-run magazines is being viewed with alarm.

All of this is happening at a time when governments everywhere are looking for things to cut, and in Canada funding to all cultural sectors is diminishing. This is especially true of broadcasting, where the government-financed Canadian Broadcasting Corporation is being forced to sustain massive reductions. Celine Dionne, Shania Twain, Alanis Morissette, and Ben Heppner are among our latest contributions to international music, but the fear is that they will be among the last if the indigenous conditions in which they grew and developed are engulfed by commercialized global culture.

On a cheerier note, I wrote about a year ago on the astonishingly successful du Maurier New Music Festival in Winnipeg. At the end of January the sixth Festival presented eight concerts over nine days, and presented composers from twenty-one-year-old Heather Schmidt, to the ninety-three-year-old Berthold Goldschmidt (who died last October). There are always "visiting guest artists" who this year were R. Murray Shafer from Canada and Aaron Jay Kernis from the U.S.A. Randolph Peters, the composer who was the curator of this year’s Festival, aimed for a balance in the programs in the kinds of innovative music that was performed, including music that is new without necessarily being radical. As he put is, "New Music... should be energetic and fun, without any guilt or fear if it instantly gratifies."

Peters himself is working on a new opera to be performed by the Canadian Opera Company in Toronto in the spring of 1999. The text is by the novelist and dramatist Roberston Davies. Peters has already had a successful opera performed by the COC, his "Nosferatu" in 1993. The COC is planning a second premiere in the same season of a work by composer Alexina Louie, now of Toronto and originally from Vancouver, to a text by David Henry Hwang, the author of the play "M. Butterfly." And as I write, the COC is sponsoring with Tapestry Music Theatre of Toronto a five-day workshop for aspiring composers and librettists. Despite the bleak prospects that some see in a culture under attack, there are still some who look optimistically to the future.
INDEX to Volume XXII (1996)

Compiled by Jim Farrington

Letters following name entry indicate: a, that the person was author of the citation indexed; c, compiler; e, editor; o, obituary; p, performer; r, reviewer; s, subject; rec indicates a recording; numbers refer to issue number:page(s). The indexer welcomes criticisms and suggestions for future indexes.

Part I. General

"The Alphonso Trent and Bennie Moten Orchestras: The Music and Experiences of Two Territory Bands," (Rice, a):3:5-8


Cockrell, Dale, a. "From the President," 1:2; 2:2; 3:2

Communications. "Letter from Canada" (Morey) 1:20, 3:19; "Letter from Britain" (Crawley) 1:21, (Nicholls) 2:18; "Hue and Cry" 2:18

Country music, 1:5-7

Ellinwood, Leonard, o 2:17

Fiddling, 1:5-7

"Frazier Moss: A Hidden Impact on Fiddlers in Country Music," (Howell, a) 1:5-7

"From the President," (Cockrell, a) 1:2; 2:2; 3:2


Gould, Morton, o 1:18


Hewitt, Harry, s 3:16

Horowitz, Joseph, s 2:13


"An Introduction to Music of Indian Mexico and Guatemala from Prehispanic Times to the Present," (Yurchenco, a) 3:1, 10-13

Jazz, 3:5-8

Johnson, H. Earle, s 3:15


Lehar, Franz, s 1:1, 8-11

"Lilacs Blossoms with Pulitzer Prize in Music," (Heintze, a)3:9-10

Luening, Otto, s 2:11, 10-11

Luening, Otto, o 3:18

Marine Band, s 2:5-7

McCarthy, Sr. Margaret W., o 1:18


Members in the News. Gillian B. Anderson, 3:18; Al Benner, 2:17; Edward Berlin, 1:19; William Bolcom, 1:19; Elaine Bradshaw, 1:19; Allen Britton, 3:17; Carolyn Bryant, 3:17; Ronald D. Cohen, 3:17; Linda G. Davenport, 2:17; Sam Dennison, 3:17; William A. Everett, 2:17; Shannon L. Green, 3:17; Walter S. Hartley, 1:19; Marjorie Hassen, 2:17, 3:17; Clayton Henderson, 3:17; David Hildebrand, 3:17; Ellie M. Hisama, 1:19; Karel Husa, 1:19; Daniel Kingman, 1:19; Wolfram Knauer, 2:17; Karl Kroeger, 2:17, 3:18; Leonard J. Lehrman, 3:18; Ralph Locke, 1:19; Otto Luening, 1:19; Judith McCullough, 2:17; Michael Meekna, 3:17; Joan Morris, 1:19; Barbara Owen, 3:17; Vivian Perlis, 3:17; Don Roberts, 2:17; Ezra Schabas, 1:19; Gunther Schuller, 1:19; Elliott Schwartz, 1:19; Jeffrey Snedeker, 3:17; Barry Talley, 3:18; Mary Louise Vandyke, 1:19; Diane Parr Walker, 2:17

The Merry Widow, 1:1, 8-11

Mexico, 3:1, 10-13

Monroe, Bill, o 3:18

Moss, Frazier s 1:5-7

Moten, Bennie, s 3:5-8

Native American music, 3:1, 10-13

News of the Society, 1:14-16; 2:12-16; 3:14-15

Newsom, Jon, s 3:22

"Otto Luening at 96," (Silverman, a) 2:1, 10-11

Pulitzer Prize, 3:9-10
Part II. Reviews

American Music: Cultural Traditions, rec (Wells, e; Worster, r) 3:29

Band music, 2:27-28

Beach, Amy, a. Violin Sonata, Op. 34; Invocation, Op. 55; Romance, Op. 23, rec (Kearns, r) 1:31

Bellamy Brothers, p. Sons of Beaches, rec (Pen, r) 2:28-29

Bloom, Ken, a. Hollywood Song: The Complete Film and Musical Companion (Everett, r) 3:25-26

Blues, 1:26; 1:30

Bonin, Jean M., a. Piano-Beds &


Brackett, David, r (Lees, Cats of Any Color; Shank, Dissonant Identities; Keil and Feld, Music Grooves) 3:24-25

Bryant, Carolyn, r (The Washington Post and Other American Newspaper Marches, rec) 2:27-28

Carlson, Eleanor, r (Corigliano, Piano Concerto; Ticheli, Radiant Voices; Postcards; Music of Daniel Kingman, rec) 3:28

Carpenter, John Alden, s 2:25

Cats of Any Color: Jazz Black and White (Lees, a; Brackett, r) 3:24-25

Cook, Susan C., r (Sadie and Samuel, e, The Norton/Grove Dictionary of Women Composers) 2:24

Corigliano, John, a. Violin Sonata, rec (Kearns, r) 1:31; Piano Concerto, rec (Carlson, r) 3:28

Country music, 2:28-29

Dancing in Your Head: Jazz, Blues, Rock and Beyond (Santoro, a; Levy, r) 1:26

Dissonant Identities: The Rock 'n' Roll Scene in Austin, Texas (Shank, a; Brackett, r) 3:24-25

Downs, Olin, s 1:26-27

Everett, William A., r (Bloom, Hollywood Song) 3:25-26

Exiles, p. Latest and Greatest, rec (Pen, r) 2:28-29

Farrell, Eileen, p. Sings Alec Wilder, rec; Sings Johnny Mercer, rec (Ohl, r) 2:29

Farrington, James, r (The Authentic George Gershwin, rec) 1:30

Feld, Steven and Charles Keil, a. Music Grooves: Essays and Dialogues (Brackett, r) 3:24-25

Film music, 3:25-26

Fletcher, Alice C., a A Study of Omaha Indian Music; Indian Games and Dances with Native Songs (Giglio, r) 1:27

Foreman, George, p 2:27-28

Furia, Philip, a. Ira Gershwin: The Art of the Lyricist (Johnson, r) 2:23-24

Gayle, Crystal, p. Someday, rec (Pen, r) 2:28-29

Gershwin, George, s 1:30; 2:23-24

Gershwin Remembered (Jablonski, e; Johnson, r) 2:23-24

Gibbons, Jack, p. The Authentic George Gershwin, rec (Farrington, r) 1:30

Giglio, Virginia, a. Southern Cheyenne Women's Songs (O'Grady, r) 1:28

Giglio, Virginia, r (Fletcher, A Study of Omaha Indian Music; Indian Games and Dances with Native Songs) 1:27

Gilbert, Steven, a. The Music of Gershwin (Johnson, r) 2:23-24

Goldstein, Louis, r (Griffes, Piano music, rec) 2:27


Griffes, Charles Tomlinson, a. Piano music, rec (Goldstein, r) 2:27

Guitar music, 2:25-26

Hedges, Bonnie L., r (Bonin, Piano-Beds & Music by Stream) 2:24-25

Hollywood Song: The Complete Film and Musical Companion (Bloom, a; Everett, r) 3:25-26

Indian Games and Dances with Native Songs (Fletcher, a; Giglio, r) 1:27

Ira Gershwin: The Art of the Lyricist (Furia, a; Johnson, r) 2:23-24

Jablonski, Edward, e. Gershwin Remembered (Johnson, r) 2:23-24

Jazz, 1:26

Jazz, 3:24-25; 3:29

Jean Sibelius and Olin Downs: Music, Friendship, Criticism (Goss, a; Pollack, r) 1:26-27

Johnson, Andrew, r (Jablonski, Gershwin Remembered; Furia, Ira Gershwin; Gilbert, The Music of Gershwin) 2:23-24

Kearns, William, r (Beach and Corigliano, Violin music, rec) 1:31
Keil, Charles and Steven Feld, a. Music Grooves: Essays and Dialogues (Brackett, r) 3:24-25
Kingman, Daniel, a. Music of Daniel Kingman, rec (Carlson, r) 3:28
Knowing When to Stop: A Memoir (Rorem, a; Sutton, r) 3:26
Kostelanetz, Richard, e. Nicolas Slonimsky: The First Hundred Years (Lowens, r) 1:26

Lee, Lovie, p. Good Candy, rec (Lornell, r) 1:30
Lees, Gene, a. Cats of Any Color: Jazz Black and White (Brackett, r) 3:24-25
Levy, Matthew A., r (Santoro, Dancing in Your Head) 1:26
List, George, a. Stability and Variation in Hopi Song (O'Grady, r) 1:28
Livingston, Tamara, r (Russell, Santiago de Murcia's "Codice Saldivar no. 4") 2:25-26
Lornell, Kip, r (Homesick James, Goin' Back in the Times; Lovie, Lee, Good Candy) 1:30
Lowens, Margery Morgan, r (Kostelanetz, Nicolas Slonimsky), 1:26

Mercer, Johnny, s 2:29
Mexican music, 2:25-26
The Music of Gershwin (Gilbert, a; Johnson, r) 2:23-24
Music Grooves: Essays and Dialogues (Keil and Feld, a; Brackett, r) 3:24-25
Musical criticism, 1:26-27

Native American music, 1:27-28
Nicolas Slonimsky: The First Hundred Years (Kostelanetz, e; Lowens, r) 1:26
The Norton/Grove Dictionary of Women Composers (Sadie and Samuel, e; Cook, r) 2:24
Notes in Passing: Books (Martin, r) 1:28-29; 2:26; 3:26-27
Notes in Passing: Records (Sears, r) 1:31-32; 2:30; 3:30-31

O'Connor, Joan, r (Pollack, Skyscraper Lullaby) 2:25
O'Grady, Terence J., r (Giglio, Southern Cheyenne Women's Songs) 1:28; (List, Stability and

Variation in Hopi Song) 1:28
Ohl, Vicki, r (Farrell, Sings Alec Wilder, rec; Sings Johnny Mercer, rec) 2:29

Patent records, 2:24-25
Pen, Ron, r (Bellamy Brothers, Sons of Beaches, rec; Gayle, Someday, rec; Exiles, Latest and Greatest, rec; Seals, In a Quiet Room, rec) 2:28-29
Pfister Sisters, p. The Pfister Sisters, New Orleans, rec (Reed, r) 3:29
Piano-Beds & Music by Stream: An Index with Abstracts to Music-Related United States Patent Records, 1790-1874 (Bonin, a; Hedges, r) 2:24-25
Pollack, Howard, r (Goss, Jean Sibelius and Olin Downs) 1:26-27
Pollack, Howard, a. Skyscraper Lullaby: The Life and Music of John Alden Carpenter (O'Connor, r) 2:25

Popular music, 1:26; 3:24-25
Reed, Roxanne R., r (The Pfister Sisters, New Orleans, rec) 3:29
Rorem, Ned, a. Knowing When to Stop: A Memoir (Sutton, r) 3:26
Russell, Craig H., e. Santiago de Murcia's "Codice Saldivar no. 4": A Treasury of Guitar Music from Baroque Mexico (Livingston, r) 2:25-26

Sadie, Julie Anne, and Rhian Samuel, e. The Norton/Grove Dictionary of Women Composers (Cook, r) 2:24
Samuel, Rhian, and Julie Anne Sadie, e. The Norton/Grove Dictionary of Women Composers (Cook, r) 2:24
Santiago de Murcia's "Codice Saldivar no. 4": A Treasury of Guitar Music from Baroque Mexico (Russell, e; Livingston, r) 2:25-26
Santoro, Gene, a. Dancing in Your Head: Jazz, Blues, Rock and Beyond (Levy, r) 1:26
Seals, Dan, p. In a Quiet Room, rec (Pen, r) 2:28-29
Shank, Barry, a. Dissonant Identities: The Rock 'n' Roll Scene in Austin, Texas (Brackett,
LETTER FROM BRITAIN

David Nicholls
Keele University

In previous letters, I have attempted to convey something of the various ways in which American music manifests itself on this side of the Atlantic. On this occasion, however, I thought it might be interesting to combine a description of some of my own activities with a timely reminder of one of 1997's most important anniversaries: the centenary of the birth of Henry Cowell (1897-1965). I have argued elsewhere (for instance in a presentation at the 1994 Sonneck conference, published in revised form in the ISAM NEWSLETTER, vol. XXIV/1) in support of my belief that Cowell's significance in the history of twentieth-century music—both American and European—has been at best overlooked and at worst completely forgotten. But, as I often say to my students, actions speak louder than words; and consequently much of my research time during the last three years has been spent in various Cowell projects, several of which will reach fruition during March 1997, the month of Cowell's centenary. (I should add, incidentally, that none of these various endeavors would have been possible without the extraordinary support and encouragement of other "Cowellists"—as Bill Lichtenwanger calls them—most notably H. Wiley Hitchcock and the late Sidney Cowell, to both of whom I am hugely indebted.)

