Images of Arthurian Britain in the American Musical Theater: A Connecticut Yankee and Camelot

William A. Everett, Washburn University

Since Nennius first mentioned King Arthur in his ninth century Historia Brittonum to 1469, when Sir Thomas Malory collected six centuries of stories into Morte d'Arthur, and even to today, the mythological king has been a favored subject for writers, artists, composers, and, in the twentieth century, film directors. Each creator in turn reinterpreted the Arthurian legend, transforming it to fit his or her contemporaneous situation.

Broadway composers are not exempt from this practice. Although several works based on the legend appeared on Broadway during the twentieth century, only two achieved success with audiences and critics and entered the standard repertoire of the American musical theater: Richard Rodgers and Lorenz Hart's A Connecticut Yankee (1927); revived with additional material, 1943) and Alan Jay Lerner and Frederick Loewe's Camelot (1960). Each of these stage works was an adaptation of a literary work; Rodgers and Hart based their collaborative effort on Mark Twain's A Connecticut Yankee in King Arthur's Court, while Lerner and Loewe looked to T. H. White's The Once and Future King for inspiration. In each show, the creators sought to contemporize Arthurian Britain and the time of chivalry for the musical-theater audiences of their eras.
While the contents of songsters have hardly been ignored, songsters as a class have been accorded little attention. Among the few exceptions are Miles' bibliography of American presidential campaign songsters and Johannsen's lengthy three-volume study of one particular publishing house. Two years ago, Honea published a preliminary checklist of Masonic songbooks, a category that partially overlaps songsters per se; and there has been some interest shown in the specific area of American circus songsters.

The importance of songsters to research in various fields is thus easily defended. Other valuable aspects to this body of popular literature are of interest. In the first place, when one considers the various sources for popular music of the 19th century—broadside and broadsheets, chapbooks, sheet music, and songsters—sheet music more than any of the others represents the formal product of an established commercial music manufacturing industry. Sheet music songs therefore start life furthest from the popular level of any form of popular music—though it may well happen that they do not end life that way. Broadside, broadsheets, and chapbooks were pre-eminent in the 17th and 18th centuries, but waned in the middle of the 19th century, particularly after the Civil War.

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"[sung] to the tune of ..." had to suffice. Songsters printed in the 19th century generally had paper covers and ranged from a few dozen pages to several hundred.

Musicologists, folklorists, and social historians have not been ignorant of the vast treasures contained in these ephemeral pamphlets, many so cheaply printed that they fall apart today in the hands of the curious reader. Ewing drew extensively on songsters in his study of the temperance movement. Jackson based a survey of American popular music of 1825-1850 largely on songsters of the period. Cray used songsters to examine the role of cheap print in the dissemination of traditional folk songs in his study of the ballad, "Barbara Allen." Richard Lingenfelter relied heavily on songsters for sources for his collection of gold rush songs.

Figure 1. Cover and pages from The National Clay Minstrel, with illustration using "OK."
Therefore, for the last half of the 19th century, songsters are the preeminent source for genuinely popular or vernacular musical material. Songs from the minstrel stage in particular were exceedingly well-represented in songster collections, and the minstrel stage constituted our first major black-white musical interchange.

Secondly, during this period many songs were not individually copyrighted, but only as part of songster or booklet collections. These songs are virtually impossible to find by the usual search methods through the files of the Copyright Office, since they do not appear under their own titles. Their exhumation from archival collections would be facilitated greatly by the eventual compilation of a complete songster index.

Thirdly, songsters contained many topical songs that can serve to illuminate social mores and issues of the day. The many songsters dealing extensively if not exclusively with the Civil War constitute an obvious example; a more recondite one appears in The National Clay Minstrel, all 84 songs of which relate to Henry Clay’s 1844 presidential campaign. The song that arouses my curiosity is “Advance Whigs.” It bears an illustration (see Figure 1) composed of a decorated pair of letters, “O K”—an early printed example of the phrase which most (though not all) etymologists now agree originated in 1840 and referred to Martin Van Buren (nicknamed Old Kinderhook, from his place of origin in New York). Van Buren, the Democratic president in 1836-40, did not win his party’s nomination for president in 1844; why this reference to him in Whig campaign literature of that year? Still a powerful figure in the Democratic party (he ran again for president in 1848), Van Buren’s nickname may have become an icon for the party in general by 1844.

Fourthly, because of their vigorous role in popular literature, songsters and the songs in them can provide etymologists with valuable data for the early appearance of Americanisms, nonce words, slang, and neologisms in print. For example, Christy’s Bones and Banjo Melodist, an undated songster probably from the 1860s, contains the song, “Hunkey Dorey,” the title of which is a slang expression which, according to A Dictionary of Americanisms, was popularized through the Christy Minstrels’ own use of it in “Josephus Orange Blossom.” This song, possibly of equal antiquity, may be an alternative source for the phrase’s origins.

Fifthly, because songsters often represent a “second time around” for many of the songs they include, they may offer an additional service as popularity indicators. This, though, is an application that cannot be exploited without some more thorough understanding of the nature of the songster publication business. In fact, there are many questions that need to be answered about the songster business. How and where did they advertise? To what classes of readers? Are there any business records extant that would tell numbers of songsters sold? