Bringing the Dead to Life: Scores for Romantic Supernatural Films of the 1940s

Linda Schubert, Los Angeles

The Second World War had a powerful impact on Hollywood feature films made for public entertainment. In many of these films the harsh aspects of the real war were softened and/or romanticized, but the war's influence can be detected even in the storylines, themes, images, and music of films that do not, at first glance, appear to be about the war at all. It is a particular group of these films and their scores that I will discuss here.

From the late 1930s to the late 1940s, a cluster of films appeared that featured benevolent supernatural characters intervening in the lives of mortals. These films, which I call "romantic supernatural films," emphasized altruistic rather than horrific aspects of the supernatural. They include Topper (1937), Topper Returns (1941), Here Comes Mr. Jordan (1941), Heaven Can Wait (1943), That's the Spirit (1943), A Guy Named Joe (1944), It's a Wonderful Life (1946), Angel on My Shoulder (1946), The Bishop's Wife (1947), The Ghost and Mrs. Muir (1947), and Heaven Only Knows (1947). These supernatural films, often comedies, appear especially to have struck a responsive chord and the number of them steadily increased throughout the war.1

Though they may be regarded as light, escapist fare, the very thing to be escaped—the relentless death and waste of war—lay just below the surface. I believe that the themes of death and afterlife struck a particular note of recognition in audiences of a society deeply immersed in fighting and loss. Such films gave viewers concrete images of the dead continuing to live and to exist with a purpose. As one reviewer has commented, "heaven in wartime was a comforting vision."2 As we shall see, not only was the war's presence implied in the focus on death in these films, the films could also carry powerful pro-war messages—messages, as will be seen, that sometimes qualified as propaganda.3

Music plays a crucial part in the telling of stories on film, communicating information, offering commentary, guiding and sometimes manipulating viewers' emotional reactions to what is seen. Though a considerable amount of literature now exists on film music in general, there is little so far that specifically addresses the use of film music for political purposes in the United States during World War II. This paper, then, is an attempt to begin thinking about the subject of romantic supernatural films, how they reflected and sometimes helped create attitudes toward the war, and the role music played in them.

The soundtrack of a film is made up of three elements: the dialogue, sound continued on page 34

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Thomas Maguire in Virginia City
Cheryl Taranto, Univ. of Nevada, Las Vegas

Known as the "Napoleon of Imprésarios," Thomas Maguire was one of the best known and most influential theater entrepreneurs on the west coast during the 1860s.4 Before moving to California in 1849, he had been a cab driver and saloonkeeper in New York. Although a "ruffian" according to various newspaper accounts, he nevertheless rose quickly in the business world, building many theaters in San Francisco, three of which were named after Jenny Lind although she never actually appeared in any of them, and establishing an Academy of Music in 1864. By the early 1860s, Maguire owned or controlled many of the most important theatres in California with the intent to create a circuit of western theatres to lure entertainers from the east. His success in California led him to expand his empire to cities springing up in Nevada.

Virginia City, Nevada, had its start in the 1859 silver rush, consisting largely of prospectors from California, and, along with Silver City and Gold Hill, it formed the north-south line of the Comstock Lode, just east of Lake Tahoe. The population expanded quickly as fortune hunters flooded the region searching for riches, and the population swelled from approximately 500 in 1859 to over 50,000 in 1876. By 1870, Virginia City had lighted streets, municipal gas, water, and sewer services. At one point, four daily and four weekly newspapers were in circulation.2 J. Ross Browne, a traveler of the region, noted in 1861 that,

The business part of the town has been built up with astonishing rapidity. In the spring of 1860 there was nothing of it save a few frame shanties and canvas tents, and one or two rough stone
Western Union," but film scholars who study the relationships between film, politics, and propaganda, emphatically disagree. Films do deliver messages.7

To illustrate how music and images interact to convey attitudes and viewpoints, I have chosen two films for discussion: Here Comes Mr. Jordan from 1941 and A Guy Named Joe from 1944. Here Comes Mr. Jordan was made before the United States entered the war. Films coming out of Hollywood at this time increasingly reflected national tensions over whether to take a stand against Fascism in Europe or remain isolated and out of the fray. Warner Brothers in particular came to take a stand against Nazi Germany, not only in business practice, but in actual filmmaking; their Confessions of a Nazi Spy was released in 1939.8 Some, however, felt that Hollywood films had no business expressing opinions on foreign policy. In October, 1941, it was proposed that a congressional subcommittee be formed to investigate any propaganda disseminated by motion pictures . . . to influence public sentiment in the direction of participation by the United States in the . . . European war.9 Although this issue became moot after December 7, it is reasonable to expect that certain dramatic situations in films appearing just before the United States' entry into the war carried extra resonance and meaning for

Figure 1. Pendelton with his saxophone in "Here Comes Mr. Jordan." (Courtesy of Columbia Pictures)
viewers, even situations that did not appear to be specifically linked to the war. The story of Here Comes Mr. Jordan, for example, makes no direct reference to the war, yet it does address a subject that was doubtful on people's minds as conflict loomed closer: sudden death and how it is experienced. In Jordan, a boxer named Joe Pendleton (Robert Montgomery) crashes his plane traveling to a championship fight. Because of a well-meaning but bungling celestial messenger, Pendleton is prematurely taken to heaven, which turns out to be a benevolent bureaucracy. Mr. Jordan, the top administrator (Claude Rains), discovers that the boxer should still be alive and helps him look for a new body, the old one having been cremated. In the course of trying bodies, Pendleton falls in love with Bette Logan, is murdered, comes back in yet another body, and in the end all resolves to a satisfying conclusion.

Jordan's composer Frederick Hollander may have had a special interest in source music, as Manvell and Huntley's The Technique of Film Music comments on the striking and inventive use of diegetic music in Hollander's best-known score, the music for the German film The Blue Angel. Jordan, too, uses a prominent and clever diegetic device; Pendleton carries his "lucky saxophone" (see Fig. 1) wherever he goes, including heaven. He can play only one tune, "The Last Rose of Summer," badly, and it becomes his signature theme not only for the audience but for the characters as well. For example, when Pendleton, in a new body, meets his former trainer Max Corkle, he convinces the old man of his true identity by playing his saxophone. Pendleton's ghastly playing is an instant aural signal as well as an endearing touch.

The non-diegetic score, as might be expected, is also important and carries great dramatic weight in a death scene that occurs later in the story. After Pendleton loses his body at the beginning of the film, he takes up residence in the body of a murdered man. With Pendleton animating the body, the murderers believe they have killed and conspire to kill him yet again. Mr. Jordan warns Pendleton of the impending attack, instructing him to vacate the body. But Pendleton does not want to do this and, tired of arguing, decides to leave the room. Strings and French horns enter non-diegetically as Jordan forbids him to go; Pendleton leaves anyway and a shot fired. As he falls back through the door, the music moves up the scale, increasing the tension. The descending scale love theme returns, revealing Pendleton's thoughts to viewers, though he does not speak of Bette. The music swells, with a solo cello carrying the melody until Pendleton agrees to give up the body at which point the music suddenly changes to a flippant clarinet solo with harp, and Jordan's bumbling assistant steps into the room. In an instant, then, the mood changes from drama to humor. Here death is painful, with music giving it additional poignancy. Yet, in the end it is temporary, only a brief interruption to the business at hand as the story's humor returns with cheerful music. Jordan's assistant complains that "now we've got him on our hands again," as the three prepare to begin the search anew for a continued on page 36
suitable body. The music cadences briefly as the shot cuts to a new scene.

Pendleton persists in demanding his life back and is successful mostly because the hierarchy of power is that of an office bureaucracy, where even in heaven things can be done incorrectly—e.g. Pendleton loses his body prematurely. But the boxer also finds another body eventually, and he learns that, as in a bureaucracy, if one is patient, persistent, noisy and lucky, mistakes may possibly be corrected (this IS heaven, after all). Here, as in many romantic supernatural films, the protagonist struggles against death and his status in the afterlife, rather than resigning himself to circumstance. In IT'S A WONDERFUL LIFE (1946), for instance, a likeable playboy dies and finds himself in hell. He recounts his life story to Satan, who finally sends him "upstairs" after hearing the tale. In HEAVEN CAN WAIT (1943), James Stewart fights government corruption, attempts suicide in despair, finds himself "temporarily dead" and struggles to regain his life with the help of Clarence the Angel. The struggle of ordinary people against circumstance appears to be a characteristic of these films, and is another element linking them to the audience's experience of the war. Not only did Jordan, for example, not shy away from depicting death, it also showed struggle and triumph over impossible circumstances—a reassuring message for audiences living on the brink of war. In contrast, however, to the theme of triumphant struggle in these films, one of the most overtly political of the supernatural films, A GUY NAMED JOE, takes a markedly different approach.

A GUY NAMED JOE stars Spencer Tracy as Pete Sandige, an American pilot fighting in the Second World War. Pete, a "regular Joe" (hence the name of the film), is killed in battle and sent to heaven, which is run by the military. Assigned to mentor a fledgling pilot, Pete makes trouble when the young man begins to court Pete's former sweetheart. The heavenly commanding officer speaks with Pete about his responsibilities and duties to the living. In the end, after further plot complications, Pete willingly accepts his role as mentor and guardian to members of the air force.

A strong message—or perhaps "attitude" is the better word—that I find in this film is a sentimental view of officers' and enlisted men's and women's lives, and music plays an important role in communicating this. At the beginning of the film, we see planes in the air, images that in other films might have been supported by emotionally intense, ominous, suspenseful scoring, but which here are accompanied by a gentle, lyrical version of "Off We Go Into the Wild Blue Yonder" with strings and French horns. It is music that evokes warmth, not anxious feelings.

Unlike Here Comes Mr. Jordan, in A GUY NAMED JOE death is not anulled or thwarted, but accepted. The fatherly commander who convinces Pete to accept his fate and mission uses, interestingly enough, a musical metaphor to make his point. During their interview, the commander asks Pete if he understands what they are really trying to accomplish. Describing their goal, he explains "It's the music a man's spirit sings to his heart. . . . [It's] The vision of a free man in a free world." At these words, strings and a harp enter non-diegetically (though diegesis may be implied) to illustrate the metaphor with an additional "heavenly halo" effect. At Pete's words, "I've heard it [the music]...I used to try to explain it to some kids," a children's choir enters, not only literally illustrating the words about children, but further weighting the musical reference to heaven by adding an "angel choir" to the "halo." We may view the use of these devices as exaggerated, but it probably was quite effective in 1944 when many viewers had already lost their loved ones in the three years of the war effort, and the reassurance that heaven was on their side was a comforting thought.

When discussing what constitutes "propaganda" in film, scholars often focus on "intentionality," the question of whether a message is intentionally placed in a film by the makers or whether anything in a film can be considered propaganda of some sort and therefore present whether makers intended it or not. Most certainly the strong positive emphasis on the military in A GUY NAMED JOE—with the heavenly forces literal extensions of the Allied forces—was a view deliberately placed there. I believe that the message's intentionality and force constitute propaganda in this instance.

The film, however, may also communicate other messages, depending on the viewer. Dalton Trumbo—who, ironically, later became one of the Hollywood Ten and was blacklisted as a communist—wrote the screenplay for JOE; one writer believes that films of the Hollywood Ten often emphasize brotherhood and he refers to "the world soul view" in A GUY NAMED JOE. Another states that the purpose of Joe was "to emphasize the need for self-discipline." The main political message, however, is clearly stated by the heavenly commanding officer, "That's what we're fighting for...the freedom of mankind rushing to greet the future on wings." It is important to note this message, with the added impact of strong musical support, because the film was so popular at the time, being ranked number eight in the "10 Best" list compiled by Film Daily. Many watched A GUY NAMED JOE, listened to it, and absorbed its message.

In this paper I have suggested several of the ways romantic supernatural films were used by filmmakers to guide viewers into accepting distinct views and interpretations of war and death, and how music was used in the context of these films. Here Comes Mr. Jordan was made before the United States had entered the war but was almost certainly influenced by it. Without actually mentioning the conflict, Jordan reflects the concerns and anxieties of viewers at the time, reassuring them of a life after death and suggesting that it was possible to struggle and prevail against impossible circumstances. A GUY NAMED JOE, on the other hand, was made after the U.S. had entered the war, and the story is set during the conflict. This film too, reassured viewers of an afterlife, while in addition emphasizing the moral goodness of U.S. forces (who receive guidance directly from heaven, no less) and advocating acceptance of death rather than struggle against it.

Thinking about these issues is important as viewpoints, and messages, of course, are still conveyed via film and are often accepted without question or without a clear understanding that music is tremendously important in this process. One need only recall the battle scenes from Alexander Nevsky and Henry V, or Star Wars and Mars Attacks in which good and evil are depicted musically. Further
awareness of how scores are used in film can only increase viewers' awareness of what they are being asked to accept, and therefore allow them to make more informed, conscious decisions of what ideas they will accept. Greater awareness and knowledge of film scores will also give audiences a better sense of the skill and ability that goes into composing music for film—an area of composition that awaits our greater attention and appreciation.

Notes

1. Romantic supernatural films seemed to reflect the anxieties of Americans before and during World War II. It would be interesting to speculate what issues and anxieties (e.g., economic?) may have triggered a revival of this genre in the late 1980s with such films as Beetlejuice (1988), Alpsies (1989), High Spirits (1989), Ghost (1990), Heart and Souls (1993), Angels in the Outfield (1994) and The Preacher's Wife (1996), to mention only a few.


4. For an especially helpful discussion of diegetic/non-diegetic music, see Claudia Gorbman, Unbeard Melodies: Narrative Film Music (Bloomington, IN: Indiana University Press, 1987), 11-30.

5. I developed the idea of parallel illustration out of my paper "Plainchant for the Pictures: The 'Dies Irae' in Film Scores," presented at the conference, The Middle Ages in Popular Culture held at McMaster's University, Hamilton, Ontario, March 29-31, 1996.

6. I do not suggest, however, that film-makers normally think of scores in the same way. Film-makers are aware of leitmotives, and therefore do sometimes think of the score as running parallel to the narrative and images. Many film cues (sections of music) and diegetic pieces, however, are not constructed around recurrent themes. From the literature, it is not readily apparent that film-makers always consider these cues to be parallel, and potentially equal in importance to, the story and images in the way that cues with recurrent themes are.

7. "Many scholars...have demonstrated that movies, whether their manifest content is political or not, send messages that are political," Nimmo, "Political Propaganda," 279.


10. Here Comes Mr. Jordan is based on the play Hasis to Heaven by Harry Segall. Directed by Alexander Hall for Columbia studios, Jordan became one of the big hits of the year, ranking number five on the "10 Best" list of Film Daily, as well as number six on The New York Times and number seven on the National Board of Review "10 Best" lists. Alan Fertow, Feature Films, 1940-49 (Jefferson, NC: McFarland & Co., 1994), 201. This film was remade in 1978 as Heaven Can Wait, starring Warren Beatty and James Mason.


12. This film was directed by Ernst Lubitsch, with a score by Alfred Newman (not to be confused with the remake of Jordan from 1978 mentioned earlier).

13. A Guy Named Joe was an MGM production with music by Herbert Stothart, who besides co-writing the operetta "Rose Marie" with Rudolph Friml, scored many films including Anna Karenina, Mutiny on the Bounty, A Night at the Opera, A Tale of Two Cities, Mrs. Miniver and the background score for The Wizard of Oz—to name only a few. The director of The Wizard of Oz, Victor Fleming, also directed A Guy Named Joe, so composer and director had met previously. Everett Riskin, who produced Here Comes Mr. Jordan, also produced this film. The script was written by Dalton Trumbo, who, in 1947, was sentenced to a jail term "for refusing to testify before the House Un-American Activities Committee about their alleged membership in the Communist party." Ephraim Katz, The Film Encyclopedia, 2nd ed., s.v. "Dalton Trumbo" (New York: Harper, 1994), 1365. A Guy Named Joe was remade in 1989 as Always, featuring Richard Dreyfuss and Holly Hunter.


17. A Guy Named Joe eventually became one of the twenty-five top grossing films of 1943-44. It also helped make a hit of the song "I'll Get By (as Long as I Have You)" by Fred Ahlert and Roy Turk, composed sixteen years earlier. Fettow, Feature Films, 189.

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In This Issue

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cabin's. It now presents some of the distinguishing features of a metropoli-
tan city.5

With the growth in population came a thirst for musical and theatrical enter-
tainment, and variety theatres featuring minstrelsy, burlesque, and vaudeville, appealing to both more genteel audiences as well as to rough miners, proliferated.

When Virginia City sprang up, Maguire recognized the opportunity resulting from the new found wealth created by the silver rush and the city's position as a stopover between Salt Lake City and San Francisco. Enriched by the large number of successful theatres already operating in Virginia City, he opened his first opera house on July 3, 1863 with John Burns as the local manager and part owner. Although Maguire began with popular entertainment such as minstrelsy, his vision was to offer a higher class of entertainment, including fully staged opera and operetta. To serve this eventual goal, his opera house was much more elegant than previous theatres built in the city, boasting carpeted aisles, crystal chandeliers, velvet railings, and gas lighting. Off the foyer stood a billiard parlor, cigar stand, smoking rooms, and a mahogany bar inlaid with ivory. Let us look first at the more common types of entertainment in this opera house.

Minstrel shows and burlesques were extremely popular in Virginia City. Maguire's own minstrel troupe from San Francisco often performed there, and George Christy's Minstrels and the San Francisco Minstrels were featured at both Maguire's and Virginia Melodeon. Walter Bray, a Virginia City minstrel performer, and Charley Rhodes, a banjoist, also performed regularly at Maguire's, receiving favorable reviews from a number of newspapers. Rhodes had originally performed regularly one of Maguire's competitors in Virginia City, the Niagara Concert Hall, and many of the songs he composed and performed at Maguire's were printed in local newspapers.6

"Sheridan's [sic] Cleared Out the Valley" was typical of his songs and contained lyrics dealing with a battle of the Civil War. Other minstrel shows performed in the other venues in the city; the Champion Minstrels and Dramatic Troupe performed a "grand matinee" at Sutliffe's complete with a performance of John Brougham's Prize Burlesque, "Pocahontas, or, the Gentle Savage," with music arranged by the Musical Director, a Mr. Oldfield. The Emerson Minstrels, who travelled throughout the west under the leadership of Billy Emerson, made many appearances in and around Virginia City, including several at Maguire's house. Despite frequent changes in personnel and booking, the Emerson Minstrels remained extremely popular in the western touring circuit due, at least in part, to Billy Emerson's regular trips to New York to recruit new members and purchase copies of newly published music.

Opening night at Maguire's Virginia City theatre was described in detail by the Virginia City newspaper, the Daily Territorial Enterprise, including an account of the weather and the standing-room-only crowd.5 Julia Dean was the star of the evening, playing the lead role in the opening piece, "Money." Mutual respect existed between Maguire and editors and critics of the Enterprise, among whom was Mark Twain, and an entire row of the best seats in the house were reserved for Enterprise representatives. In addition, the Enterprise held much of the advertising and publicity rights for the theater. The good relationship between the newspaper and the theater turned sour for a short while in 1864 after Adah Isaacs Menken performed her leading role in "Mazeppa." Before performing in Virginia City, Menken had already become infamous for her semi-nude appearance in the drama staged in San Francisco. Apparently what Menken lacked in talent, she made up in her charm and built physique. To the Enterprise critics she became synonymous with her role in "Mazeppa" and was referred to as simply "The Menken." The writers were so enthralled with her that they held contests to produce lyrical prose praising her attributes and printed the results in the newspaper. Other cast members, ignored in the reviews, countered by questioning the abilities of the reporters. The controversy created by the newspaper's infatuation with Menken forced Maguire to close the opera house for several weeks and give a public apology to the newspaper's reporters for remarks made by the cast of "Mazeppa."

Despite the Menken controversy and the resulting bitter feelings between the newspaper and Maguire, the opera house soon reopened. The frequency of reopenings of Virginia City opera houses, as evidenced by the regularity of newspaper advertisements, suggests that it sometimes was a publicity ploy. The Daily Union described one of many reopenings of Maguire's opera house on March 28, 1865:

Last evening, at an early hour, our usually quiet community was all agog with anticipation of the two great attractions, the benefit of the "fire laddies" at the Music Hall, and the grand re-opening at Maguires... Soon the bands began to play in front of the two theatres, and at the first tap of the big drum, and foot of a horn,

**Off the foyer stood a billiard parlor, cigar stand, smoking rooms, and a mahogany bar inlaid with ivory.**

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Figure 1. Advertisement from Daily Territorial Enterprise for Gottschalk.

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Otto Dresel: New Manuscript Sources

David Francis Urquart, Chinese International School in Hong Kong

Otto Dresel (1826-1890) emigrated to the United States in 1848. Although he had studied with Mendelssohn and Schumann in Europe, in America his activities as a composer waxed as his public role as a pianist and an advocate of all things that he considered great in German music waned. With John Sullivan Dwight, he held critical and intellectual sway over Boston's musical public for about a quarter century, promoting the music of Bach, Handel, Haydn, Mozart, Beethoven, and the songs of his friend Robert Franz and viciously denigrating the work of the "modern German School" (especially Brahms) and the institutions he saw furthering the dissemination of their music (in particular, the Boston Symphony Orchestra). When he died in 1890, he left few published compositions and an unfortunate reputation as a bad-tempered reactionary, thus almost certainly ensuring rapid disappearance of his music and critical writings from public consciousness.

My article on Dresel in the Winter 1994 issue of American Music concluded with the first attempt to produce a complete list of works made by any writer since Dresel's death. After this article appeared, several hitherto unknown manuscript sources came to light at Harvard University. These new manuscripts enlarge the known corpus of Dresel's output considerably, and make a continued on page 40


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new, though provisional, works list desirable. A number of gaps and lacunae in the 1994 article have been filled by examining this material, although undoubtedly some questions remain to be answered and "missing" works found.

The most important of these sources consists of an uncataloged group of papers which were uncovered in Harvard's University Archives in the fall of 1995, and subsequently sent to Houghton Library. These papers had been deposited in the Archives in the early 1960s by the estate of Archibald Thompson Davison (1883-1961), a long-time member of the faculty of Harvard's Department of Music. Among the items is a full score of Dresel's Overture [in F major], which until now was thought only to exist in a forty-seven-bar fragment in my possession, and a bound song album, containing eighty-two lieder, songs, and arrangements by Otto Dresel in his own hand. In the revised list at the end of this article, I have indicated the new works found here, in what I am referring to as the Davison Copybook, in boldface. Since most of the 82 items in the copybook are dated, it has been possible to correct the dates for certain other songs. The dates given in the Davison Copybook range from 6 June 1847 to 7 November 1852. The period, then, begins during Dresel's student days in Leipzig and ends after his permanent emigration to America.

How Davison came into possession of the manuscripts is unclear. They may well have been given to him by Dresel's daughter, Louisa Loring Dresel (1864-1958), who lived in Cambridge, Massachusetts, and was closely connected to that city's artistic and literary circles. Davison was the curator of Harvard's Isham Memorial Library, specializing in collections and microfilms of early music, from 1941 until his retirement in 1954.

Also among the other items in the Davison bequest is a manuscript copy of Dresel's Op.4, a song cycle entitled Aus der Kinderwelt. From a study of the copybook, and other published sources, it appears that Dresel originally intended to include eight or nine songs, which he had begun to compose prior to his 1848 emigration to America, in this cycle; however, by the date of manuscript at Houghton (which reads "N.York Feb. 1851") he had reduced this number to the traditional six.

The particular score now at Houghton bears an interesting dedication: "Sechs Kinderlieder mit Piano Begleitung compostirt und Herrn Arnold Frege gewidmet von Otto Dresel, Op. 5." When the songs were published in 1853, by Whistling of Leipzig, Dresel, who numbered only published works, had renumbered the songs as his Op. 4. What Dresel in 1851 considered his Op. 4 is still unclear. Arnold Frege was the husband of the celebrated soprano, Livia Frege (1818-1891), a close friend of Mendelssohn and one of the great salonists of Leipzig society during the period 1840-60. Dresel appears to have met her during his years at the Leipzig Conservatory, where he studied with Mendelssohn, Schumann, and Moritz Hauptmann. The cover of the score has the imprint of a blue ink stamp, bearing the initials "L.F.", and Dresel's handwritten note, "An Madame L. Frege."

Houghton Library has also received in the past few years another gift of manuscripts related to Otto Dresel. These papers and music manuscripts came in the form of a Nachlass from the estate of Mrs. E. Stanton Cavley, from whom I personally received the bulk of Dresel's surviving manuscripts in 1983. This bequest also contains a copybook, which I will refer to as the Cavley Copybook. The Cavley Copybook is almost contemporaneous with the Davison Copybook. The final date in Cavley is given as "London, Sommer 1852." (Dresel had considered settling in England in 1851/52.)

The signal difference between the two copybooks is that the Cavley Copybook contains almost exclusively works by other composers, such as Schubert, Schumann, and Dresel's great friend, Robert Franz. It also contains songs by more obscure composers, such as Konrad Matthias Berg (1785-1855) and Jacob Axel Josephson (1818-1880), who appears to have been in Hauptmann's counterpart's class at the Leipzig Conservatory with Dresel. There are a few items in the Cavley Copybook which are hastily written and unattributed, and which may turn out to be by Dresel. In the event that they are eventually ascribed to Dresel, they will not, however, enlarge our understanding of him and his working methods as much as the Davison Copybook material does. These Cavley Copybook works of unknown attribution include "Romanze" (Eichendorff), "Morgens" (Heine), something for SSA and piano called "Chor der Meerevleer" (!) (the exclamation point is in the manuscript), and a setting of the German folksong, "Dort in der Weiden steht ein Haus," which is otherwise well-known in an arrangement by Brahms.

It seems reasonable to conclude that during the years 1847-52, Dresel kept two copybooks, one for the private working and reworking of his own lieder, and another for works by his friends, acquaintances, and teachers, which he wished to preserve. Perhaps on occasion the one book was not available, and so he used the other. Both books were not completely filled up, but by the end of Dresel's London sojourn of 1851/52, they had apparently served their purpose. In October 1852, he returned to Boston, where he was welcomed with open arms by John Sullivan Dwight, and his career as an influential pianist, caustic critic, and all-round reactionary began. The importance of these new manuscript sources is not just that they enlarge the record of Dresel's early achievement, but that they also indicate the extent to which his creative life as a composer became attenuated after he settled in Boston.

Certain holes in the chronology remain. I am still searching, for example, for published copies of Op. 2, and Op. 4 (Op. 2, #5, "Weil dir dein Lieb' gestorben ist," is still "lost", since it is in neither copybook.) It seems unlikely that more material will turn up in the scope of these two collections, and so while this cannot claim to be an absolutely definitive works list, it should be the basis of what I hope will be a Collected Works.

**WORKS OF OTTO DRESEL (1826-90)**

I. **INSTRUMENTAL WORKS**

**Title; Instruments (date); pub.; [comments]**

1. ORCHESTRAL WORKS

| Overture [in F major]; [2,2,2,2/2,2,1./timp. /strings] (before 1848) |
|---|---|

2. CHAMBER WORKS

| Trio in A minor; piano, vln., vc. (1847?) (rev. 1853) |

| Quartet in F major; piano, vln., vc., (1847?) (rev. 1857) |

| Quartet in F major; [frag. of an opening mvt.]; piano, vln., vla., vc. (1857?) |

3 (A). **PIANO WORKS**

| Polka; piano (1854?); N. Richardson, 1854 |

| Theme and variations; piano (1855) |

| Ellen Tanz; piano (1855) |

| Vier Klavierstucke, Op. 5; piano (1850-6); Breitkopf, 1861 |

1. *Schlummerlied*
Die Blumen sind verwelket (Fallersleben); 1847; Breitkopf, 1892
Mit deinen blauen Augen (Heine); 1847
Zu singen (Reinick); 1847
Klange (Reinick); 1847
[two songs for Aus der Kinderwel}] (Heine); 1847; subsequently not used; 1847
Klange (Reinick) [different poem from above]; 1848
Mire zieht es nach dem Dörfchen hin (Burns); 1848; Breitkopf, 1892
Durchir’ ich Länder noch so fern (Burns); 1848
An meine Rose (Meissner); 1848
O danke nicht ("Widmung") (Müller); 1848
Im Fliegerbusch ein Vöglein sass (Osterwald); 1848
Einsame Thärnen (Osterwald); 1848
Unterwege (Osterwald); 1848
Wiederkehr (Osterwald); 1848
Heimlicher Liebe Pein (folksong); 1848; Breitkopf, 1892
Im Mai (Osterwald); 1848
Nimm’ dieser (Osterwald); 1848
Wunschi (Osterwald); 1848
Für Johanna (Fallersleben); 1848; Breitkopf, 1892
In der Fremde (Fallersleben); 1848
Morgengruß (Osterwald); 1848/9
Wehmut (M.E. Planterius); 1849; text probably by the composer of "Rest, on thy pillow, rest"; see Spurious Work
Lied, "Klinget, Vogel" (vom Bohnen); 1849
Mondnacht (Osterwald); 1849; Breitkopf, 1892
Wunschi (Reinick); 1849[?]; Breitkopf, 1892
Es war ein alter König (Heine); 1849[?]
Ein schönes Fischermädchen (Heine); 1849[?]
Die Blumen grün und überall (Fallersleben); 1849
Das Lied vom Monde ("Kinderlied"); 1849
Gruss ("Des Frühlings Boten send’ ich dir"); 1849
Abendlied vom Wanderers (Rückert); 1849
My heart once wildly leaping; 1849
Soldaten der dieselben (Therese); 1849
Schmetterling (Fallersleben); 1849 [originally intended for Op. 4]
Frühlingsbotschaft (Fallersleben); 1849
[two short Rückert fragments]; 1850
Shore Musings (Saroni); 1850; Saroni, 1850
Aus dem 69ten Psalm; 1850
Wenn ich ein Waldbäume wäre (folksong); 1850
Wünsch und Gruss (Mylins); 1850
Prayer ("Dearest Father, Lord above"); 1850
Völlkärtich ("Wenn ich frih in den Garten geh") (Rückert); 1850
Blicket dem Vöglein nach (folksong); 1852
Ich schloße umher (Planten); 1852
Ach, wer bringt dir schönen Tagen (Goethe); 1852
Du bist wie eine Blume (Heine); 1852[?]
Mein Gärten; 1852[?]
Margery Morgan Lowens receives Distinguished Service Award

In awarding Dr. Margery Morgan Lowens its citation for Distinguished Service, the Sonneck Society truly honors one of its founders. It was she who personally addressed and sent 161 letters to people she believed interested in American music, inviting them to meet at the Iron Gate Restaurant in Washington in 1974. More than 100 expressed interest, and 75 came. Irving Lowens, her husband, was elected chair pro tem, and the Society was born. Irving was elected president at the first membership meeting of the new Society in 1975, and served until 1981. During all those years, the First Lady was not only a constant supporter, but amanuensis, gofer, publicist, exhorter, organizer and companion.