On the publications front, a new printing of Cowell's pathbreaking book New Musical Resources (Cambridge, 1996) has already appeared. During 1997, we can look forward to a collection of Cowell's writing, edited by Dick Higgins, Henry Cowell: American Composers in Their Own Words, #1 (Schirmer), and The Whole World of Music (Harwood) a symposium of essays I have had the privilege and pleasure of editing. The symposium includes contributions from Sonneck members Steven Johnson, Wayne Shirley, and William Lichtenwanger, plus Kyle Gann and 1993 Honorary Member Lou Harrison. We can also expect a book of Cowelliana which will form part of the official centenary festivities taking place in New York City during the week following our own Seattle conference. These events include a conference "Henry Cowell's Musical Worlds," 12-15 March, with sessions at the New York Public Library at Lincoln Center and at the New School, plus concerts and a major Cowell exhibit at NYPL. The festival is being organized by the Institute for Studies in American Music and has resulted from an admirable selfless investment of time and energy on parts of Wiley Hitchcock, ISAM director Carol Oja, and her associate Ray Allen. I hope as many Sonneckers as possible will be able to attend this important
celebration of Cowell's life, work, and continuing relevance to American music. For conference information, call ISAM at (718)951-5655, or e-mail rayallen@brooklyn.cuny.edu.

While I am looking forward enormously to participating in the New York festival, this enthusiasm is tinged ever-so-slightly by my regret at not being back home in order to hear "live" the five hours of Cowell's music which will be broadcast when he features as BBC Radio 3's "Composer of the Week." It has again been my privilege and pleasure to have been asked to devise and present these five programs; and at the time of this writing (in early January) I am anticipating a forthcoming four-day visit to New York, during which producer Alan Hall and I will record interview material with several prominent Cowellers, which will be excerpted in the series, as well as the hectic subsequent weeks during which the programs will be put together.

There will no doubt be many other Cowell events, both larger and small, taking place during 1997, and there will also be new scores and recordings to look forward to. But can I end this letter by making a special plea to readers who are involved in performance, whether as amateurs or professionals? Cowell produced a huge body of work during the half-century of his compositional life. Indeed, Bill Lichtenwanger's Descriptive Catalog (published by ISAM in 1986) lists well-nigh a thousand separate pieces, ranging from short, simple works for solo instrument, through to long, complex symphonies. These works are written in a plethora of styles, from the popular to the recherché, Cowell's conscious and intentional polystylistic forming an important part of his legacy to our post-modern world. It would make 1997 very special if each of us could program at least one Cowell item in a concert during this centenary year. (And if anyone wants advice as to what to program, I for one am happy to provide it; you can contact me via fax or e-mail, as detailed below.) Let's go for it, and give Henry the birthday he deserves!

AMERICAN MUSIC WEEK

First full week of November beginning on Monday

November 3-9, 1997
November 2-8, 1998
November 1-7, 1999
LETTER FROM FRANK MANHEIM

Some years ago Elizabeth Borroff wrote a stirring editorial about the under-representation of American music in our school systems. As a grateful nonprofessional member of the Sonneck Society, I should like to contribute the following open letter to Dr. Robert Freeman, the incoming director of the New England Conservatory of Music, to the Bulletin. The letter is a contemporary followup to Dr. Borroff’s piece and a wakeup call to Sonneck members.

Dear Dr. Freeman:

I heard your interview hour with Christopher Lydon tonight. I regret I wasn’t able to contribute to this important forum. I’m the father of a NEC graduate and a lifelong music enthusiast. I have been a local impresario and small-town music reviewer, and in recent years have gotten interested in music research. I honor the fine training given by schools like Eastman and NEC to their graduates, and the skills of their faculties. But I believe that serious nonprofessional music lovers and amateur performers have insights about the state of music as a whole that are either not known or are ignored by the professional music establishment.

I have agonized about what I regard as underappreciated root causes of some of the declines spoken about on The Connection (WBUR Radio, Boston). Even as a member of an advisory council at NEC, it seemed impossible to get a hearing for ideas and concerns other than fundraising. We nonprofessionals are appreciated when we lionize performers and performing groups and support them financially. But otherwise we seem to be regarded as the great unwashed by the establishment, unqualified to participate seriously in musical culture.

This is not an undocumented idea. A few musicians like John Harbison, Gunther Schuller, and Richard Taruskin have acknowledged the situation. A striking example of the elitism of musical leaders was provided in an interview by radio host Robert J. Lurtsema with Pierre Boulez on Morning Pro Musica (WGBH Radio, Boston). When asked about his thoughts on musical audiences, Boulez replied that for him the role of concerts was mainly to provide an opportunity to review his musical conceptions in live performance! Though unusually candid, Boulez’s views are quite common among contemporary composers. But if music is just Selbstzweck, why should the public support an establishment that fosters it?

You spoke of musical education. Curious paradoxes in musical education trends appear when one looks at the U.S.’s last 100 years. By 1900 most urban and many rural school systems in America had musical literacy among their curricular goals. The majority of elementary school graduates knew the rudiments of sight reading and music theory. Except for choral, orchestra, and band directors, elementary school music was taught by regular classroom teachers. It was taken for granted that every classroom teacher would know enough music to at least teach the basics. With the revolution in education in the 1960s and 1970s music became the exclusive province of professionals. But the results were not all positive. Fashionable and politically correct musical ideas, including teaching styles like the Orff and Kodaly methods, which had no root in American culture, were “in.” Simultaneously, the goal of musical literacy for all was abandoned. Not surprisingly, musical literacy has dropped precipitously, and with it a knowledge of the former common heritage of American music (about which Elizabeth Borroff has written eloquently). I don’t imply that it is good to have poorly-trained people teaching music, but important positive features in the earlier systems have seemingly been ignored.

I see evidences of overprofessionalization of our music establishment. Fine publications like Etude once catered to all music lovers, professional and amateur alike, and reached high circulations. They are gone, replaced by professionals who speak down to readers of music and arts-oriented magazines from their lofty vantage points. Our leading contemporary composers have largely ignored music for children, for amateur performers, or for worship, each of which yielded some of the finest compositions of the past. Robert Schumann wrote that the strongest musical epochs were those when amateur performers and music lovers had a vital role in music life.

Closely attuned to academic trends, Christopher Lydon mirrored typical contemporary professional viewpoints. The financial dilemma affecting classical performance organizations and recording is met with a sense of helplessness and confusion, or almost desperate reflection on ways to patronize the benighted public. Chris talked about mongrelized mixtures of classical and popular music, but wondered what yet more performances of certified “crowdpleasing” warhorses could do. It never seems to occur to the public writers about these issues that nonprofessionals would have anything but stereotypical views to offer on these questions. Both history and contemporary experience suggest that museum pieces—no matter how well performed—can’t form the core of a vibrant musical culture in the long run. The result is subsidized connoisseur concerts for 100 or 200 people while orchid or dog shows draw 4000, and rock music fills football stadiums.

Now that I surely made myself unpopular with you, I still hope that whereas you will equal your predecessor (Lawrence Lesser) in his administrative skills, you will break out of his typical establishmentarian mold. If you should experiment with more than one-way communications with the music-loving public I’ll be glad to be one of those participants.

Cordially,
Frank Manheim
PERFORMANCES OF AMERICAN MUSIC

PREMIERES OF NEW WORKS. The University of California, Riverside, Orchestra, under the direction of Anthony Ginter, presented premiere performances of Barbara A. Bennett’s Exchanges and Michael Karmon’s Two Movements for Chamber Orchestra at concerts on June 2 and 3, 1995. This program was dedicated to the memory of William H. Reynolds, Professor Emeritus of the music faculty there. The program also included Eric Knight’s Canadian Tribute, based on folk songs, and the Ives-Schuman Variations on “America.” The orchestra and Professor Ginter also presented a premiere performance of Byron Adams’s Suite from Twelfth Night, at concerts on February 9 and 10, 1996.

George Boziwick’s Fabliau of Florida and Quartet for Oboe and Strings were premiered by the Catskill Chamber Players at the Greenwich House in New York City last March. His Out of the Blues for toy piano has been performed on WNYC, CNN, and the BBC.

Leonard Lehrman’s opera, Suppose a Wedding, based on Bernard Malamud’s play, will be premiered at Hebrew Union College in New York City in June.

Elliott Schwartz’s Rainbow for orchestra was premiered in July at the International Youth Music Festival in Copenhagen, Denmark. Sixtieth birthday concerts were presented at California State University/Dominguez Hills in November and at the British Music Information Centre (London) in December.

IRVING BERLIN SONG DISCOVERED. An early Irving Berlin Christmas song, long considered lost by scholars and collectors, was rediscovered by the Boston-based song duo, Benjamin Sears & Bradford Conner. In 1916 Berlin wrote Santa Claus: A Syncopated Christmas Song for one-time publication in the December 24 Sunday supplement of the New York World newspaper. Because Berlin never republished the song, and it was never connected to a major performer of the time, the song was quickly forgotten after its initial publication.

On December 11, 1996, Sears & Conner gave the song its first modern performance in Cambridge, Massachusetts, as part of the American Classics series.

MORTON GOULD HONORED AT HARVARD. Morton Gould (1919-1996), recent winner of the Pulitzer Prize in composition, was honored with a concert on December 7, 1996, at Harvard University. The program, performed by the student Harvard University Wind Ensemble directed by Thomas G. Everett, provided an overview of Gould’s music from his first band composition Ballad (1943) to his television documentary series, entitled Hymnal.

EVENTS IN AMERICAN MUSIC

SCHMITT MUSIC COMPANY has been recognized by the National Association of Music Manufacturers for its lifetime achievements in service to the music industry over the past century. The company was praised for its understanding of the value of music making and for its strong support of music education. Schmitt Music Company, in its fourth generation of family ownership, is one of the largest full-line music retailers in the nation.


THE REGIONAL ORAL HISTORY OFFICE of The Bancroft Library, University of California, Berkeley, announces completion of the oral history of Felix Khuner, who performed and toured with the Kolisch String Quartet for fifteen years. In 1938 he and his family fled Nazism and four years later, settled in the Bay Area, where he was a leading violinist with the San Francisco Symphony and Opera. In the oral history he remembers conductors with whom he worked, including Richard Strauss, Franz Schalk, Karl Boehm, Pierre Monteux and others, and the two major figures who influenced his thinking, Demetrius Constantine Dounis and Heinrich Schenker. A Violinist’s Journey from Vienna’s Kolisch Quartet to the San Francisco
Symphony and Opera Orchestras (1996) may be ordered by calling 510/642-7395.

COMPOSER HENRY COWELL HONOURED IN CITYWIDE CENTENNIAL FESTIVAL. The 100th anniversary of the birth of composer Henry Cowell (1897-1965) was celebrated March 12-25 by a group of major New York City cultural institutions. A recital March 12 at Brooklyn College opened the series of concerts, lectures, panel discussions, and an exhibition. The centennial festival was sponsored the Institute for Studies in American Music at Brooklyn College, the New York Public Library for the Performing Arts, the New School, the 92nd Street Y, and the World Music Institute.

GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

THE MUSIC LIBRARY ASSOCIATION CALLS FOR NOMINATIONS TO THE 1998 DENA EPSTEIN AWARD. The Dena Epstein Award for Archival and Library Research in American Music was created through a generous endowment from Morton and Dena Epstein to the Music Library Association in 1995. Requests are currently being accepted for one or more grants to be awarded for the year 1998. The maximum value of the 1997 award was $1,500. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in Boston, February 11-15, 1998.

Grants may be awarded to support research in the archives or libraries internationally on any aspect of American music. There are no restrictions as to an applicant’s age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit.

Applicants must submit four copies of the following documents: I.) a brief research proposal (under 10 pages) that includes a description of the project and a detailed budget for the project, indicating the amount of funding requested from MLA (Capital as computer equipment and furniture are eligible.); justification for the funding; additional sources of funding; a demonstration of how the applicant’s research will contribute to the study and understanding of American music. II.) a curriculum vitae of the applicant. III.) three letters of support from librarians and/or scholars knowledgeable about American music.

The required documentation should be mailed to the chair of the Dena Epstein Award Committee at the address below. Please note that awards may be presented to an individual applicant or divided among multiple applicants during 1998. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein award for the first year of application may resubmit a proposal in the two following years for any ongoing project. An applicant may receive only one award for any one project.

For more information, contact Victor Cardell, Chair; phone 913/864-3496; e-mail vcardell@ukans.edu

The deadline for receipt of applications is July 15, 1997. Applications received after that date will be considered for funding in 1999.

FULBRIGHT AWARDS FOR U.S. FACULTY AND PROFESSIONALS. Opportunities for lecturing or advanced research in over 135 countries are available to college and university faculty and professionals outside academe. U.S. citizenship and the Ph.D. or comparable professional qualifications required. For lecturing awards, university or college teaching experience is expected. Foreign language skills are needed for some countries, but most lecturing assignments are in English. The deadline for lecturing or research grants is August 1, 1997.

Contact the Fulbright Senior Scholar Program; Council for International Exchange of Scholars; 3007 Tilden Street, NW; Suite 5M; Box GNEWS; Washington, DC 20008-3008; phone 202/686-7877. Web page http://www.cies.org; e-mail cies1@iclesnet.cies.org (requests for mailing of application materials only).

NEWS OF OTHER SOCIETIES

AMERICAN ANTIQUARIAN SOCIETY AND CAMBRIDGE UNIVERSITY PRESS have agreed to launch a new series for the publication of books on American history and culture stemming from research in the Society’s collections. The establishment of the series coincides with the launch of a new fellowship program at AAS, the Mellon Post-Dissertation Fellowship, funded by a grant to AAS from The Andrew W. Mellon Foundation. This fellowship is open to scholars no more than three years beyond receipt of the Ph.D. Recipients will use their year-long residency at AAS to extend research and revise the dissertation for publication. They will be required to give first refusal on the resulting manuscript to the AAS-CUP monograph series. The first deadline for applications for this fellowship will likely be in the fall of 1997 for tenure during the 1998-99 academic year.

MEET THE COMPOSER has announced that thirty-eight performing and presenting organizations have received grants in the first round of MTC’s new commissioning program. The awards, totalling $215,000, will enable twenty-two composers, of
whom ten are emerging composers, to create new works for orchestra, chamber ensemble, chorus, and jazz ensemble. The program is a partnership between Meet the Composer and the National Endowment for the Arts and is intended to support composer commissioning fees for new work in all styles of music.

THE AARON COPLAND FUND FOR MUSIC has announced the election of composer/conductor John Harbison as its new President. Mr. Harbison assumed office following the retirement of Jacob Druckman. Harbison is a distinguished composer, conductor, and teacher. He has taught at the Massachusetts Institute of Technology since 1969, following studies at Harvard and Princeton Universities. He has served as a composer-in-residence with several orchestras, chamber music groups, and music festivals. He is the recipient of the MacArthur Fellowship, the 1987 Pulitzer Prize for Music (for his cantata, The Flight into Egypt), a Guggenheim Fellowship, and a 1980 Kennedy Center Friedheim Award.

MEETINGS AND CONFERENCES

WILLIAM GRANT STILL AND HIS WORLD. June (c. 6-10), 1998; Flagstaff, Arizona; sponsored by Northern Arizona University and William Grant Still Music. This conference was originally scheduled for June, 1997. It has been postponed for one year. A second call will be sent out when the dates are finalized. Submissions already received need not be resubmitted.