Margery was busily involved in hosting the Society’s 1980 meeting in Baltimore, and handled in her own inimitable way most of the problems that arose. She was host to board meetings and informal gatherings, and active members knew they were always welcome at her house on North Charles Street in Baltimore. Following Irving’s untimely death in 1983, she founded the Lowens Award to recognize annually “the author of a significant book, edition, article, recording, or other piece of scholarship devoted to American music or music in America.” These were not just words; her major monetary contributions have resulted in an award that has become prestigious in the whole field of American studies and music.

But her involvement in the business of the Society did not end with her husband’s term of office or passing. She served two terms as first vice president from 1983-1987, was book review editor in 1985, and archivist of the Society from 1987 to 1993. In short, her efforts have been ongoing and unending, and altogether impressive.

Nothing, nothing gives me greater joy than to present this award to one of my favorite people, Margery Morgan Lowens.

—Dale Cockrell

Gerard Schwarz Inducted as Honorary Member

The broad scope of Gerard Schwarz’s contributions to American music as a performer, educator, and conductor evokes the legacy of others who have championed the rich variety of music in this country, particularly that of Leonard Bernstein. Maestro Schwarz’s conducting career has consistently demonstrated a commitment to the programming and performance of old and new works by American composers. He was recently honored by the American Society of Composers, Authors, and Publishers who bestowed on him their 1996 ASCAP award for programming of contemporary music. Maestro Schwarz began his career in 1960 after graduating from the Juilliard School. He served as music director of the New York Chamber Symphony for twenty years, the Seattle Symphony for fourteen years, and New York’s Mostly Mozart Festival since 1982. He’s been responsible for expanding the New York Chamber Symphony’s programming from a few concerts annually to a full schedule of New York performances plus tours and recordings. His public outreach programs, such as the Musically Speaking series recently released on compact disk, affirm his dedication to building new audiences through music education. Maestro Schwarz’s recorded catalogue of American Music is extensive, and it includes works by virtually every principal American composer of the twentieth century from Victor Herbert to Steven Alpert. He participated as a band leader and a performer in the Recorded Anthology of American Music Bicentennial Project on the New World Record label, and under his direction the Seattle Symphony’s recordings of music by American symphonists have brought this orchestra some of its greatest acclaim. His first recording of music by Howard Hanson remained on the Billboard Classical Music best-selling list for forty-one weeks, earned three Grammy award nominations including best classical album of 1989, and received Stereo Review’s 1989 award for record of the year. The Seattle Symphony’s recordings of the Mount St. Helens Symphony by Alan Hovhaness has also been a best seller. In 1981, Maestro Schwarz established the Music Today Series in New York to encourage the performance of new American Music. He served as its music director through 1989, and currently under his administration the Seattle Symphony’s Composer-in-Residence program regularly commissions new works by living composers, most of whom are Americans. This provides a venue for the performance of new works, exposes the public to the richness of our own music, and ensures a future for the future of art music in America. In recognition of his extraordinary commitment to American Music, the Sonneck Society for American Music awards honorary membership to Gerard Schwarz, conductor, performer, and educator.

Excerpts from Gerard Schwarz’s Remarks

I’m very grateful to accept this honorary membership. I don’t think I’ve ever been in a room before where I’ve spoken to everyone who cares about my passion, which is music. I’ve spoken to everyone who cares about my passion, which is American music. It’s a passion that I’ve had since I was a little child, and it’s also now the passion of all of my children. When my daughter was four years old, a critic for the Seattle Times asked me what my favorite composers were and she said, “Beethoven and David Diamond.” It wasn’t until she was older that she realized that Beethoven was long dead and David Diamond was her closest non-relative friend.

The same thing happened in my life. I began as a trumpet player and a pianist. I had a wonderful piano teacher and one of the first pieces I ever played was Paul Creston’s Languid Dance. I played this music because my teacher cared about American music, but I didn’t know that it was American, rather than German or Italian. It was just wonderful music that I loved.

I was lucky enough to get to study with Creston for a number of years when I was in high school. My father is a doctor and a very involved with caring about music. When it became clear that I
was going to become a musician, my father decided that I had to get a good education. He met Paul Creston at a dinner party. My father said “I'd like to have my son study with you,” and Paul said “Well, it's possible but do you know my music....” and he said no. Well I'll send you an acetate of my symphony that was just premiered by the National Symphony. He was astounded by how much money he had to pay for it ($25 because it was a special pressing) and claimed to not understand the work at all, but allowed me to study with Creston.

When I was eleven years old, I was in the orchestra at Interlochen. I was given the opportunity to conduct the Interlochen theme, which is the theme of the slow movement of the Hanson Second Symphony. That experience, my first public conducting experience, turned out to be the seeds for our American Music Series here in Seattle.

As a trumpet player I looked around for solo pieces for the trumpet. I came up with the Copland's Quiet City, which was on a series of recordings of American String music and included the Rounds of David Diamond, the Scherzo of Samuel Barber, two dances of Crestons, and others. So I became a great lover of American music not realizing that I was listening to American music. It was just music that was beautiful and wonderful. It's a background that I am happy to say that most kids, at least in our community, are getting. When I go to the piano recitals of my son, many of the kids are playing American music....

So as I grew up, I began conducting, commissioning, and premiering a lot of American music, every style conceivable including the more severe styles of the sixties. What I cared about was not only the present but the future, the young composers. As I got older, I realized that the tremendous historical works of American music were being ignored. I had always wanted to perform the Hanson Second Symphony, and had programmed it with the orchestra. I went to Amelia Haygood (sic) from Delos Records and asked about recording it with the First Symphony. Now when we performed the piece, the reviews weren't so good, but Amelia had heard one of these performances and stood up for the project. Low and behold, the reviews of the recording were good. It got a Grammy nomination and was on the Billboard charts. And so our series of recordings of Hanson's works began. It is wonderful that here in the nineties, the Seattle Symphony can have an impact on the repertoire of the more established orchestras such as the New York Philharmonic, which is now doing a series of the American symphonists of the past. I believe that people like Leonard Slatkin and I have been the leaders in the rebirth of this repertoire, not because we played it so much, but because we recorded it, it won the awards and was on the Billboard charts, and that made people take notice. As a result the music starts being played all over the country.

The orchestra that had done the most historically for American music in terms of recordings was of course Louisville. They were not as successful as we were, I believe, because of the way that they did it which was not as focussed. What we did here was to focus, first on Hanson and we recorded all the symphonies. Then we focussed on Diamond, and then Piston. Then we did a little bit of Creston, then Schumann and Morton Gould. Now we've just done a new record of Peter Mennin's works: Moby Dick, the Third and Seventh Symphonies.

Being a conductor of an American orchestra means more than performing American music. It means being an integral part of the community, living there, having a life in that community.

I could go on talking about American music forever because, as you know, it's my passion, but I just want to thank the Society once more for this honor.

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**Sonneck Society Awards**

**Irving Lowens Book Award**

1997 Irving Lowens Award for Distinguished Scholarship in American Music was presented to S. Frederick Starr, the author of *Bamboozle! The Life and Times of Louis Moreau Gottschalk* (New York: Oxford University Press, 1995). It is a large and comprehensive work, bringing together for the first time scattered source materials from three continents, in several languages, to create the definitive biography of a major American musician. Moreover, it is a cultural history of broad relevance. It deepens our understanding of mid-nineteenth-century America, illuminating the international context within which musics circulated and cultural identities were forged. It compels greater attention to one of the most remarkable and influential musicians of that moment. At the same time, it engages with contemporary discussions of historiography and cultural hierarchy. Exhaustively researched, it is also vividly written.

—Robert Walser (chair), Michael Broyles, and Susan Key

**Response from S. Frederick Starr**

What astonishing riches exist in American music and what a joy it is to have found the opportunity to explore them through this biography of Louis Moreau Gottschalk! Yet even now, six hundred pages later, the remarkable cultural artistic achievements and the no less amazing life adventures of this great nineteenth-century American remain on the periphery of America's image of itself. Had Gottschalk been a writer (he actually was a fine one) or even a painter (one can own paintings, after all) or an architect, his name would be in every history of our national life and culture. But with few exceptions music—the noblest, most abstract, and purest art—still stands on the sidelines of our cultural consciousness. I am greatly honored to have been able to work, however modestly, to change this situation, and, though an untrained outsider, to be received by members of the Sonneck Society, from whom I have learned so much, as a colleague in their heroic endeavor in behalf of music. I thank you warmly.
Irving Lowens Article Award

In "Kurt Weill, Modernism, and Popular Culture: Öffentlichkeit als Stil." (Modernism/Modernity, volume 2/1, 1995), Kim Kowalke examines what he calls the "central question in Weill scholarship today:... whether or not in all principles—of composition, of direction, of character—everything Weill wrote in America is fundamentally different from the way that was Weill's in Europe." Kowalke's answer, based on a lifetime's work of scholarship on the German-American composer, is a resounding "no." Kowalke makes his argument by first succinctly summarizing the historical origins of the "two Weill" debate—in the writings of Theodor Adorno and others. He then persuasively demonstrates that as a dramatic composer—a musical chameleon, to a certain extent—Weill always altered his musical style to suit his audience—whether in Berlin, Paris, London, or New York. Then, to demonstrate his assertion that Weill's American compositional style did not differ in quality from his European style, Kowalke examines in detail the composer's Street Scene of 1947—a Broadway opera that was "written about America, intended for Americans, and idiomatic of America." After leading the reader through a thorough—and admirably readable—examination of the opera, Kowalke persuasively asserts that "there is no score of Weill's more tightly interwoven musically and theatrically than Street Scene." In his final section, Kowalke situates the "two Weill" debate into the context of questions crucial to late twentieth-century scholarship: modernism vs postmodernism; elitism vs populartiy, autonomy vs accessibility, originality vs comprehensibility, and atonality vs tonality. The two-Weill debate, he concludes, cannot "be disguised as cultural or geographical—European or American—in nature or origin. Rather, Kurt Weill personifies the issues that are central to the modernist period concerning the nature, meaning, and purpose of art in general and of musical expression in particular." This article, as a reassessment of the work of a twentieth-century German-American composer writing music in America for Americans, and as an evaluation of that composer's work in the context of some basic questions facing musical scholarship today, is a major contribution indeed. Kim Kowalke is to be commended.

—Katherine K. Preston (chair), Judy Lochhead, Frederick Crane, Wiley Housewright

Response from Kim Kowalke

I am deeply honored to accept this award, doubly so because so much distinguished work is being done in the field of American music. I regret not being able to be with you in Seattle, but I am in Dessau today reading a paper on Sondheim and the concept musical, before going to a concert of Gershwin, Bernstein, and Weill in Bitterfeld, and then on to London to see the premiere of Lady in the Dark at the National Theater—the first major revival of the work. I give you my travel itinerary only to demonstrate on a personal level the global impact work in the field of American music now commands. Again, many thanks to the members of the Society for this recognition.

Dissertation Award

"Appraising the Catchwords, c. 1942-1959: John Cage's Asian-derived Rhetoric and the Historical Reference of Black Mountain College" by David Patterson (Columbia University, 1996) involves brilliant discussion about three aspects of Cage's aesthetic development between 1938 and 1952 as reflected in his prose writings: the influence of South Asian philosophy, the influence of East Asian philosophy, and Cage's Black Mountain College experiences. The author discusses the philosophies/experiences themselves and clarifies numerous discrepancies between Cage's accounts of these influences and his actual exposure to them. Perhaps the most important contribution is a detailed chronology of performances and events in Cage's life during the period in question. This chronology should straighten out many misunderstandings about these details.

Dr. Patterson's work impressed the committee in terms of its breadth and scope, including a staggering command of various disciplines, the consistently high quality of writing, and the rigorous research which leads to new and original conclusions. The Society grants its first Dissertation Prize with the confidence that a high standard of excellence in the study of American Music has been recognized.

—David Hildebrand (chair), Geoffrey Block, and Catherine Smith

Response from David Patterson

Thank you. I am of course very honored and want to thank the Sonneck Society and particularly those who actually spent the time reading all of the submissions for this award. I'd like to accept it not only for myself but for two of my peer groups.

First, for the community of Cage scholars that has just blossomed over the last decade. For the first time, professional historians are confronting the mythic monolith of John Cage, and surely you've already read some of their work—research by Michael Hicks, Laura Kuhn, Christopher Shultis, Susan Key, David Bernstein, Deborah Campagna, Paul van Emmerik... This is a genuinely exciting time for Cage scholarship, and I'm delighted that my research might call attention to the work of this community at large.

Second, I'd like to accept this for the doctoral class of 1996. This competition this year was open to those who completed their dissertations in the 1995-96 academic year. This is the very same year in which the AMS Committee on Career-Related Issues announced that the unemployment rate for recent Ph.D.s now stands at 97%-98%; that is to say, there are enough Ph.D.s on the market right now to fill every position that comes along for the next quarter-century. As the AMS report foresees, the future only looks bleaker, as universities continue to pour more and more Ph.D.s onto the market each year, solely for the sake of self-preservation. As they say, denial is the first stage. But it's a cold fact that most if not all of us who competed for this award will be forced out of the field in the very near future, purely for lack of opportunity.

But for now—for the class of '96—we've met the challenge of the dissertation, and unless you've lived through a war, it's probably your greatest personal achievement to date. I therefore accept this for all those in the class of '96, because we all of us deserve it. Out of respect for ourselves and for our work, let us be persistent in reminding the academic community that beyond this award, we also deserve a great deal more, and we hope to achieve it.

Again, I'm tremendously honored. Thank you.
Non-Print Publications Subvention

The second annual Non-Print Publications subvention award was presented to Adrienne Fried Block for her work on a Newport Classics recording of music by William Mayer and Amy Beach. The recording will feature the Gregg Smith Singers, and soloists Christine Brewer and Roberto Guarino. The Society’s first award was presented to Benjamin Sears and Bradford Conner for their recording of Irving Berlin songs.

—Wayne Schneider

Publications Subvention Awards

The Board of Trustees of the Sonneck Society approved grants to assist the following projects: the University of Illinois Press for William J. Mahar’s Behind The Burnt-Cork Mask; Early Blackface Minstrelsy And The Formation Of Antebellum American Popular Culture; the University of California Press for Scott DeVeaux’s The Birth of Bebop: A Social and Musical History; and the American Composers Forum for Philip Blackburn’s Enclosure Three: Harry Partch.

—John Beckwith

Reviews of Conference Performances

Mike Seeger in Concert

Surrounded by instruments—banjo, gourd banjo, guitar, autoharp, mouth harp, quills (pampipes), and fiddle, Mike Seeger offered an impressive program of songs and instrumental styles from the rural South, both black and white, of a bygone age. Mike learned his repertory from many sources—first hand from old-time country musicians, from commercial recordings, or the archives of folk music at the Library of Congress. Among his models were such luminaries as the Carter Family, especially Mabel (sic), Eck Robertson, and Charlie Poole. The well-known “Freight Train,” however, was closest to home; he learned it from the Seeger family housekeeper, the gifted Elizabeth Cotton.

Though he has sung and resung these wonderful songs for years, Seeger’s performance for the Sonneck Society was fresh and vibrant as if savored for the first time. Unforgettable was his song from East Kentucky, a powerful indictment of slavery. I especially loved “The Wind and Rain,” a stunning version of the grisly British murder ballad “The Twa Sisters” in which the victim’s bones, fashioned into a musical instrument, reveal the murderer.

A wonderful concert in which the distance between the performer and audience disappeared; we sang verses here and there, and were grateful to Seeger for recalling a precious part of our American heritage.