Performances, papers, and presentations of all kinds are sought for a meeting on William Grant Still and his world. 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 only 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 Katherine Garrison Chapin. They may address his connections with musicians (both commercial and "classical") and non-musicians. Presenters from fields of study other than music are especially encouraged.

The meeting is a follow-up to numerous celebrations of Still's centennial in 1995, especially the conference held at the University of Arkansas Fayetteville, where the William Grant Still and Verna Arvey Archive is located.

Flagstaff, Arizona, in addition to being a vacation mecca and a gateway to Grand Canyon National Park, is the home of William Grant Still Music, operated by Still's daughter Judith Ann Still. Northern Arizona University includes in its collection copies of all the Still scores controlled by Still Music. At least one major concert using performing forces at NAU and Northern Arizona will be scheduled.

To participate in the conference, please send a one-page abstract (four copies), a tape if appropriate and a one-page vita to the address below before December 1,

1997: Catherine Parsons Smith, Program Chair; Department of Music 226; University of Nevada Reno, NV 89557-0049; FAX: 702/784-6986; e-mail: smithcp@scs.unr.edu.

May 6-7, 1997. SIDNEY BECHET CENTENNIAL, a conference honoring the centenary of the birth of jazz great Sidney Bechet, born in New Orleans in 1897. The conference will include concert performances and a two-day international symposium exploring the meaning and impact of Bechet's career. Contact the Sidney Bechet Centennial; 147 Carondelet Street; Suite 1054; New Orleans LA 70130; phone 504/552-9317; e-mail http://www.uno.edu/~sbc

May 29-31, 1997. BOWLING GREEN CENTER FOR POPULAR CULTURE STUDIES AND THE DEPARTMENT OF POPULAR CULTURE, Bowling Green State University. Contact: Jack Santino; Department of Popular Culture; Bowling Green State University; Bowling Green, OH 43403; phone 419/372-2983.

May 29-June 1, 1997. TENTH INTERNATIONAL CONGRESS ON WOMEN IN MUSIC, California Institute of the Arts, Valencia, California. Contact Jeannie Pool, ICWM Coordinator; Box 8192; La Crescenta CA 91224-0192; e-mail 73201.2211@compuserve.

June 19-22, 1997. THE SOCIETY OF DANCE HISTORY SCHOLARS, Barnard College, New York. Contact Rebecca Harris-Warrick; Department of Music; Lincoln Hall; Cornell University; ithaca NY 14853-4101; phone 607/255-7141; e-mail rh14@cornell.edu.


July 17-20, 1997. INTER-AMERICAN CONFERENCE ON BLACK MUSIC RESEARCH. Sponsored by the Center for Black Music Research.

October 23-26, 1997. SOCIETY FOR ETHNOMUSICOLOGY and INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC joint meeting at the Sheraton Station Square Hotel, Pittsburgh, Pennsylvania. Contact Carl Rakkonen; Cogswell Music Library; Cogswell Hall 310; Indiana University of Pennsylvania; Indiana PA 15705; phone 412/357-5644; e-mail rakkonen@grove.iup.edu.

October 30-November 2, 1997. Joint meeting of the 62nd annual meeting of the AMERICAN MUSICOLOGICAL SOCIETY and the 20th annual meeting of the SOCIETY FOR MUSIC THEORY. Phoenix, AZ. Contact Amy Holbrook; School of Music; Arizona State University; Tempe, AZ 85287-0405; phone 602/965-3371; e-mail icakh@asuacav.ax.net.

November 13-16, 1997. COLLEGE MUSIC SOCIETY annual meeting. Sheraton City Centre Hotel, Cleveland, Ohio. Contact Todd Timble; CMS; 202 West Spruce Street; Missoula, MT 59802; phone 406/721-9618; e-mail cms@music.org.

June (c. 6-10), 1998. WILLIAM GRANT STILL AND HIS WORLD. Flagstaff, Arizona; sponsored by Northern Arizona University and William Grant Still Music. Contact Catherine Parsons Smith, Program Chair; Department of Music 226; University of Nevada; Reno, NV 89557-0049; fax 702/784-6986; e-mail smithcp@scs.unr.edu.

Professor J. Peter Burkholder has written a book on Charles Ives that is both important and excellent. It is important because it sheds new light on one of Ives’ preeminent and characteristic compositional techniques: musical quotation. It is excellent, because it is superbly written and beautifully organized.

The use of quotation throughout music history has been extremely common. However, Ives’ use of this technique was unique in variety, scope, and profusion. Moreover, Ives’ development of musical borrowing was epitomized in his supreme masterpiece, the Fourth Symphony. In this composition, which is essentially a reworking of Ives’ “Concord” Sonata and “Celestial Railroad,” in addition to strands of other Ives’ works, one finds the fruition of ideas that this American composer had explored throughout his career.

Burkholder shows that Ives’ use of musical quotation is not merely a superficial procedure or mannerism but rather a technique that enabled the composer to form the basis of emerging music. This book contains valuable discussions of Ives’ treatment of “cumulative settings,” i.e., gradual development of thematic settings that are then stated in complete form at the end of a movement. He also provides insightful exploration of Ives’ use of a “patchwork” technique, a welding together of parts of two melodies, as well as extended paraphrases.

However, some disagreements may be noted. As admirable as Burkholder’s discussion of Ives’ song “General William Booth Enters Into Heaven” may be, his analysis of the “Concord” Sonata is unsatisfactory and flawed. For example, Burkholder’s allegation that the “Alcotts” movement of Ives’ “Concord” Sonata contains a quotation from Beethoven’s “Hammerklavier” Sonata is highly questionable. Any perceived similarity may be purely unintentional, since the rhythms, harmonies, and musical syntax of these two works are strikingly different.

Then there is the question of historical dating. In this regard Burkholder seems to accept the conclusions of Gayle Sherwood rather than those of Ives himself. I strongly disagree with this preference. It seems to me that Ives’ views of this matter are far more authoritative than conclusions of other writers. The dating controversy, however, is peripheral to the principal ideas of the book. For its perceptive exposition of Ives’ significant compositional procedures, J. Peter Burkholder’s book is highly recommended.

Alan Mandel
American University
be omitted from the story—much like a fish might overlook the characteristics of the water in which it lives. From the imperturbable outward uniform of sunglasses and boots to the introspective complexity of immense remembered repertory, Young Bear and Theisz reveal much about the mystique of the Lakota master singer.

Virginia Giglio
Boca Raton, Florida


In light of Ernest MacMillan’s wide-ranging contributions to the arts in Canada—as a composer, conductor, educator, and administrator—it is good to finally see a full-length study devoted to him.

A precocious musician, MacMillan (1893-1973) held several prestigious positions during his career. In addition to becoming the dean of the faculty of music at the University of Toronto and conductor of both the Toronto Symphony Orchestra and the Mendelssohn Choir, he was the first president of the Canadian Music Council, president of CAPAC, the Jeunesse Musicales du Canada, and of the board of the Canadian Music Centre. If that were not enough, he was among the founding members of the Canada Council. MacMillan held several degrees (nine honorary) from Canada and the US; was knighted in 1935; received the Canada Council medal in 1964, and the Canadian Music Council medal posthumously in 1973.

Written in a narrative style, Schabas’s book traces MacMillan’s life story chronologically. By drawing on a variety of written and oral sources, Schabas has endeavored to present a very “human” portrait of his subject, with the aim of considering not only his strengths, but also his weaknesses. The reader will learn, for example, that while he always had the best of intentions, MacMillan’s plans were sometimes thwarted by his lack of diplomacy.

Although he attempts to write a “balanced appraisal,” Schabas’s comments sometimes border on idolatry. Perhaps more of a concern is the lack of critical context he provides. While compelling questions are presented, they are often left unanswered. Analogously, provocative quoted-statements are passed over without much consideration. Despite its shortcomings, this book will provide a point of departure for those interested in pursuing more critical studies on this important Canadian figure.

The book is enriched by thirty-two pages of photographs, as well as extensive end matter, including a list of interviews, archival materials, a bibliography, a list of writings and compositions by MacMillan, and a discography.

Karen Carter-Schwendler
Miami University


This monumental work grew out of a nine-year study carried out in collaboration with elders and consultants from native communities in eastern Canada and northeastern United States.

The authors depict the musical instruments of the Anishnabe, Innui, Iroquois, Wabanaki and other peoples, not as mere museum objects or devices for producing music, but as living entities. Each instrument is shown in its intimate connection to the people themselves, both as individuals and as communities—in daily and ceremonial life, in language, history and world-view.

For Euro-Americans and Euro-Canadians interested in Indian ways, Visions of Sound provides great insight. We are forced to consider the question, what is “real” or “authentic”? For example, how does the ethnomusicologist, anthropologist, historiographer, collector or enthusiast react when confronted with a rattle, the hand of which is wrapped with hockey tape? Or a drum made from plastic drain pipe? Do we look down our noses and sniff that this object is “not authentic”? For a particular musical event, the material itself may not be as important to the musician as the sound it makes. “Authenticity” or “reality” is in the sound itself.

Visions of Sound provides many photographs, especially of musical instruments held in museums and private collections. The book includes in-depth discussions of the physical manufacture of the instruments and their design and decoration.

Rather than pretending to a “pure scientific objectivity,” Diamond, Cronk, and von Rosen show an intense involvement with the music and the cultures. The voice of the authors is present throughout the book, spoken in first person, giving subjective reactions, extrapolating: What might this word mean in this context? This sound? This image painted on a drum?

There is an intentional and valuable message in this—that the hearer of a sound affects the sound and its meaning, and the observer of an image affects how it looks and what it means.

Alfred Bredenberg
Cornwall, CT
Notes in Passing: Books
by Sherrill V. Martin


Singing Baptists is a compilation of fifteen essays written by Eskew, Music, and Richardson, three of the most renowned and prolific authorities on the subject. Although all the articles have been previously published in a wide variety of journals, they have been updated for inclusion in this volume.

The authors have chosen essays that reflect the diversity of Baptist belief, devotion, worship, witness, and culture. The book is divided into four sections: (1) Music explores different aspects of Baptist hymn singing in early New England in three essays; (2) five articles by Richardson and Music are devoted to representative nineteenth-century southern pastor-hymnists; (3) all three authors contribute essays examining significant Baptist compilers of singing-school tunebooks of the nineteenth-century South; (4) Eskew discusses the use of hymnals and the writing of hymns by Southern Baptists in two articles. Each of the articles is informative and carefully documented by numerous notes. In addition, a selected and annotated bibliography follows each essay.


In How Sweet the Sound, Boyer traces the development of gospel from its emergence in 1906 in Los Angeles to the Deep South, and then to Chicago in the 1930s with the mass migration of African Americans. He details gospel’s Golden Age from 1945 to 1955, and describes its entrance into concert halls in the 1960s.

Boyer skillfully discusses the various stages and style of gospel from both a music history and social context. Yearwood’s striking photographs are significant additions to Boyer’s text. How Sweet the Sound is a vital contribution to the study of sacred and secular music in America.


For this practical one-volume work, Hischak has selected more than eighteen hundred songs from approximately five hundred Broadway musicals. These musicals, representing the major shows, authors, genres, and eras, range from The Black Crook (1866) to Stephen Sondheim’s Passion, the winner of the 1994 Tony Award.

This reference, arranged alphabetically, provides detailed information about each song: the authors; the source of the song; original performers; dates of recordings; and unique features of its music, lyrics, and presentation. In addition, the musical listing includes a discussion of all the songs from a particular musical. The encyclopedia is indexed by song title, show, authors, and performers.


Although most of this volume is devoted to the traditional European masters, Steinberg provides generous coverage of American composers, with sections on selected works by Aaron Copland, Howard Hanson, John Harbison, Walter Piston, William Schuman, and Roger Sessions.

The date of composition, first performance, instrumentation, and a fascinating, perceptive description of the music itself is provided for each composition. However, Michael Steinberg, program annotator of the San Francisco Symphony and the New York Philharmonic, goes far beyond this basic information: He brilliantly places the composition in the historical and personal context of the composer’s life, illustrating how each composition mirrors the person whose genius has created it.


This volume, the first collection of Hindemith letters, is an important addition to twentieth-century music history. From one of the century’s preeminent musical figures, the letters are beautifully translated, annotated, and introduced. Although the letters span Hindemith’s entire career, approximately one-fourth of the collection is devoted to his years in the United States, from his emigration from Switzerland in 1940 (he became an American citizen in 1946) until his return to Switzerland in 1953.

Hindemith’s letters reveal him to be an observant, engaging, but opinionated correspondent. The numerous photographs add to this absorbing chronicle of Hindemith’s life and times, peopled by such luminaries as Stravinsky, Milhaud, Furtwängler, Koussevitzky, Klemperer, Massine, and Balanchine.


What a charming, delightful, informative memoir by an entertaining raconteur and superb musician! Born in 1908 in Cambridge, Massachusetts, to Russian immigrant parents, Harry Ellis Dickson became a violinist with the Boston Symphony Orchestra and Assistant Conductor to Arthur Fiedler for the Boston Pops, positions that he retained for many years.

Dickson provides a fascinating glimpse into Boston’s rich musical life with reminiscences and anecdotes about friends, colleagues, and such legendary conductors and performers as Danny Kaye, Arthur Fiedler, Serge Koussevitzky, Seiji Ozawa, John Williams, and Igor Stravinsky. Dickson also shares touching reflections on his family, including the failed presidential campaign of Michael Dukakis, his son-in-law.
REVIEWS OF RECORDINGS
Edited by Ann Sears
Wheaton College


When it comes to the medium of the string quartet, the average listener tends to overlook the efforts of lesser known composers and revel in the abundance of great works by acknowledged masters. *Vive la Difference*, five string quartets in a variety of twentieth-century styles by composers who happen to be women, makes a strong argument for looking further.

Sarah Aderholdt (b.1955), a native of North Carolina, has pursued her career in Minnesota and currently in Washington, D.C. Her one-movement String Quartet, an early work composed in 1978, has elements of minimalism and chance composition which the material, suffused with richness and imagination, builds throughout its nine minutes. The composition is at once complex, accessible, and hypnotic. Aderholdt is primarily a composer of chamber music, and the string quartet makes one wish to hear more of her work.

Ruth Schonthal (b. 1924) has had a distinguished career as a composer, teacher, and concert pianist. Born in Hamburg, she studied in Berlin, Stockholm, Mexico City, and at Yale University. She currently resides in New York and is on the faculty of New York University. Her String Quartet, in her own words, "consists of many brief, contrasting movements." The style is deeply rooted in European tradition with an especially strong affinity to Bartokian harmony and syntax, but is by no means derivative. Rather, the composition is an almost stream-of-consciousness succession of musical invention, colors, and harmonies.

The venerable Amy Beach, by now almost a household name, still suffers from a dearth of recordings of her works. This recording is therefore especially welcome. Completed in 1929, the one-movement composition is based on three Eskimo or Innuit tunes which have been completely integrated into the work's form and texture. It is one of Beach's finest works and is further illuminated by the especially informative notes by the noted Beach scholar, Adrienne Fried Block.