—Henrietta Yurchenco

Swan Family Dancers

A rare treat of the Seattle conference was a performance by the Swan Family Dancers of the Makah Nation from Neah Bay, Olympic Peninsula. According to their leader, this kind of presentation was designed as family entertainment, particularly to instruct the young in ancient tribal traditions. Using ingenious theatrical devices—music, dance, costumes, and masks—they brought to life a concept of the world where nature, animals, and humans constantly interact. Masks of bear, the double-headed raven, and the wolf (who, they say, takes unruly children away and returns them civilized) were dramatically conceived. Dance steps close to the earth, the one-pulse drumming, and the chant built on thirds bear witness to a few pre-European performance practices still characteristic not only of Northwest Coast tribes but Indian America of both continents as well. Perhaps future events of this nature at Sonneck conferences will have the opportunity to observe groups such as the Swan Family, their arts, and their way of life in its own physical surroundings and cultural context.

—Henrietta Yurchenco

Newby and CROSS “Share the News”

Stephen Michael Newby and the group CROSS, one of Seattle’s most sophisticated new gospel ensembles, gave an exhilarating concert to the crowd at the Gospel/Church Music Interest Group session. CROSS’s sound is as multicultural as their African-American, Asian-American, Caucasian, and Hispanic makeup suggests. Seated at his vintage Fender Rhodes keyboard (“this thing is the bomb”), Newby was surrounded by five female vocalists (including his wife Stephanie), a kitchen-full of world-beat percussion, two guitarists, another keyboardist, and bass player.

CROSS (whose name is an acronym for “Christians Reaching Out Seeking Souls”) was assembled by Newby two years ago from the congregation of Antioch Bible Church, where he serves as Pastor of Music and Worship. The church’s motto sums up the group’s demography as well as its sound: “Black and white in a gray world” (a tongue-in-cheek reference to Seattle weather). Most of the group’s material is composed by Newby, who has studied with William

Swan Family Dancers

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Albright, William Bolcom, and Horace Boyer, and holds a doctorate in composition from the University of Michigan.

Newby's sound fuses the soul and rhythms of his native Detroit gospel music with the harmonic language of an experienced jazz person and discipline of a trained art music composer. His setting of Psalm 48 is the happiest I've heard in awhile and shows the influence of Al Jareau (who says scat singing can't praise the Lord?). "I Shall Delight [to do God's Will]," featuring Caribbean percussion, had the audience on its feet clapping and singing four separate cross-rhythmic texts. Harmonies in "I Shall Delight" are quintessential Newby; lush chord changes accompany the sectional breaks, e.g., from chorus to verse. Although the ensemble is large, its sound is often quite transparent, showing off timbres, vocal harmonies, and text, and, despite the wide dynamic range, words can almost always be clearly heard.

Newby's lyrics consist of scripture paraphrases, down-the-line encouragement ("So you say you can't see tomorrow . . . Trust in the Lord"), and challenges ("Heed the call, share the news"). The introspection and quiet mood of "What Must I Do" ("Yet when I sin, I ask myself deep within, What must I do?") provided a welcome space for reflection probably too rare in any gospel tradition. "Yielded," composed by guitarist/producer Scott Burnett, expressed an intimate spirituality and featured Sonya Kaye's phenomenal, almost-baritone range. "We're in the Jungle," with its African introduction, is gospel for a postmodern world: "We're in the jungle, and we're gonna survive . . . with the help of the Lord."

Just as engaging as Newby's music is his urbane but direct commentary on his music. Concerning the 5/4 meter of the title song from his new CD, "Share the News," he says he has been asked, "Can you really get your groove in five in the church?" Newby described the rhythm complexity of "Great is the Lord" as a "psychosamba" nightmare for the bass section. On the topic of introducing experimental elements into the church, Newby raises the question, "Why is all the good music in the university?" His own response is to expand his congregation musically as well as spiritually. (His church choir recently presented Elijah.) In fact, much of Newby's music bridges two worlds; his Gospel Quintet for string quartet and baritone was premiered this spring at Indiana University. Stephen Newby and CROSS, we look forward to what you'll do next!

—Esther Rothenbusch

Special Interest Group Reports

Twentieth-Century

In honor of the centennial birthday of Henry Cowell and the West Coast location of this year's conference, the newly formed Twentieth-Century Special Interest Group devoted its first public session to the discussion and performance of a single Cowell composition, 26 Simultaneous Mosaics [1923]. The music was provided by the University of Washington Contemporary Group (William O. Smith, clarinet and director; Jonathon Graber, violin; Loren Dempster, cello; and Greg Campbell, percussion) and Louie Goldstein, piano. A striking feature of this session was the opportunity of hear the discussion of the work by Wayne Shirley illustrated by the various members of the ensemble who demonstrated aspects of Cowell's technique in individual mosaics. The presentation concluded with two performances of the complete composition.

Henry Cowell's most significant contribution to the music of chance was probably his development in the 1930s of Elastic Form as exemplified in his Mosaic Quartet [1918], but, at the urging of music publisher Oliver Daniel, he did write one piece of genuine "chance music," the 26 Simultaneous Mosaics of November 1963. This composition for clarinet, violin, violoncello, piano, and percussion consists of a set of brief pieces written for each of the instruments individually. Cowell's instructions state that "all players start and stop as they please, and choose the order of the movements as they please—there is no score." The mosaics provide a generous sampling of Cowell's compositional techniques both radical and conservative, including a White-Note Jig, a Hymn, soft and loud tone-cluster pieces for piano, a piece for "temple blocks and bows" and a continuous-glissando violin piece.

Cowell was writing 26 Simultaneous Mosaics when he received the news of the death of John F. Kennedy. The two pieces he wrote the next day—the cello's original mosaics two and three were written as a Hymn and Fuging Tone in memory of Kennedy. Cowell later extracted these two pieces, wrote B sections for them, and published them as Gravely and Vigorously in Memory of President John F. Kennedy [1922]. He wrote two new pieces to serve as cello mosaics two and three. It is cello mosaic three, a vigorous multiple-stop bourn which is the longest of the mosaics, which tends to organize the piece in actual performance; thus what had started out as an 1-can-do-it-too piece ended being paying homage to Kennedy's "vigah."

—Louis Goldstein

Musical Biography

The Musical Biography Interest Group's session at the Seattle conference of the Sonneck Society for American Music featured a paper by Judith Tick, "Writing the Life of Ruth Crawford Seeger." In addition, Tick showed slides of the family and played a tape recording featuring Seeger's voice. In attendance was Seeger's son, Mike Seeger. The room was crowded, and a lively discussion followed the paper. The group decided that its next annual meeting be devoted to copyright problems, with discussants Judy McCulloh and Robert Copeland. Those who wished to become more involved in planning the group's activities were invited to breakfast the following day.
Eleven people showed up and agreed that:

- Marva Carter collect submissions for a bibliography on the craft of biography
- Steve Ledbetter prepare a proposal for a panel session on biography to submit to the program committee for the Kansas meeting of the Sonneck Society. The topic will be the integration of life and work in the writing of a biography. The panel will consist of Stuart Feder, Vivian Perlis, and a third person.
- We will meet twice a year, the second meeting to be held during the AMS conference. Louise Spizizen has written the chair of the AMS program committee asking that time and a room be set aside for us, and stating that AMS members will also be welcome at the meeting.
- This report be placed on line, as well as sent to the Newsletter.

—Adrienne Fried Block and Chris Harlos

Folk/Traditional

Since its inception, the Sonneck Society has lovingly embraced both the cultivated and the vernacular aspects of American music, so it was only meet, right, proper, and about time, that a Folk/Traditional Music Special Interest Group be inaugurated to represent the vernacular aspects of our national music. Formally constituted during the Fall of 1996, the Folk/Traditional Group presented Norm Cohen as guest speaker at its initial session held during the Seattle Conference.

Cohen, author of Long Steel Rail and recent recipient of the Dena Epstein Award for Archival and Library Research, presented an engaging paper on songsters for an audience of forty participants. The talk, laced with a wealth of musical and visual examples, led to a lively exchange with audience members including folksinger Mike Seeger and Paul Wells, Director of the Center for Popular Music which recently acquired a large archive of songsters.

The Folk/Traditional Special Interest Group will convene again next year at the national conference. In order to encourage communication, a web page and email list is in the process of being constructed. Any suggestions regarding possible directions for the group or a guest speaker/performer for the Kansas City meeting are welcome.

—Ron Pen

Research on Gender and American Music

At the Interest Group session, Diane Thome addressed approximately twenty Sonneck members concerning her creative work. Thome has received awards from the Jerome and Martha Baird Rockefeller Foundation, National Society of Arts and Letters, and the National Endowment for the Humanities. Her music has been recorded on the Tulstarr, CRI, Crystal, Centaur, and Opus One labels.

Thome discussed her involvement with electronic music with special emphasis on the effects of burgeoning technology on her compositions. The group appreciated, in particular, her analytical comments on several works, the majority of which are recorded on Palaces of Memory, an eighteen-year retrospective of her electro-acoustic music (Centaur). For several recorded works, Thome herself performed on piano, thus rendering a homogeneous marriage of media, intent, and artistry.

Diane Thome wrote recently of her work in "Reflections on Collaborative Process and Compositional Revolution" (Leonardo Music Journal 5 [1995]: 29-32), which is highly recommended to interested Sonneck members.

Plans already are underway for the Interest Group Session in Kansas City next February. A panel representing Meredith Monk's integration of life and art and including composers on hand for the concurrent meeting of the College Band Directors National Association will highlight the session.

—Kay Norton

Musical Theater

The Musical Theater Interest Group had a lively and informative discussion at the Seattle meeting. Among the topics considered at the open-forum session were authenticity of editions, performance practice of historic works, when does a work become "historic," the question of updating librettos, and other related issues. A discussion group as part of the Society's homepage is being established, as is a homepage for the Interest Group.

Next year's session in Kansas City will be a forum for the exchange of information. Members of the interest group are invited to bring a five-minute presentation to the session, entitled "Musical Theater Obscurities," on an unknown topic to the musical theater genre. Participants may bring information on a show, a composer, a librettist, a performer, a theater, or any other theme related to the musical theater. Observers as well as participants are heartily invited to attend our session in Kansas City.

—William A. Everett

Popular Music

The Popular Music Interest Group hosted guest speaker Jonathan Bernard at our annual session at the Seattle meeting. Professor Bernard, a music theorist well known for his work in twentieth-century music, discussed the music of Frank Zappa under the general rubric of Popular and Art Music in American Culture. The session was well attended. The group has also submitted a pair of session proposals for the joint meeting of the Society for Ethnomusicology and the International Association for the Study of Popular Music to be held in fall 1997 in Pittsburgh. If programmed, these sessions will offer the interest group the opportunity to make its activities known to a broader range of scholars (and potential Sonneck Society members).

—John Covach

American Band History Research

Concerning the Musa Sousa

At the meeting Jon Elkus shared an overview of his ongoing project with Frank Byrne to create critical editions of the works of John Philip Sousa (1854-1932). Jon discussed the forthcoming A-R Editions MUSA Sousa volume in which Elkus and Byrne will analyze, provide historiography, and present the music as Sousa had actually intended for seven marches dating from 1889-1930. Each selected march represents a distinct aspect of Sousa's compositional style and holds a prominent place in American musical history (e.g., "The Stars and Stripes Forever," "The Washington Post," "The Liberty Bell"). Desiderata that qualified works for inclusion in this project were access to extant holograph full scores, manuscript parts with original markings, published first editions, written and oral accounts of Sousa Band performance practice by musicians in the world-famous band, consensus of prominent musicologists, recommendations by
leaders in the American band movement, and Sousa Band recordings.

Elkus will provide musical analysis and historiography, and Byrne will address period (and Sousa’s) performance practice and musical text. Elkus referred to Byrne’s “monumental paper” regarding performance practice of the Sousa Band in *The Wind Ensemble and Its Repertoire* (1994) edited by Frank Cipolla and Donald Hunserberger, as well as the contribution made to twentieth-century perception of Sousa Band performance practice by Keith Brion—founder, artistic director, and conductor of “The New Sousa Band”—as key elements that provided impetus for the study.

Following the “Concerning the MUSA Sousa” presentation Patrick Hennessy and Richard Spicer, who both presented band-related papers at the Thursday “Band” session, spoke briefly regarding their current research. Raoul Camus solicited assistance in acquiring information regarding Frederick Innes, “the Paganini of the trombone.” George Foreman, founder and host of the Great American Brass Band Festival in Danville, Kentucky, announced that ragtime will be explored at the Friday symposium and performed throughout the weekend. Frank Cipolla, coordinator for the Great American Brass Band Festival Symposium, announced that he is currently conducting research for a forthcoming Patrick S. Gilmore biography. Al Lang shared information regarding the California Gold Rush Band and the Western Heritage Museum. George Foreman and Craig Parker, researcher and director of the Sonneck Society Brass Band, informed the group about their recently released CDs. Phyllis Danner told of activities at the Sousa Archives for Band Research at the University of Illinois at Urbana-Champaign (see “Sousa Archives,” p. 22). In anticipation of the 24th annual meeting of the Sonneck Society in Kansas City in conjunction with the College Band Director’s National Association, Kay Norton and Gary Hill encouraged interest group members to submit proposals for band-related papers and reported that opportunities will abound at that meeting to continue to promote band music and research in American band history.

—Phyllis Danner

Research Resources

The Sonneck Society’s Research Resources Interest Group session featured special guest Joan Howard-Kutscher. Ms. Howard-Kutscher is the daughter of John Tasker Howard (author of *Our American Music* and the first Head of the Americana Collection in the Music Division of the New York Public Library). Interest Group Coordinator George Boziwick and Deane Root, Curator of the Foster Hall Collection at the University of Pittsburgh, reminisced with Mrs. Kutscher about her father’s work with the Foster Hall Collection and the Americana Collection at the New York Public Library, as well as the writing of his book *Our American Music*, the first comprehensive history of music in America. Part of the discussion of Howard’s pioneering work on behalf of American music was drawn from his papers which are now in the American Music Collection of the New York Public Library for the Performing Arts at Lincoln Center. Of particular interest was Howard’s radio broadcasts which were recorded in part during the session from copies of the original transcripts and evoked quite nicely Howard’s sense of educating a general listening audience while simultaneously breaking new musico-logical ground.

—George Boziwick

American Music in American Schools and Colleges

As a result of a decision made by the Interest Group following Catherine Seltman Anderson’s 1996 presentation, a proposal has been made to the program committee of NASM for a session as their annual conference (see “Help Get out the Troops,” p. 19). The Seattle session was devoted to exploring the possible structuring of the planned presentation. Anne Dhu McLucas, President of the Society and Dean of the School of Music at the University of Oregon, and Larry Worster, co-chair of the interest group, were the presenters. The three-part session centered around the justification for American music in the curriculum, current resources available, and practical curricular examples. After the organized presentation, a brief period of questions and discussion ensued.

—Larry Worster

Latin American and Caribbean

Sonneck members interested in joining the Latin American and Caribbean Interest Group please contact: Henrietta Yurchenko, 360 West 22nd St., New York, NY 10011. Tel. and Fax: (212) 741-1669.

Interest Groups Council Report

In his final President’s column, Dale Cockrell described the changing role of Interest Groups within the Society. An Interest Group Council has been formed, consisting of the chairs of all groups plus a coordinator who acts as liaison between Interest Groups and the Board of Trustees. The council will meet once a year at annual conferences; a listserv has been organized to facilitate communication between council members at other times throughout the year.

The first meeting of the Interest Group Council was held during the recent conference in Seattle. At this time Cockrell announced that each group had been allocated an initial budget of $100, to be used for program-related expenditures (such as honoraria for guest speakers, film or equipment rental, etc.). This money may be rolled over from year to year, along with any subsequent allocations; Interest Groups are thus afforded an enhanced degree of flexibility in planning their programs for upcoming conferences.

Reflecting the fact that Interest Groups have been playing a more prominent role in conference programming in recent years, an effort will be made to establish at each annual meeting an “Interest Group Conference Room” for the exclusive use of the various groups. Scheduling of events will be closely coordinated with other program sessions to minimize the potential for scheduling two or more events of similar content at the same time.

At its final meeting in Seattle, the Board approved the formation of a Historiography Interest Group. Paul Charosh will act as convener at its organizational session during the conference at Kansas City. If anyone wishes to propose future directions for this new group, please contact Charosh at 224 Beach 141 St., Belle Harbor NY 11094; telephone (718) 945-6854; e-mail sandbar141@aol.com.

Interest Groups have been encouraged to create their own home pages, linked to the home page for the Society (http://www.aaln.org/sonneck). Readers may wish to check out the helpful information available on the
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The home page developed by the American Music in American Schools and Colleges Interest Group (http://www.msc.edu/~worsterl/AMinAS.html).

The Society's Interest Groups extend across a broad range of issues and topics, in keeping with our mission as a Society of individuals with unusually diverse interests within the field of American music. A list of all twelve Interest Groups, with their respective chairs, appears elsewhere in the Bulletin.
—Jean Geil, coordinator

SIG Homepage Template

Interest groups wishing to develop a home page may use the template developed by Larry Worster as a model for suggestions. A copy of the template may be ordered from Larry Worster at worsterl@msc.edu. It may be viewed at http://www.msc.edu/~worsterl/SIG.htm.

Students at the Conference

With the help of a grant from the Student Conference Travel Fund, I attended a Sonneck Society Conference for the first time and presented my paper, "Heavy Shirt or Jewzak: Constructing Ethnic Identity and Asserting Authenticity in Klezmer Music." I left Seattle sharing the job of student representative with Shannon Green, certain that I have begun a yearly tradition of attendance. As a masters student at the University of Wisconsin—Madison, the breadth and quality of the papers I attended—not to speak of the friendly and welcoming individuals I met—has led me seriously to consider an American topic for my dissertation.

One of the great benefits for students attending Sonneck conferences is the chance to meet American scholars from across the country. I attended the graduate student breakfast expecting to shake hands with a few faculty and then cluster in a corner with other students. Instead, I found myself moving from one non-student member to another, meeting scholars whose writings I have admired for years and people who offered suggestions on my topic. As I looked around the room, I noticed that other students were similarly engaged. It is reassuring to know that members of the Society share a personal commitment to students. Additionally, many of the papers read by students would not have been presented at Sonneck without the help of the Student Conference Travel Fund made possible through the generous financial help from Society members. In these days of budget cuts, few university departments can provide extensive funding for student travel and conference attendance, and I join the rest of the recipients of student grants in thanking the society for its financial support.

In Seattle, other students and I enjoyed the opportunity to present papers at a major conference. The comments I received after my presentation were insightful and encouraging. The other student papers I heard were strong, and the responses to them were helpful without being patronizing. As student representative, Shannon Green and I intend to work with the board to increase and diversify the student presence at society meetings (See the report of the Student Committee).

I cannot end without saying how pleased I was to observe that Sonneck members enjoyed performing, listening, and dancing to music as much as they enjoyed talking about it. I was struck by the rapid and participatory attention of the audiences at the Mike Seeger concert and other performances, the large Sonneck brass band, the ad hoc ensembles that formed on Saturday night, and the determined crowd of country line dance students. I am glad to be part of a music society that keeps music in the foreground, and I look forward to attending future conferences.
—Christina Baade

Report from the Student Committee

At the Seattle meeting of the Society we were appointed Co-chairs of the Student Committee. During the meeting, we met with members of the Society, gathering ideas about how we can best represent student members. We present our Mission Statement to state our goals as student representatives and to solicit suggestions which will help us in realizing them.

Mission Statement

The Student Committee of the Sonneck Society will:
• be an accessible and visible student presence in Sonneck
• bring student issues to the Board
• act as liaisons between student and non-student members
• work to increase the student presence in Sonneck and at its annual meetings
• raise student awareness of and member donations to the Student Conference Travel Fund

Our first steps in accomplishing these goals will be to develop a list of mentors willing to advise students on American musicological topics, survey student members and student conference attendees regarding their experiences and expectations of Sonneck and Sonneck Conference meetings, and create and maintain a Student Resources Section on the Sonneck Web Page.

Please feel free to communicate any thoughts or suggestions to Shannon Green, 57 Bradford Ln, Madison, WI 53714 (greensl@juno.com); or Christina Baade , 154 W. Gorham #403, Madison, WI 53703 (cbbaade@students.wisc.edu).

The report from the ACLS

The 1997 meeting of the American Council of Learned Societies, 2-3 May, addressed the perils and opportunities of the "Transformation of Humanistic Studies in the University of the 21st Century." Many delegates bemoaned a lack of respect and financing for the humanities in higher education. Continuing concerns were listed as follows: universalism, multiculturalism, and cosmopolitanism; interdisciplinarity, with practical applications of the humanities to the professions of law, medicine, and the sciences; increased organizational change in universities, most notably the spread of the "virtual university"; a greater need to communicate humanistic concerns widely to the general public and administrators; growing technological applications to teaching; a growing social disparity lessening access of disadvantaged groups to education; a greater emphasis on entertainment over learning; and less contact with original source materials for students.

The latest pamphlet from the ACLS is now available, Occasional Paper No.35 (ISSN 1041-536X). Written by Douglas C. Bennett, the vice president of ACLS, it is titled "New Connections for Scholars: The Changing Missions of a Learned Society in an Era of Digital Networks." You can borrow a copy from me or order one from ACLS (228 East 45th Street, New York NY 10017-3398).
—Deane L. Root, ACLS delegate
Among the many splendid papers given at the Seattle conference, one which caught my particular attention was Susan Key's, given during the Sunday morning "Mechanical Music" session and entitled "New Medium, New Music: The Columbia Composers Commissions." Drawing on a variety of published and unpublished sources, Key charted the rise and all-too-swift fall of a bold and imaginative two-year series of CBS commissions during the later 1930s. Between May 1937 and November 1938, the Columbia Symphony Orchestra, under Howard Barlow, premiered on the "Everybody's Music" radio show no fewer than twelve new American works. Among the commissioned composers were William Grant Still (Lenox Avenue), Aaron Copland (Music for Radio), Howard Hanson (Symphony No. 3) and Nathaniel Dett (American Sampler). One of the points made by Key was that the degree to which the various composers attempted to write specifically for radio varied very considerably; some produced works which were simply broadcast concert works, while others came close to creating what would now be termed (in Europe at least) hörspiele—literally radio plays. (A prime example of the latter is John Cage's rollicking Rausatorium, which was commissioned by Klaus Schöning and first broadcast by WDR in Cologne in 1979.)

The subject of Key's paper immediately made me think of two things: first, the stark contrast between the CBS initiative in the 1930s and the more usual absence of such programs in the American broadcast media; and second, the equally stark contrast between the situation on your side of the pond and mine. Throughout Europe—and especially in Britain—radio (and even television) networks commission large numbers of new pieces every year, from the widest possible spectrum of composers. A specific illustration of this type of activity would be the commissioning policy operated by BBC Radio 3 (which styles itself "the classical music patron"). As luck would have it, an old college chum of mine—Andrew Kurowski—is Head of Radio 3's New Music Unit, and so I was able to get a first-hand description of the policy as it presently operates. Each year, an average of between twenty and thirty new works are commissioned by the BBC; however, the numbers can rise dramatically on occasion. During the year-long "Fairest Isle" celebration of British music (which I reported on in volume XXII/2 of this Bulletin), seventy-five new pieces were commissioned and broadcast. Around seventy percent of the pieces are commissioned on behalf of the BBC's own performance bodies, which include the London-based BBC Symphony Orchestra and BBC Singers and the Manchester-based BBC Philharmonic. Some pieces are recorded in the studio and others premiered in public (for instance at the Proms, which every year includes around a dozen BBC commissions), but all are broadcast at least once.

The basic commissioning policy is very flexible and inclusive in approach. The main criterion is that of enabling the creation of music which might otherwise remain unwritten, for whatever reason. (My own BBC commission—a cantata entitled Jerusalem which draws on the work of William Blake—was just such a piece; forty minutes long and conceived for the unlikely combination of solo soprano, double chorus and double-wind band, there was no way in which it could ever have come to life without BBC patronage.) Works are commissioned from international figures (such as Elliott Carter and Pierre Boulez), major British composers (including Michael Tippett and Harrison Birtwistle) and more local writers associated with particular orchestras (for instance pieces composed for the BBC Scottish Symphony Orchestra by Scots residents Lyell Cresswell and James Macmillan).

Commissions are awarded by the Controller of Radio 3 (presently Nicholas Kenyon) on advice from the Head of the New Music Unit and other members of a commissioning board. The majority of new pieces are concert works in the traditional sense, suitable for public performance as well as broadcast; but there have also been a number of hörspiel-like commissions of material specially formulated for radio (and in some cases specifically designed for reception via stereo headphones).

But before you all start writing to your Congressmen and radio chiefs complaining of the unfair way in which we in Britain and Europe get such wonderful cultural provision via our radio stations, and you in America don't, remember this: everything costs! In the case of Radio 3 and its commissioning policy, the expenditure is huge; composers' fees are paid according to a scale agreed between the BBC, the Composers' Guild, and the Association of Professional Composers; rehearsals and performances take time, space and personnel; recordings and broadcasts require considerable technical resources; and in cases where the composer has no publisher, part copying may have to be covered by the BBC as well. Who pays for all this? We The People—regardless of whether or not we actually listen to Radio 3—through our television and radio license fees, which currently run at well over £100 (around $160) per household per year—not much to the average earner, but a great deal to a retired person or someone on state benefit. The license fee has been a political hot potato for years (well, the last eighteen years anyway, if you catch my meaning) and the uses to which the revenue is put (and the efficiency with which it is used) have been the subject of increasingly severe internal and especially external scrutiny. To the average man in the street, the considerable sums spent on the commissioning, part-copying, rehearsal, performance, post-production, and broadcast of a "difficult" work by an obscure composer (mea culpa?) might seem completely unjustified in the broader context of sports coverage being increasingly taken away from the BBC by richer—and less publicly-spirited—commercial satellite and cable stations, who will have their own charges for programmes. Investment in the art of the future may yet be stifled by pressure to provide for the transitory needs of the present. But for the time being, composers in Britain will continue to benefit from the enlightened patronage of the BBC, just as their American colleagues did in that brief but glorious period during the 1930s when CBS ran its Composers Commissions program.

—David Nicholls
Keele University
Thoughts of a New Sonneck President

I drove across the country from Boston to Seattle to attend the 23rd Annual Meeting of the SSAM, at which I proudly became the Society's seventh president. The drive, while long, was never boring, and it reminded me once again of what a vast and varied country we have, especially in contrast to Germany, where I had just spent a month. It is no wonder that our music is also varied, as must be any group of people trying to encompass it. The Sonneck Society should be a place where all that variety can thrive, and where, whatever wonderful and odd specialty you pursue (and mine are among the oddest!), you may find company and encouragement. Now that we have so many ways to communicate—e-mail, the web page, the Bulletin, the journal American Music, and the Annual Meeting—that support and companionship can be found year-round, if only we will offer our ideas in the appropriate forum.

I look upon the Sonneck Society as a place where we can be informal, often experimental, and always friendly to new approaches and ideas. It was, after all, the lack of these qualities in existing organizations that originally caused us to form a new group. I heartily welcome all our moves toward academic respectability—our journal, our prizes for books, articles, and dissertations, our membership in the American Council for Learned Societies—but I hope we will never forget the value of quirkiness, of unabashed enthusiasm, even of naiveté when it comes to our topic of study. We should welcome people less for their degrees— and degrees of sophistication—and more for their willingness to share ideas, to work, and to devote themselves to a common goal with many facets—the study and dissemination of American music.

In closing, I would like to thank my six predecessors for leaving me an organization in such good shape, with the vitality, traditions, and camaraderie that it has. I will try to carry on those traditions, and keep up the vitality and camaraderie. I hope to hear from many of the members in the next couple of years, either in person, by e-mail or in letter (in person or e-mail are best for quick reply—I like not having to find an envelope and stamp!) I look for your ideas, your suggestions, your complaints, your enthusiasms, and your willingness to share all of these with the Sonneck Society.

With great hopes for our mutual future,

Anne Dhu McLucas

Help Get Out The Troops: American Music at NASM

Due in part to the efforts of the American Music in American Schools and Colleges Interest Group (see Report), the National Association of Schools of Music (NASM) has invited Sonneck President Anne Dhu McLucas to help organize an extensive look at American Music in our schools and departments of music at NASM's national conference in San Diego, November 22-25. There will be three hour-and-a-half on Sunday, November sessions focusing on the teaching of American music in higher education. We would like Sonneck members to urge their Department Chairs, Directors, and Deans to attend ALL of the sessions in order to find out why and how American music should be a more integral part of our schools curricula. Here is the program in outline:

Sunday, 23 Nov. 1997, 8:30-10:00 a.m.
Music Curricula and the Expanding American Musical Culture
Mark Wait, Vanderbilt University, Tom Riis, University of Colorado, and as yet unnamed third panelist will discuss current ideas and issues concerning the teaching of American Music.

Sunday, 23 Nov. 1997, 10:15-11:45 a.m.
Resources and Curriculum Building
Anne Dhu McLucas will develop the ideas presented in the first panel as they pertain to the current and future College Curricula and give a sampling of the remarkable array of text, audio, video, and digital resources currently available.

Call for Nominations

The Nominating Committee of the Sonneck Society seeks candidates for President-elect, and for three positions on the Society's Board of Trustees. Candidates should have a proven record of commitment to the Society, and be willing and able to devote proper time to the fulfillment of the duties of these positions. If you have suggestions for candidates, or are yourself interested in standing for an office, please contact Paul Wells, Chair of the Nominating Committee (pfwells@frank.mtsu.edu), or any of the other members of the committee—Dale Cockrell, Judith Tick, Josephine Wright, and Don Krummel. Because of the early fall Board meeting, please send your suggestions as soon as possible.

New Conference Dates!!!

The 1998 annual conference will be held in Kansas City, Missouri, 18-22 February 1997 in the Downtown Marriott Hotel. The conference hosted by the University of Missouri at Kansas City will be held with the regional divisions of College Band Directors National Association. In addition to formal papers, lecture-demonstrations, and performances, the Society's Special Interest Groups organize sessions around their own interests. For more information on the conference arrangements, visit the web site at http://www.aahn.org/sonneck/confers.htm
SSAM Board Actions

During the meeting of the Sonneck Society Board on 5 March 1997 the following actions were approved:

- The size of the awards subcommittees were increased to five.
- The Program and Local Arrangements Committees for annual conferences may decide on a year-to-year basis whether Friday afternoons will be free or used for events.
- The recommendations of the ad hoc committee on conference programming were approved as guidelines rather than as policy.
- Non-board members who attend the Fall meeting or Long Range Planning Committee meeting at the President's request shall be reimbursed using the same formula as the Board members.
- The Society endorsed the Conference on Fair Use's recommendations regarding distance learning while abstaining from endorsing the recommendations regarding use of digital images and music in multimedia.