All of the above works and the impressionistic String Quartet (1951) by Lucie Vellere (1896-1966) of Belgium have been well-served by the sensitive, fine performances of the Crescent String Quartet, originally recorded in 1981, as is the fascinating Quartet by Priaulx Rainier (1903-1986) of South Africa and London performed by the Alard String Quartet.

The "great men" of the past were surely onto something when they made the string quartet the medium for their finest efforts, and the tradition continues with composers of both sexes who still await discovery. *Vive la Difference* is a delight and a revelation.

Amy E. Camus
Whitestone, New York


These recordings will never go out of date. They are unique documents of early American musical practices that will not only give pleasure for listening but also are useful for classroom instruction. The Hildebrands bring together a variety of authentic instruments and fully documented repertory to open a new window on the everyday music of the people living in the Chesapeake region between about 1730 and 1830.

The term "gentlemen amateur" is often applied to those who performed music during the colonial times. Recent research have shown that this condescending term is really not appropriate. Music was performed by all levels of society according to their own needs and pleasures. Since on-demand pre-recorded music was available only on expensive barrel organs and musical clocks, many gifted musicians found ready employment in theaters, churches, ballrooms, in military service and in taverns and private homes. In a society that placed high value on the acquisition and appreciation of the arts, many of those who had musical skills chose to perform as a stepping stone to personal advancement. Many more undoubtedly played simply for their own enjoyment. In their assigned role as givers of pleasure, women were particularly pressured to learn to play and sing music in semi-public domestic settings; gentlemen were expected to be able to take a part in a catch and sing a song on demand. Those who mastered
instruments and the art of composition were valued as colleagues, friends or employees. It is the repertory of all of these people that is heard on these recordings.

The pieces on the first disk document the kinds of music heard in different venues: in private parties, taverns, theaters, churches, and informal settings. For example, when the members of the Tuesday Club gathered for dinner in Annapolis in the 1750s, they brought their instruments and new compositions written for that week’s party. John Barry Talley, who has documented the Tuesday Club music in detail, joins the Hildebrands to perform two of the earliest surviving pieces written in Britain’s American colonies, a march and a spirited catch by Thomas Bacon. Theater music is represented by colonial favorites from the Poor Soldier and the Beggar’s Opera; Scottish and Irish songs reflect the settlers who populated the upper South, and a remarkably modern song called "Tobacco," the "Annapolis March," and two psalm tunes round out the collection.

The second disk continues the high level of documentation and performance, concentrating on the music played by members of the Carroll family in the Federal period. Again the instruments selected are authentic: violin, English and baroque guitars, harpsichord, pianoforte, organ, recorder, and hammered dulcimer. Again, the documentation is detailed and complete. The music in Carroll’s library included comic opera scores, variations and voluntaries for keyboard, and Scottish songs; thus the disk includes arias from Rosina, Artaxerxes, and the Poor Soldier as well as the old favorites "Katherine Ogie" and "Maggie Lauder." A highlight is Philip Anthony Corri’s march written for the occasion when Charles Carroll laid the first mile marker of the Baltimore and Ohio Railroad in 1828. The Carrollton March is vigorously performed on a Broadwood pianoforte made in 1806.

The Hildebrands have created convincing arrangements and they and guest performers play with grace and polish. Although the selections reflect all levels of society, from the folk tune "Corn Riggs" to "Stanley’s Voluntary III," the music heard on these disks most accurately depicts performances for and by upper-middle-class American families.

Kate Van Winkle Keller
Darnestown, Maryland


Cage described an early period of his creative life as being "intentionally expressive." The two piano compositions from 1948 on this disc are representative of this expressive, intimate style. Pianist Louis Goldstein makes the most of these qualities with his highly sensitive and refined performances.

The major work, **Sonatas and Interludes,** is a palindrome consisting of four sonatas, interlude I, sonatas 5-8, interlude II, interlude III, sonatas 9-12, interlude IV, and the final four sonatas. Although binary formal structures are evident, particularly at the beginning, and there are clear breaks between movements, the overall response of the listener soon moves from thoughtful analysis to a realm of tranquil receptivity. The interesting program notes quote Cage as stating that this work is "an attempt to express in music the 'permanent emotions' of (East) Indian tradition: the heroic, the erotic, the wondrous, the mournful, sorrow, fear, anger, the odious and their common tendency toward tranquility." While individual movements may indeed depict power, calm, or playfulness and utilize pedal points, augmentation or gamelan effects, the overall intent is to produce a trance-like state in the listener. The length of the work (over sixty-three minutes) and the use of the muted, prepared piano contribute to the meditative quality of the composition. Although there are dynamic contrasts, they are within a narrow range, muted by the materials placed upon the strings of the instrument. The intention of the composer is quite obviously to invoke a quiet and tranquil listening environment.

**Dream,** the opening work on this disc, also evokes a trance-like state. Surprising to those familiar only with the later iconoclastic works of Cage, this work proclaims its links to romanticism and impressionism. A clearly tonal structure supports a lyrical melodic line based largely upon the whole tone scale. The eight-minute length adds to the accessibility of this work, so aptly titled.

As a counterbalance to **Dream** and to ensure that we do not forget the revolutionary and humorous Cage, the disc ends with five distinct bands of Silence (3, 4, 5, 6, and 20 seconds respectively).

Eleanor Carlson
University of Massachusetts at Dartmouth


Each of the four works featured on this recording of new music for violin was written by a composer who currently lives and works in central Massachusetts. The relationship between performer and composer is especially close in this collection, for three of the four works were written for the recording’s soloist, Polish-American violinist Veronica Kadlubkiewicz.

The album opens with Salvatore Macchia’s Chamber
Concerto No. 3. Macchia, who studied at Yale University, is currently on the faculty at the University of Massachusetts, Amherst. The work was written for and is dedicated to Veronica Kadlubkiewicz. A strong sense of lyricism pervades the three-movement concerto, particularly in the first two movements but also in the percussive final movement.

Donald Wheelock wrote his Partita for solo violin for Ms. Kadlubkiewicz after he heard her play one of Bach’s solo violin sonatas. The five-movement work offers the soloist ample opportunity to display the timbral, technical, and melodic possibilities of the violin. Wheelock, who also conducted Macchia’s Chamber Concerto on this recording, is professor of music at Smith College in Northampton, Massachusetts.

The third selection on the disc is the atmospheric Night Music by Lewis Spratlan. Scored for violin, clarinet and percussion, this work is again dedicated to Kadlubkiewicz. The trio is constructed in three main sections, each more intense than the last. There is a great deal of interplay between the three performers, and, as with the previous two compositions on the disc, timbre is at the fore of the composer’s mind. Spratlan, who studied with Mel Powell and Gunther Schuller at Yale, has taught and conducted at Tanglewood and is on the faculty at Amherst College.

Concluding the CD is Fantasy Etude by Robert Stern, who currently teaches at the University of Massachusetts, Amherst. The work is for solo violin, and reflects both the composer’s son’s interest in The Who and Stern’s own interest in Baroque music for solo violin. The rhapsodic etude, which lasts just under six minutes, exhibits common ground between rock and Baroque idioms in terms of harmony, rhythm, and repetition of motivic material.

This collection provides a solid addition to the recorded repertory of new music for violin. Performances are all solid and convincing, and Ms. Kadlubkiewicz’s championing of new compositions for violin is to be highly commended.