Financial Statement

For Year ending 12/31/96

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EXPENSES

- Program
  - American Music: 31,333.04
  - Bulletin: 4,799.09
  - Directory: 1,939.84
  - American Music Network: 60.00
  - Recognitions/Awards: 60.00
  - Lowens Awards: 400.00
  - RILM: 300.00
  - Other: 58.63

- Total Program Expenses: 38,950.60

- Management
  - Board expenses: 1,724.11
  - Office expenses: 1,047.98
  - Management Services
    - (Academic Services): 3,791.28
  - Fees and Miscellaneous: 804.04

- Total Management Expenses: 7,367.41

- Contingency: 11,791.78

- Total Expenses: $58,109.79

RESTRICTED FUNDS

- Life Membership: 19,126.74
- Discretionary: 16,841.41
- Student Travel: 911.54
- RILM: 38.93
- Lowens Memorial: 11,976.05
- Non-print Publications: 17,195.00
- H. Earle Johnson: 103,517.21
- Conference: 4,347.39
- Dissertation Prize: 965.75

- Total Restricted Funds: $174,920.02

ACCOUNT BALANCES

- Merrill Lynch: 143,413.32
- U.S. Trust: 6,547.03
- H. Earle Johnson Account (Merrill Lynch): 103,517.21
- Conference Account (Merrill Lynch): 4,730.76

- Total Account Balances: $258,208.32

Letter from the editor

I am sure that by now you have discovered that the Bulletin has a new editor and a new look. Like one's first child, my first issue will undoubtedly be the most difficult that I will produce. If I have omitted something of importance, I sincerely apologize. Please communicate any suggestions so that I can continue to learn how best to serve the Society.

In the meantime, I would like to announce that this issue of the Bulletin is the first online publication of the Society. To see it, point your browser at http://www.aahn.org/sonneck/sspubs.htm and follow the links.

Please keep me informed of the news, the Bulletin is your voice to the world and the world's window on Sonneck. Don't forget that fall deadline for Bulletin submissions is September 15, and I prefer e-mail or digital submissions. To all of you who have helped me with this issue, THANK YOU. You know who you are.

Sincerely,
—Larry Worster

NEW MEMBERS

The Sonneck Society welcomes the following new members:

- James P. Cassaro
- Nancy Van De Vate
Among the winners were Brown University, Providence, RI, for 1,500 pieces of African-American sheet music from 1870 to 1920 and Duke University, Durham, NC, for Historic American Sheet Music for 3,000 pieces of historic American sheet music from the period 1850-1920. Additional information on the Library of Congress/Ameritech National Digital Library Competition is available at these sites: http://www.loc.gov/; http://lcweb2.loc.gov/ammem/award/; or http://www.ameritech.com

The ACLS is compiling a directory of current addresses for recipients of ACLS Fellowships and Grants. If you have been a recipient please send us an e-mail or a postcard with your current contact information. If you know of recipients who may be deceased we would appreciate receiving that information. None of this information will be made public without your permission. Recipients Directory Project, ACLS, 228 East 45th Street, New York, NY 10017; fax 212-949-8058; grants@alcs.org.

The American Music Network Committee of the Sonneck Society has compiled an electronic list of major repositories of American Music, which can be accessed through our web homepage. If you know of or are affiliated with a research center with major holdings of resources that should be added, please respond to Cheryl Taranto (tarantoc@necula.edu); (702) 895-4623.

A donation from the family of folk musician John Jacob Niles will help the University of Kentucky to create the John Jacob Niles Center for American Music and a graduate fellowship in American music. The Center will display books, personal papers, instruments, recordings, paintings, and other memorabilia relating to the ballad, composer, folk music historian and poet. Also included in the American Center will be the recently acquired Glenn C. Wilcox Collection of American musical materials, the core of which is substantial holdings in eighteenth and nineteenth-century sacred music psalmody and hymnody. For further information please contact Professor Ron Pen, director.

The American Music Resource (AMR) is an on-line collection of bibliographies relating to American composers (subjects) and musical styles and technology (topics). It currently houses over 750 separate files covering some 70 subjects and 30 topics. AMR is designed to be a starting point for research in the field, but also as a source for scholars. The site may be reached at http://www.uncg.edu/~flmccart/amrhome.html. Direct inquiries to Frank McCarty, editor; mccartyf@iris.uncg.edu.

On Saturday, September 13, 1997 at 3 p.m., a statue of the Czech composer Antonín Dvořák will be installed in the northeast corner of New York's Stuyvesant Square Park, 17th Street between 1st and 2nd Avenues, across the street from the former site of Dvořák's residence (destroyed in 1991). Following the installation ceremony, a free, gala concert will take place in St. George's Church on Stuyvesant Square, featuring works that Dvořák composed in the 17th Street house. Special guest artists include Czech Violinist Josef Suk, Dvořák's great grandson, members of the Guarneri String Quartet, and members of the Metropolitan Opera and New York Philharmonic orchestras.

Ian Hobson and the Sinfonia da Camera will present a concert performance of John Philip Sousa's operetta El Capitán (1895) on 27 September 1997 at the Krannert Center for the Perforning Arts on the campus of the University of Illinois at Urbana-Champaign (UIUC). Maestro Hobson has engaged William Martin and Jerry Fisher of Lyric Theater International, Inc. to restore the conductor's score, parts, and the libretto for the event using original manuscripts from the Sousa Archives for Band Research (SABRE) at UIUC and the Library of Congress. At a pre-concert lecture Phyllis Danner, SABRE archivist, will explore the music, plot, characters, and history of the production of the 19th century operetta.

Works by American and American-based composers will be released during 1997 on Vienna Modern Masters' Music from Six Continents series, artistic director, Nancy Van de Vate. Composers
whose music for orchestra music will be performed in concert at the Second International Festival of New Music for Orchestra, then recorded for compact disc by the Moravian Philharmonic of Olomouc, the Czech Republic, from June 16–29. Include Randall Snyder of the University of Nebraska-Lincoln, Dinos Constantinides of Louisiana State University, Marshall Ocker of Silver Springs, Maryland, David Fetherolf and Allen Cohen of New York City, Jerre Tanner of Hawaii, and Kawai Shiu from the University of Alabama.

The National Young Composers Competition, sponsored by BMG Classical Music Service and Williams College, has chosen its winners from the over 380 applicants. The panel of judges chaired by Gunther Schuller chose five Grand Prize Winners, who each received $10,000: Gordon Beefman for Sonata Bombastic, D. J. Sparr for Wrought Hocket, Mavee Brophy and Lisa Fairchild for Fugal Fantasie, and John Supko for Eight Changeling.

**Sousa Archives for Band Research Receives $162,000 NEH Grant**

The Library of the University of Illinois at Urbana-Champaign has received a grant for $162,710 from the National Endowment for the Humanities' Division of Preservation and Access to preserve and describe its John Philip Sousa and Herbert L. Clarke music collections. The award will fund a fifteen-month project in the Library's Sousa Archives for Band Research to provide up-to-date descriptions of the materials and to preserve the most embrittled manuscripts through microfilming. The collections include 3,400 folders of published and manuscript music from the Sousa Band, representing 74% of the extant performances library; 549 folders of published and manuscript music from the performance library of Sousa's cornet soloist Herbert L. Clarke; 69 known manuscript scores handwritten by Sousa; 37 known scores, solos, and ensembles handwritten by Clarke; photographs; monographs; sheet music; band programs; Sousa correspondence; news clippings; and artifacts. Nearly 80% of the materials are crumbling. For more information, contact Sousa archivist Phyllis Danner at (217)244-9309 or at p-danner@uiuc.edu.

**Performances of Note**

The world stage premiere of George Chadwick's opera The Padrone was given 10–13 April 1997 in the Blackman Auditorium at Northeastern University. The performance was presented by the New England Conservatory Opera Theatre, conducted by John Moriarty and staged by Marc Astafin. An unusual example of an American-style verismo, The Padrone depicts the conflict faced by a family of Italian immigrants under the control of a comprador padrone, a type of petty "godfather"-figure. Originally completed in 1912 (and rejected by the Metropolitan Opera), it was first given in a concert performance in Waterbury, CT, in fall 1995.

The Twentieth-century premiere of George Bristow's two-hour oratorio entitled The Oratorio of Daniel, the Biblical Prophet (1868) took place on 3 May 1997 in the Troy (NY) Savings Bank Music Hall. The cast included Thomas Paul, Steve Tharp, Beverley Thiele, Marguerite Krull, Sam Sommers, Keith Kibler, Daniel Rand Reeves, Albany Pro Musica and the Catskill Choral Society under the direction of David Griggs-Janower. Hailed by Thurston Dox as "the greatest American oratorio ever written," the cast of characters include Daniel, Meshack, Shadrach and Abednego, Nebuchadnezzar, and a few angels. No lions!

Chernobyl by Nancy Van de Vate will be given its American premiere by the Portland (Maine) Symphony Orchestra on November 18, 1997, Toshiyuki Shimada conducting. Van de Vate's Night Journey for solo piano received its world premiere on April 19, 1997 in the Empire Saal of Esterhazy Palace, Eisenstadt, Austria, with American pianist, Ruth Spindler performing.

Al Benners Little Suite for Solo Violin was premiered by Linda Rose on February 27, 1997, at a NACUSA and The International Congress on Women in Music concert, El Camino College, Torrance, CA. The piece was also played during the 1997 New Music Festival at Victorville College, La Crosse, WI, at which Benner was one of three guest composers and panelists on a Young Composer's Workshop.

**Members in the News**

N. Lee Orr, School of Music Georgia State University in Atlanta has been promoted to full professor this year. His work has been in nineteenth-century American art music. Last May Emory University Press, The Scholars Press, published his "Alfredo Barili and the Rise of Classical Music in Atlanta." He is now working on a study of the life and works of organist/composer, Dudley Buck.

Ron Pen has been formally appointed Director of the John Jacob Niles Center for American Music at the University of Kentucky. The Center, which recently acquired the Glenn C. Wilcox Collection, will provide a resource for scholarship in the area of American music, particularly focusing on southeastern region.

David and Ginger Hildebrand played a private concert this February for Al and Tipper Gore and their guests, the Prime Minister of Russia, Victor Chernomyrdin, and his wife. The foursome sat attentively in the dining room at Mount Vernon and enjoyed colonial music on period instruments. The Vice President had requested musicological background on the period so that he could "brief" the guests during the pre-concert tour of the house. Heartily handshakes and photos followed.


Olivia Mattis is reviving interest in the early electronic instrument, the theremin. She has organized the First Theremin Summer Institute and Festival in Portland, Maine. Twenty-five theremin students will come from all over North America to study the instrument with two virtuoso players, Lydia Kavin and Eric Ross. Concerts (on June 20 and 21) will include works by Percy Grainger, Bohuslav Martinu, Elliott Schwartz and others.

Sonneck Society member Wallace McKenzie, who will be retiring this year, was honored in a symposium at Louisiana State University April 25–26, 1997. Richard Crawford provided the keynote.
speech on “Writing the History of American Music.” Three separate sessions covering McKenzie’s research interests (20th century topics, American Music, and Sacred Harp) included papers by former students and colleagues. On Friday night a concert of featured early music and pieces by McKenzie, including the world premiere of his First Psalm by the LSU Schola Cantorum, Sara Lynn Baird, director. The Symposium concluded with a Sacred Harp Sing organized by members of the Louisiana Sacred Harp Singing convention.

Phyllis Danner, archivist for the Sousa Archives for Band Research at UIUC, will present lectures about the life, times, and music of the John Philip Sousa, the men (and women!) of the world-famous Sousa Band, and Sousa’s Illinois connection at a weeklong Elderhostel session at the University of Illinois at Urbana-Champaign (UIUC) during the third week of July 1997. Area musicians will present a Sousa-style band concert and recitals of Sousa’s chamber works in conjunction with the event.

Ralph P. Locke, professor of musicology, Eastman School of Music, received the ASCAP-Deems Award for Excellence in Writing about Music in December 1996. A more extended version of the material in his article, “Paradoxes of the Woman Patron in America” (Musical Quarterly 78:4 (Fall 1994), 79B-825), is forthcoming in the book Cultivating Music in America: Women Patrons and Archivists since 1860 (University of California Press) co-edited by Cyrrilla Barr.

Karin Pendle served as general editor for a special issue of Contemporary Music Review (16/1-2) concerning American Women Composers. This special issue, encompassing information on a wide range of topics as well as several individual composers, contained articles by Pendle and another Sonneck Member, Leslie Lasseter.

Phe Mu Alpha presented its “Man of Music” award to Leonard Slatkin, director of the National Symphony Orchestra in Washington, D.C., and honorary Sonneck Society member. This honor is given at each National Assembly to one Sinfonian who, through significant musical activity, has distinguished himself, furthering the cause of music in America and brought honor to Phi Mu Alpha Sinfonia.

William Osborne is embarking on book-length overview of the music of Ohio. A product of Osborne’s research was his October 1996 concert featuring organ works by Ohio composers James Hotchkiss Rogers, Carl Hugo Grimm, Eunice Lea Kettering, Edwin Arthur Kraft, Joseph Waddell Clokey, and Ralph Eli Clewell.
REVIEWS OF BOOKS

Edited by Sherrill V. Martin University of North Carolina at Wilmington


Balancing photographs and text, this volume celebrates jazz musicians born no later than 1920. Along the way, it also salutes a few impresarios, writers, and people in radio and film who have befriended and loved jazz. There are other coffee-table jazz books that probably deliver more value at forty-five dollars, yet Deffaa's sincerity is not to be doubted. He shares more personal impressions than usual and he reports worthy nuggets here and there, but his writing is only marginally more artful than a postcard.

Many of the photos are scarcely more composed than snapshots, but some provide precious glimpses of their subjects: recluse and wrinkly Ken Kersey seated on a park bench in a posture calculated to make himself even skinnier; a worn and terrible Jo Jones remembering—what? (How one wishes to know!); Jabbo Smith perched on the steps of a brownstone, with a curly-headed moppee peering intently into the bell of Jabbo's horn; and brothers Percy and Willie Humphrey at Preservation Hall, alert and poised for a night's work only weeks before Willie died at age 93.

The book closes with a profile of Wynton Marsalis who, while born long after 1920, has restored early jazz musicians to respectability among the new generation of black players. Marsalis, however, has also been sharply criticized by Gene Lees and others for practicing a reverse discrimination in his selective remembering and honoring of the past. Defaa scrambles half-heartedly onto this bandwagon; his gentle chiding will certainly not burn any bridges for the (now Pulitzer-winning) trumpeter and composer, but, by shining a penlight on these issues at the back of the book, Defaa undermines the tribute that is the avowed purpose of Jazz Veterans, and unwittingly becomes part of the problem.

—Rob Bamberger, Producer/Host, Hot Jazz Saturday Night, WAMU-FM, Washington, D.C.


Over the years, John Cage's sizable prose oeuvre has been handed down in a somewhat piecemeal and disordered fashion. His own collections from the 1960s, for example, incorporate many of the seminal essays; however, they are also assembled in a decidedly non-chronological manner, thwarting any clear impression of his creative evolution. Beginning in the 1970s, Richard Kostelanetz significantly enhanced the availability of Cage's prose by editing his own compilations of previously unpublished writings. John Cage: Writer is the most recent of these; presumably, it will also be the last large collection of Cage's prose. The first hundred pages of this volume fill in the gaps left by its predecessors, featuring isolated works scattered anywhere between the late 1930s through the 1960s. The remainder of the book, however, is unique as an assemblage of Cage's writings from the last twenty years of his life and includes not only essays, articles, and lectures from this period, but also examples of the "mesostic," his preferred poetic form. The prose works clearly testify to Cage's expansive interests in later years—not only in the creative arts, but in mushrooms, Marshall McLuhan, and macrobiotics. His summations of his own compositions since 1933 also appear in their entirety in this volume, while the 1989 essay, "An Autobiographical Statement," constitutes the skeletal framework for what is now regarded as "Cageology." Like the other compilations of Cage's prose, this collection does not constitute a cohesive totality in itself; instead, it serves as the last installment in a series of source books best used in conjunction with one another. Thanks largely to the efforts of Kostelanetz, in future, scholars may manipulate these volumes, tackling their contents chronologically and thereby gaining a more accurate sense of Cage's dynamic development.

In addition to Cage's prose, hundreds of pages of his interviews have been published in both journals and compilations. In many cases, though, these interviews are largely redundant, essentially rehashing the elements of the Cage mystique, yet not necessarily challenging this myth critically. Joan Retallack's Musicage: Cage Muses on Words Art Music is therefore a refreshing departure from the standard Cage interview in many ways. Her own lengthy opening essay—part personal reminiscence, part scholarly research—is particularly insightful, and those frustrated by the inexplicable lack of cross-referencing in most Cage publications will also appreciate the healthy index that accompanies this volume. Each of the three sections of this interview collection is reinforced with other documentation. The poetry section, for example, is preceded by a sample mesostic, while approximately fifteen black-and-white illustrations of Cage's visual works supplement his remarks on art. The appendices related to music include materials ranging from Cage's chance-generating computer programs of choice to selected manuscripts or worksheets for his later compositions. Retallack conducted these interviews at Cage's loft in New York City during the last two years of his life, and she attempts to convey this ambiance through minimal editing, indicating not only moments of Cage's laughter but instances of interruptive phone calls and other distractions. Unlike most interviewers, who prefer to remain discretely outside of the spotlight, her presence in these interviews is obvious; indeed, the book would be much smaller were all of her remarks excised. However—and fortunately—in taking the time to press a point, she successfully moves beyond the superficial level of the typical Cage interview, and in going him into an unusual specificity and depth, Retallack has created a volume of inarguable value to contemporary Cage scholarship.

—David Patterson
University of Maryland
at College Park
NOTES IN PASSING


David W. Music, Professor of Church Music at Southwestern Baptist Theological Seminary, states that his purpose in compiling Hymnology is "to help modern students, leaders, and singers of hymns view the history of congregational song through the perspective of its original writers, leaders, singers, and commentators" (p. xiii). The readings are primary documents from a wide range of sources: letters, diaries, periodicals, treatises, prefaces to hymnals and tunebooks, books, pamphlets, and deliberations of church councils. Beginning with early Greek and Latin hymnody, Music continues with pre-Reformation vernacular hymnody, the Lutheran chorale, Reformed psalmody, English hymnody from the sixteenth to the twentieth century, and American hymnody in the eighteenth and nineteenth centuries. An introduction prefaces each selection or group of selections, contributing basic information necessary for an understanding of the readings; additional sources on people and topics are provided at the conclusion of the volume.

This welcomed addition to the study of hymnology would be suitable for courses in hymnology, as a reference for ministers and church musicians, or for nonprofessional interested in the history of church music.


In this single comprehensive reference work, Stubblebine lists the published songs in every Broadway show from 1918 through 1993. Each of the 2,562 alphabetical entries includes the show's title, the year the musical opened, and how long it ran, a listing of all songs in the production with composers and lyricists, the stars of the show, a description of the cover of the sheet music, and a one-line synopsis of the plot. Some musical stage productions that closed before reaching Broadway are also included.

Stubblebine succeeds admirably in making this a "user-friendly" reference work: he lists collector's groups capable of providing information on how to locate any of the listed songs or musicals; he includes a limited bibliography; and he provides an index for lyricists and composers, as well as an index for song titles.


Vernon provides detailed information on many ethnic and vernacular music recordings from numerous countries in this seminal work. He gives the original company names, prefixes and numerical blocks of issued 78rpm records for each country, region or ethnic group; reissues on compact disc, cassette, and vinyl; and a bibliography of published works. In addition, he includes an extensive lexicon.

Although Vernon has chosen to exclude much of the detailed information about ethnic and vernacular music in the United States, he does include bibliographic references to previous publications. He also lists additional information about the music of the Native Americans, Hawaiians, and Inuits.

Ethnic and Vernacular Music is a significant contribution to scholars, students, archivists, and individual record collectors and dealers.


John Erico and Wendy Bross Stuart describe the musical culture of the Northern Haida Indians in this volume of the series, Studies in the Anthropology of North American Indians. The Northern Haida Indians are composed of two closely related dialect groups from Graham Island, British Columbia, and Prince of Wales Island, Alaska. The book, based on recordings compiled from contemporary and historical sources, is divided into three parts: Part 1 provides a lengthy ethnographic description of Haida musical genres; Part 2 consists of the transcriptions of 128 songs, representing twenty genres; Part 3 presents a detailed linguistic and musical analysis of the songs in Part 2. "The integration of descriptions of two facets of song—music and language—is the particular goal of the study" (p. i).


Edwin M. Bradley's critical filmography of 171 early Hollywood musicals includes such classics as Hallelujah!, The Love Parade, and Sunnyside Up, as well as failures such as The Lottery Bride and HUDOY BAWAOOT. For each entry, he lists the studio, premiere date, New York opening, cast and credits, songs or songs/musical numbers, running time, recordings, Academy Award nominations and winners, and availability on video or laserdisc. Bradley also provides a plot synopsis, an analysis of the film's role in the genre's history, extensive notes as well as a bibliography, and numerous photographs.


This second volume of Peter Heyworth's acclaimed biography of Otto Klemperer begins on 5 April 1933 when Klemperer, a Jew, was forced to flee from Nazi Germany. After a short engagement as conductor of the Vienna Philharmonic, Klemperer came to the United States on 2 October 1933 as conductor of the Los Angeles Philharmonic. Although he became a guest conductor of other orchestras, including the Philadelphia and New York Philharmonic, his years in America were frustrating and unhappy. Heyworth carefully documents the fluctuating fortunes of the troubled émigré in the United States until he returned to Europe in 1946. In addition to profound personal and professional difficulties and disappointments, Klemperer suffered severely from manic depression that constantly threatened his career and livelihood.

This scholarly volume brilliantly illuminates the state of orchestral music in the United States during Klemperer's tenure here and chronicles his impact as a conductor; the music that he chose to introduce to the American public; his interpretations of standard repertoire; and his role as a champion of new music. Heyworth includes voluminous notes, a biographical glossary, an index, and a complete discography.

—Sherrill V. Martin
Univ. of North Carolina at Wilmington

The naming of the first volume of Modern American Classics may arguably be overly optimistic, but what is certain is that the five works by living American composers are well crafted and, in the words of the excellent program notes, take the listener on "a pleasant excursion through friendly musical territory." All the works are in a contemporary, largely tonal style characterized by multicolored, colorful writing for orchestra. Stylistically, sympathetic interpretations by the Slovak Radio Symphony Orchestra, Robert Black and Robert Stankovsky conducting, with Elaine Compaine, harpsichord, and Joshua Pierce, piano, are somewhat compromised by a muddy recording sound.

Daniel Burwasser's (b. 1960) one-movement concerto for orchestra, *A Well Traveled Road* (1993), might be more accurately described as a concerto for wind band with virtuoso writing for winds and percussion. The strings are for the most part delegated to barely audible accompaniment. William Thomas McKinley (b.1938) is represented by his *Fantasia Variazioni* (1993), commissioned by the harpsichordist, Elaine Compaine. The introduction and thirteen variations are a tour de force of integration between the unlikely and potentially problematic harpsichord and full orchestra. Rich in color and imagination, the work makes a convincing argument for the harpsichord as a living instrument, instead of a deficient form of the piano suitable only for the recreation of musical museum pieces.

The *Medea* (1977) is a ten-minute tone poem for full orchestra by Marie Barker Nelson (b. 1926) based on Euripides' *Golden Fleece*. Different themes represent the tragic characters: Medea, Jason, their ill-fated children, and the princess for whom Medea was jilted. One could imagine the work equally successfully as a ballet. The *Concerto for Piano and Strings* (1965) by Heskell Brisman (b. 1923) is in a classic three movements, with lively outer movements and an introspective slow movement. Elaine Erickson's (b. 1941) *A Shipwrecked Landscape* (1988), inspired by the composer's fascination with the sea, completes this most interesting and rewarding disk.

—Amy E. Camus
Whiteestone, New York


In the hands of this English ensemble of three guitars, a clearly master the power, delicacy, and variety of mood to do justice to American masters George Gershwin and Leonard Bernstein. This 1996 release contains nearly sixty-two minutes of music, mostly from *Porgy and Bess and West Side Story*, nicely-offset by Gershwin's "Three Preludes," "Impromptu in Two Keys," and "Three Quarter Blues." The liner notes offer background on the chosen pieces and some biography on the Pro Arte Guitar Trio. We would have welcomed a paragraph or two dealing with the nuts and bolts of adapting such varied materials to this sort of ensemble.

Exquisitely performed and engineered, the chosen selections are perhaps a little too familiar to many of us. Yet the Trio's ability to craft sonic effects from these three instruments (including a treble requinto and an eight-string guitar) brings new energy and interest to the likes of "Summertime" and "America." It's nice when an ensemble has something more to say when playing a piece transcribed from another genre besides "we are limited by our own repertoire, so let's steal someone else's." Cornelius Bruinsma's arrangements from *Porgy and Bess* shine in particular. Very clever is the use of plectra to imitate the sound of the banjo on "I Got Plenty O' Nuttin."

Presumably Bruinsma arranged the Gershwin instrumental works also. Raymond Burley's approach to the Bernstein material is refreshing, exploring both the serious and lighter moods of "Maria" and "Gee, Officer Krupke," for example.

We found this disc rewarding on all levels—from sheer fun and aural stimulation, to an appreciation for the arrangers' skills and awe at the technical mastery of the performances. The sense of ensemble is spellbinding.

—David & Ginger Hildebrand
Peabody Conservatory


These new discs contain world premiere recordings of compositions by two prodigious performing talents: Easley Blackwood (b. 1933) and Robert Black (1950-1993). This is not the saxophonist or the double bassist Robert Black, but rather the pianist and conductor of numerous new music recordings on William Thomas McKinley's MMC, as well as on CRI, Bridge, GM (including a recording of "Pierrot Lunaire" with Phyllis Bryn-Julson), and Orion (on which he was the pianist in solo works of Liszt and Beethoven). The new Bridge recording presents him for the first time as a composer, which he seems to have been seriously interested in becoming—only the last three years of his life. (Well, Anton Bruckner started composing at age forty-two and went on to quite a career.) Though he studied with Roger Sessions and David Diamond, the strongest influence on his own music seems to have been that of composers whose large works he conducted, such as Ralph Shapey (Three for Six) and especially Charles Wuorinen (New York Notes), with bold contrasts veering from starkly simple
gestures to wildly hysterical flights of fancy. Black's Three Pieces for Violin and Piano, inspired by poet and former violinist David Shapiro's request for "a piece for a ruined violinist" are ably essayed by Gregory Fulkerson and Charles Abramovic. They contain much of the same material expanded in Black's orchestral piece in three sections, inspired by Shapiro's poetry: Capriccio (Blown Apart), which opens the disc. Jerzy Swoboda conducts the Warsaw Philharmonic, an orchestra that Black himself conducted on many occasions. In between, James Winn plays Black's only piano piece, the sprawling Foramen Hubert whose title was inspired by an incident in a Paul West novel involving Peter the Great and which the composer dedicated to his piano teacher, Beveridge Webster. The disc concludes with Black conducting the PRISM Orchestra that he founded in a live (undated) performance of Stravinsky's Dansebton Oaks Concerto. The motoric energy of the conductor is in evidence almost right to the end, where it seems to peter out. Although he left a mighty legacy, his early death from cancer must still be deemed a tremendous loss.

Easley Blackwood, a pianist known for dazzlingly dexterous performances of works by Schoenberg, Sessions, Wuorinen, Liszt, Boulez, Ives, and John Perkins, is still very much alive, composing and performing, but the harmonic style of his compositions has taken a decisive turn to the right. Since 1978 he has been writing in what he calls "a conservative tonal idiom which. . .I have found more convivial than conventional, academic modernism." Sandwiching Max Reger's 1909 Sonata No. 3 for Bb Clarinet and Piano between Blackwood's two new works for clarinet and piano (the Sonata for A clarinet and the Sonatina for Eb clarinet) on the new disc reveals the older work to be similar in harmonic language but somehow more inspired (or at least less mechanically repetitive), even if not quite as technically demanding. Clarinetist John Bruce Yeh and pianist Blackwood are fully up to the demands. In this Brahms centennial year, it is indeed appropriate to be thinking of enriching the clarinet sonata repertoire which truly begins with the two Brahms sonatas. I confess that a third of a century ago, having once successfully masqueraded a piece of my own as Schumann's, I too had such aspirations, composing, performing, and even recording a piece I modestly called "Brahms' Clarinet Trio No. 2." But, as Nadia Boulanger, teacher of Blackwood and so many American composers (including this writer), might have asked: "What for do you want to write in someone else's style? You have your own voice, do you not?"

—Leonard J. Lehman President and Archivist
The Long Island Composers Alliance

NOTES IN PASSING

TRIO INDIANA. Jean-Michel Defaye: Six Pieces d'Audition; Peter Schickele: Dances for Three; Gary Kulesha: Political Implications; Michael Kibbe: Ebony Suite; Frederick Fox: Time Wasting, Crystal Records, CD732, 1996. One compact disc.

Trio Indiana is composed of three superb clarinetists: James Campbell, Eli Elman, and Howard Klug. All three joined the faculty of the Indiana University School of Music in 1990; the year they formed the trio. Here they present excellent performances of pieces written for clarinet ensemble since 1980. They play with impeccable intonation and well-matched sound, and the quality of recorded sound is uniformly good. The opening piece by Defaye has nicely varied movements, ranging from some jazzy moments in the second movement to vignettes of études in the fifth movement. It ends with a long, slow, improvisatory movement which seems an odd way to end a suite, but the performance carries it off. Peter Schickele's dances are a combination of Baroque and Latin character. This unusual juxtaposition works quite well, and the result is a suite which is tuneful, clever, and very entertaining. Schickele's instrumentation of two Bb clarinets and bass is beautiful, and the bass clarinet playing by Howard Klug in this piece is wonderfully expressive. Kulesha's Political Implications shows the influence of Stravinsky, with wide ranges, extensive use of trills, and short repeated motives. This three-movement sonata for four clarinets (including Eb and bass clarinet) may remind listeners of both The Rite of Spring and The Firebird, but this will probably intensify interest. This is a lovely piece, and any homage to Stravinsky is skillfully interwoven with Kulesha's own ideas. The concluding two pieces were written for Trio Indiana; both are attractive additions to the chamber music for clarinet. Longer space between pieces would enhance the overall effect of the compact disc and longer liner notes would have been interesting; however, the fine renditions of these little known works make this a very impressive disc.