William A. Everett
Washburn University


As noted in the title, this 1992 release contains a collection of "new" cantatas and madrigals (the compositions span the years 1958 to 1987). The extensive liner notes that accompany the CRI recording define the madrigals as "short a capella pieces on sixteenth- and seventeenth-century texts in groups of three or four"—while the cantatas are "larger-scale pieces involving instrument and soloists" (p. 4). The New Calliope Singers was founded in 1969 by Peter Schubert and specializes in presenting premieres, having done so more than fifty times. In fact, the group sang the premier of the Babbitt composition included herein, Three Cultivated Choruses, in 1990, and Gerber’s Une Saison en Enfer was written for the group in 1985. The collection is representative of the second half of the twentieth century in exhibiting a variety of techniques and styles: the Gerber, Druckman, and Wright works are diatonic; Gideon’s contribution is atonal; and the Monod and Babbitt pieces are serial. According to Peter Schubert, the works employ a range of textures and vocal spacings, and the composers’ approach to rhythm runs the gamut from non-metrical to "rhythmically forthright, driven largely by text declamation" (p. 4). English, Italian, German, and French texts exploring different moods and expressions have been used by the composers in very short settings (Babbitt—1:03) and in lengthy works (Gerber—19:41).

Of special interest to Sonneck readers, the Babbitt Choruses were composed in 1987 in celebration of Wiley Hitchcock’s sixty-fifth birthday the following year. The score of that work is presented in its entirety in A Celebration of American Music edited by Crawford, Lott, and Oja from the University of Michigan Press.

While the quality of the recorded sound is quite pleasing, the overall English diction of the group was unsatisfactory in many places, both in a capella and in accompanied selections. Featured soloists also were mixed in their ability to bring the text across clearly, and bass Wilber Pauley seems to stretch his lower range uncomfortably in the Monod. However, the ensemble is to be commended for its ability to interpret a diversity of texts and to handle difficult angular melodies. The group exhibits an interesting palette of tone color from a clear, "white" sound in the Druckman to a robust sound in the opening and closing Wright movements.

Linda Pohly
Ball State University


This disc is one of a CRI series called "American Masters," honoring the work of major composers of an older generation (decidedly past mid-career) who more often than not work in mainstream styles. Recordings are frequently re-processed from CRI’s archives of materials formerly issued in long-play format—an incomparable collection of twentieth-century American concert music, by the way. One CD in this series is devoted to the
music of Leslie Bassett, and it offers an especially rewarding view of a highly accomplished composer’s work. Bassett is known as an important teacher of younger composers, as a distinguished figure at the University of Michigan, and as a Pulitzer Prize winner, but (like so many other "American masters") he is heard less frequently in concert halls than he deserves to be.

Certainly the three pieces here testify to Bassett’s eloquent handling of long-range narrative form, and his imaginative use of instrumental color for expressive affect. Variations for Orchestra was composed in 1963 and premiered that year in Rome; as a result of the 1965 American premiere, Bassett was awarded the Pulitzer Prize one year later. The single-movement work abounds in angularly rising and falling lines, often surrounded by swirls of color, diaphanous "clouds" and trills of varying speeds. The eight individual variations, on a grouping of high-profile phrase gestures, are not clearly delineated; rather, they tend to run into one another, so that the listener perceives the entire work as a through-composed, continuous narrative (although one with a central section of more deliberate tempo and expressive lyricism).

The language is basically non-tonal, relatively astringent and dissonant in a manner typical of its decade. (The composer has acknowledged the use of a twelve-tone row, but only in certain variations.) What sets the Variations apart, however, is its inventive, even brilliant, use of timbre. The work’s opening gesture, a very quiet passage for divided contrabasses, harp and tam-tam, is coloristically stunning. It’s also a difficult act to follow, but in fact it sets the level for the rest of the piece, as Bassett continues to create sonorities that are inventive, refreshing, and a delight to the ear. His handling of form is no less admirable; the rise and fall of tempo, activity and energy levels, and the subtle interplay of mood, help create a cogent, convincing argument which holds up over the work’s relatively lengthy duration of twenty-five minutes. (It’s also nice to recall an era, not so long ago, when American composers were actually encouraged to write major works that long and had the opportunity to get them played!)

Echoes from an Invisible World, a three-movement work of symphonic proportions, was commissioned for the Bicentennial celebrations of 1976, more than a decade after the Variations. Although it is equally coloristic and commanding in the logic of its argument, there are important differences between the two works. With regard to the handling of time and timbral continuity, the solidity of the earlier work seems to have been replaced by a more fragmented, Webernesque approach. (In his liner notes for Echoes Bassett remarks on the influence of electronic studio technique, and, once that association has been made, one can easily hear gestures reminiscent of tape splicing, filter controls, reverberation speeds and the like.) In addition, the music seems metrically free, more flexible in its articulation of time-passing. Timbrally, the work is more soloistic than its predecessor. Colors of instrumental sub-groups, chamber-like in their clarity, are tossed back and forth; these have the effect of bringing massive tutti passages into sharper relief. Silences, sustained drones and "ground", and a fondness for static gestures (such as ostinati and repeated-note patterns) which are overlaid against each other, often create the illusion of two different time worlds (one very rapid, the other very slow-moving) coexisting simultaneously.

The third composition on this CD is scored for chamber ensemble—piano, string quartet and added viola—rather than orchestra. Bassett is inclined to treat the forces of his Sextet in an "orchestral" manner, however, delighting in fused timbres and rapidly shifting articulations—flurries, cascades, whispers—rather than the traditional counterpoint of lines and individual personalities. On another level, the six performers seem engaged in an ever-changing balance of weights and masses reminiscent of the concerto grosso. (A two-tiered approach, with the piano balancing the rest of the ensemble, is often favored, although the piece is by no means a piano concerto.) The Sextet performance, by the Concord Quartet, pianist Gilbert Kalish and violist John Graham, is delightful.

How can we characterize this music? Perhaps a misprint on the CRI jewel box for the disc might provide a clue. In what may be a uniquely Freudian typo, the record company’s New York address is given not as Spring Street but as Sprint Street. What a serendipitous error! Bassett’s music does indeed "sprint." In fact, it leaps, gambols and even vaults, with dynamism and athletic grace and a palpably physical quality. If one wanted another (equally subjective) clue, one might examine Bassett’s ties to the University of Michigan. Although there is no "Michigan sound," there is certainly a grand tradition of composition teaching, within which Leslie Bassett stands as an important figure—both a former student and a distinguished professor. If one can perceive a mid-twentieth-century Michigan "family tree," or a line from the spiky, neo-classic pitch rigor of Ross Lee Finney to the evocative sound-sculptures of George Crumb, Leslie Bassett and his work might fall directly on the mid-point of that line, partaking of the virtues of both. This disc of Bassett’s music is well worth hearing.

Elliott Schwartz
Bowdoin College
SOME RECENT ARTICLES AND REVIEWS
Compiled by William Kearns
University of Colorado at Boulder


THE QUARTERLY: JOURNAL OF MUSIC


SYMPHONY MAGAZINE (July/Aug 1996): Lesley Valdes, "The Age of Audience," 38; Bruce O. Boston, "Report Card [on NEA-funded orch.-school-community partnerships]," 46; Tonya M. Robles, "Music Talks in Baltimore [BSO youth programs]," 54; Karen Campbell, "Dreams Made Concrete [concert halls]," 70.


SCHEDULED CONFERENCES

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
March 10-14, 1999
Fort Worth, Texas
Host: Texas Christian University
Allen Lott and Michael Meckna,
local arrangements co-chairs

AMERICAN MUSIC WEEK

First full week of November beginning on Monday

November 3-9, 1997
November 2-8, 1998
November 1-7, 1999

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