Clarinet lovers will also enjoy Richard Stoltzman's Alchemy, a collection of three works for clarinet. This disc features the flawless performances Stoltzman's admirers expect of him, and the orchestra matches him very well. The first two works show the influence of other composers: McKinley's Concerto for Clarinet No. 3 echoes Vaughan Williams' The Wasps and Bartok's The Miraculous Mandarin in brief but strongly reminiscent passages; Fenner's melodic shapes in the slow section of his piece certainly call Copland to mind. John Carbon's Clarinet Concerto provides some luscious atmospheric, introspective moments, supported by a thoughtful orchestral performance. All three of these concertos were written for Richard Stoltzman. The disc is a reminder of how strongly a brilliant performer can shape repertoire, especially when he/she is willing to be an advocate for new music. The liner notes compare Stoltzman to Anton Stadler (Mozart's friend), and Woody Herman and Benny Goodman (for whom Stravinsky and Copland wrote music). Whether these three concertos take their place with the works of the earlier composers remains to be seen, but Stoltzman has certainly provided compelling arguments for all of them.


This compact disc is a delightful romp through a selection of parlor and continued on page 60
Communications

Letter from Edinburgh

The Edinburgh Youth Orchestra, under the direction of James Loughran, opened its Easter Concert 1997 with a vibrant performance of Michael Tork's energetic jatoetiu (1994). Concerts took place on April 4 at Tait Hall in Kelso, and on April 5 at the Queen's Hall in Edinburgh. It was a very gratifying experience to hear an orchestra of just under one hundred Scots between the ages of fourteen and twenty-one play American music with such intensity and vigor. The orchestra captured the rhythmic and ensemble challenges of Tork's score, giving the work the athletic quality implied by its title. The main lyrical theme of the work, heroic in character, aroused smiles and looks of approval from audience members, a large number of whom had children or friends in the orchestra.

The remainder of the first half of the program consisted of the Violin Concerto by Thomas Wilson, a living Scottish composer. It was encouraging to see the interest the Scots have for their own music, especially that of contemporary composers. The second half of the concert consisted of a fine reading of Brahms's Fourth Symphony. The program taken as a whole, therefore, combined the new with the established—two works by living composers on the first half, an American and a Scot, and a cornerstone of the symphonic repertoire on the second.

—William A. Everett

Bill Monroe's Final Journey

Bill Monroe (1911-96) was returned to his hometown of Rosine, Kentucky last September. A crowd of 300-400 people—far more than could fit inside the tiny Methodist church—gathered to pay respects and share a final moment with the man whose remarkable heart, head, and hands gave the world a new type of music. Those who arrived too late to get a spot inside the church filed through, signing guest registers and passing by the open casket. Many people placed quarters on the rim of the casket, others said short prayers, crossed themselves, or just stood for a moment in teary silence, exchanging hugs and touches with those near them.

Many folks greeted old friends and acquaintances, passed a few words of pleasantries, and began to share their memories of Bill Monroe and his music. ‘My daddy used to play music with him when they were growin’ up here.’ ‘He sure could pick fire outta that man!’ ‘Tin, couldn’t he?’ ‘Three sixty-three gentlemen in overalls and tractor caps engaged in a heartfelt discussion of the hereafter, and how one needed to live one’s life to keep from going down below. . . . I couldn’t exactly tell if they were speculating on Monroe’s fate, or engaging in abstract theological discussion. Plenty of bluegrass music’s finest were there—Del McCoury, Ralph Stanley, Bobby Osborne, Laurie Lewis, Wayne Lewis, Tater Tate, Butch Robbins—many more. Much of the Nashville crowd of pickers was there: Alan O’Bryant, John Hedgescoth, Butch Baldassari, David Grier. . . . others who I’m no doubt forgetting. Shortly after 2:00, Ricky Skaggs began singing “Amazing Grace” a capella, and the people outside stopped their visiting and their mingling around. Many people moved a step closer to their neighbors. As Ricky moved through the verses, people inside the church began to join in the singing. Soon, most people outside were singing as well. For the final verse, Skaggs sang simply “Praise God” over and over again to the melody, with virtually everyone in attendance singing with him. Then Ralph Stanley, joined by Ricky for harmony, sang a song that was new to me, and for which I do not know the title: “. . . take off the old coat and put on the new.” One of the most moving performances that it’s ever been my good fortune to hear.

Testimony from friends and associates, followed by words from the preacher, ended the service. The casket was carried out to the hearse for the short drive to the cemetery. People apart from the family were asked to walk, and a long parade of folks filled the distance between the church and the grave yard. More singing from Ralph, Ricky, and others followed at graveside, and after a few more words from the preacher, the casket was lowered into the ground. Two workmen with shovels began the work of filling in the grave, but numerous others in attendance picked up handfuls of dirt and threw them in on top of the casket. The preacher took the quartet that had earlier been placed on the casket and distributed them to the children in the crowd, always with the comment that he felt sure that Mr. Monroe would want them to have it.

People continued milling and talking, visiting other graves in the cemetery. Uncle Pen is across the way, Charlie is nearby, and Bill’s parents are next to him. “On Mom’s is ‘Gone, but not forgotten,’ On Dad’s ‘We’ll meet again someday’.” Finally it was time to leave. I came away feeling that it was one of the most meaningful things I’d ever done, and that I understood bluegrass a little differently, and perhaps a little more fully, than I ever had before in the thirty-odd years that I’ve been listening to it.

—Paul Wells

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twenty-century pieces for banjo and piano by composers born from 1862 to 1950. The parlor pieces, which parallel the large repertoire of salon music for piano, were originally for banjo. The cakewalks, polkas, and serenades will be familiar styles and sounds to most. The twenty-century Nocturnes for Banjo and Piano, Op. 104 by Timothy Mainland are truly concert pieces. The banjo and piano mingle effectively, and the solo banjo work is beautifully played. The piano here is primarily accompanied and is appropriately subordinate to the banjo. The disc has a well planned flow of fast and slow pieces and mode changes. The quality of recorded sound is good, but volume levels fluctuate occasionally, and one wishes the lower register of the piano were more perfectly in tune here and there. These small quibbles aside, this disc is a refreshing, light-hearted mix of cheerful and melancholy, upbeat and introspective music. One might like to share this little disc with a gathering of friends around a warm stove, thinking of the days when music-making at home flourished and the banjo, both solo and as part of a banjo ensemble, was heard more frequently. For those in or near Boston, Black-Tie Banjo appears regularly at the Museum of Fine Arts on the third Friday of each month November to April from 2:30 to 4:00 p.m. For further information, please contact Black-Tie Banjo, PO Box 750047, Arlington, MA 02175-0047, Tel: (617) 787-5276.

—Ann Sears

Wheaton College


THE AMERICAN RECORD GUIDE (Jan/Feb 97): Peter C. Mose, "State of the Orchestras: Toronto," 10. Reviews of recordings: Barber's choral music by Joyful Company of Singers, ASV 939 (Koch); Violin Concerto, Den Olding & Melbourne Symphony, ABC 77004 (Naxos); Bowles' songs, 2-piano concerto, Koch-Schwann 1574; Henry Brandt, Kingdom Come, Machinations, Oakland Symphony, Phonex 127 (Albany); Brubeck To Hope! A Celebration, Telarc 80430; Castelnuovo-Tedesco chamber music, Orion 7802; Corigliano early chamber music, CRI 659 (Koch); John Davison chamber music, Albany 199; Morton Feldman songs, piano and chamber music, Ensemble Avangarde, Wergo 6273 (HM USA); Gershwin Girl Crazy Suite, overtures to musicals, Rhapsody No. 2, Boston Pops, London 443900; Morton Gould, American Ballad, Spirituality for Strings, American Symphonette 2, American Salute, London Philharmonic, Albany 202; Percy Grainger piano music, Marc Andre Hamelin, Hyperion 66884 (HM USA); Hovhaness, music for violin, piano, string orchestra, Marcal 951001; Ives, 3 Places in NE, Holidays Symphony, They Are There, Baltimore Symphony, Argo 444 860 (Polygram); Otto Leuning piano, flute, and violin sonatas, string quartets, CRI 706; Douglas Moore, Farm Journal, Cotillion Suite, Symphony in A; Marion Bauer, Prelude & Fugue, Suite, CRI 714 (Koch); Frank Proto, Quartet 1, Piano Quintet, String Trio, Ensemble Sans Frontiere (Cincinnati), Red Mark 9209; Collections: trios by Cowell, Lucening, Chiharas, Creston by Mirecourt Trio, Music and Arts 903 (Koch); Atlanta Chamber Players perform Copland, Harbison, Amram, Rorem ACA 20038 (Albany); Flute music by Stephen Foster and Sidney Lanier, Paula Robison et al., Arabesque 6679 (Allegro); Thomson's America, Carter's To Music, Shirin's Odes of Sheng, U. of Michigan choir/orch, New World 80219; American folk songs, Dale Warland Singers, ACC 122.

(Mar/Apr 1997): Donald R. Vroon, "State of the Orchestras: NY Philharmonic," 5. Reviews of recordings: Antheil Symphony No. 4; Copland Statements for Orchestra, London Symphony/Goosens & Copland, Everest (Omega); Argento's Songs about Spring, Letters from Composers, Cedille 29 (Qualiton), A Water Bird Talk, Six Elizabethan Songs, Manhattan Chamber Orch., Newport 85602 (Allegro); Robert Ashley, Automatic Writing, Purposeful Lady Slow Afternoon, She Was a Visitor, Lovely 1002 (Allegro); Milton Babbitt, Around the Horn, Cavatier Settings, None But the Lonely flute, Whirled Series, Hymn, Beaten Paths, Play It Again Sam, Solo e Duettini, Melismata, On Having Been and Still Being an American Composer, Group for Contemporary Music, Koch 7335 [2CD]; Bernstein, Arias and Barcarolles, A Quiet Place, Suite, West Side Story Dances, Von Strade, Hampson, London Sym., DG 439 926; Bray The Indian Princess, Taylor, The Euthanasia, Federal Music Society, New World 80232; Chadwick, Suite Symphonique, Aphrodite, Elegy, Brno Phil., Reference 74; Robert Chumbley, 3 Self Studies, Copland, Piano Quartet; McKinley, Piano Quartet No. 1, Broyhill Chamber Ensemble, MMC 2041 (Albany); Copland, Piano Concerto, Symphonic Variations, Short Symphony, Symphony Ode, San Francisco Sym., RCA 68541; Corigliano, Sym. #1, RCA 68540; Eleanor Cory, chamber orchestra music, NY Camera & Polish Radio Sym., Soundspells 166 (Albany); Cram, Echoes of Autumn, 4 Nocturnes, Vox Bolana, Dream Sequence, Zurich New Music Ensemble, Jecklin 705 (Albany); cello concertos of Richard Danielpour, Leon Kirchner, & Christopher Rouse, Yo-Yo Ma, Philadelphia Orch., Sony 66299; Jon Deak, Eyvind Has a Birthday, Adventures of Sherlock Holmes, Lady Chatterley's Lover, Caetan 2296 (Quallton); Gershwin, Porgy and Bess, excerpts, Dallas Sym. & Chor., Dorian 90223 (Allegro); Glass, Music in 12 Parts, Philip Glass Ensemble, Nonesuch 79324; Gould, Fall River Legend Suite, Stephen Foster Gallery Suite, Of Time and the River, New Zealand Sym. & Gregg Smith Singers, Koch 7380; Grainger orchestral works, BBC Phil., Chandos 9493 (Koch); Grainger songs, Stephen Varcoe & Penelope Thwaite, Chandos 9053 (Koch); Harbison, Symphony on G; Ruggles, Organum & Men & Mountains, CRI 715 (Koch); Bernard Herrmann film scores, LA Phil, Sony 62700; Queen Liluokalani, 17 songs, Lalo Schifrin, Liluokalani Symphony, Wa Nui 49501 (4527 Sierra Dr, Honolulu, HI 96816); Jerome Moross, Frankie & Johnny, Tall Story, Bignone (sic), Flute Concerto, New Zealand Chib Orch., Koch 73767; Reich, Proverbs, Nagayo Marimbas, City Life, Paul Hillier Theatre of Voices/Steve Reich Ensemble, Nonesuch 79430; Simon Sargon, songs, Gasparo 318 (Allegro); Ernest Schelling piano pieces, Mary Louise Boehm, Albany 193; Harry Somers, North Country, Harp Suite, Lyric, Symphony #1, National Arts Centre Orch., CBC 5162 (Allegro); Robert Ward, Violin Sonatas 1 & 2; Arimino & Tannette, Serenade for Full Moon, Albany 204; Frank Wiggesworth, Symphony No. 1, Twain Songs, A Short Mass, Summer Music, Lake Music, Trivium, Palm 148; Wuorinen, Piano Sonata 3, Bagatelle, Capriccio, & Feldman, Palais de Mar, Alan Feldman, Koch 7308; Collections: piano, 4-hands by Corigliano, Persichetti, Levinson, Polin, Schifrin, Moss, Riegger, Laurel 859 (Tower); woodwind quintet music by Jerry Sieg, Lawrence McKinley, Carleton Macy, David Vayo, Georgia U. Quintet, ACA 20032 (Albany); But Yesterday is Not Today (American Art Song 1927-72), New World 80243.


BULLETIN OF THE COUNCIL FOR RESEARCH IN MUSIC EDUCATION (Fall 96): George N. Heller, "The Use of Rhetoric in Historical Research in Music Education," 30.

CHAMBER MUSIC (Dec 96): Lucy Miller, "From All Walks, Amateurs in America," 18.


GRAMMY (Sum 96): Daniel Levitin, review with Stevie Wonder, 14.


MORAVIAN MUSIC JOURNAL (Fall 96): Michael Johns, "A Second Look at the Wind Music of Collau | Harmoniemusik
of unknown composer in Moravian archives," 7.

MUSIC AND LETTERS (Feb. 97): rev. of Steven E. Gilbert's The Music of Geshe Naono, by Christopher Hailey, 118.


REPERCUSSIONS (Fall 95): Katherine Bergeron, "Uncovering Cole, [performances of C. Porter's Red, Hot and Blue], 10; Mark DeWitt, "Music in American Cultures: An Anthology of Autobiographies [student essay from author's class], 131.


SMITHSONIAN (May 97): Chiori Santiago, "Ziggedy hop! Tap dance is back on its feet," 87.


THE STRAD (Feb 97): "Success in High Society" [the Musical Art Quarterly], 154.


SYMPHONY (Jan/Feb 97): Steve Mencher, "Jazz Meets the Classics" [Wynton Marsalis, Bobby McFerrin, Marcus Roberts], 18; Mar/Apr 97: Wynne Delacoma, "The Grant Makers" [foundation giving to orchestras], 28.


New Conference Dates!!!!
The 1998 annual conference will be held in Kansas City, Missouri, 18-22 February 1997 in the Downtown Marriott Hotel. The conference hosted by the University of Missouri at Kansas City will be held with the regional divisions of College Band Directors National Association. In addition to formal papers, lecture-demonstrations, and performances planned by the Program and Local Arrangements Committees, the Society's Special Interest Groups organize sessions around their own interests. For more information on the conference arrangements, visit the web site at http://www.aaln.org/sonneck/confers.htm.

American Music Week
American Music Week is the first full week of November beginning on a Monday: November 3-9, 1997; November 2-8, 1998; November 1-7, 1999; and November 6-12, 2000.

Call for Nominations
The Nominating Committee of the Sonneck Society seeks candidates for President-elect, and for three positions on the Society's Board of Trustees. Candidates should have a proven record of commitment to the Society, and be willing and able to devote proper time to the fulfillment of the duties of these positions. If you have suggestions for candidates, or are yourself interested in standing for an office, please contact Paul Wells, Chair of the Nominating Committee (pfwells@frank.mtsu.edu), or any of the other members of the committee—Dale Cockrell, Judith Tick, Josephine Wright, and Don Krummel. Because of the early fall Board meeting, please send your suggestions as soon as possible.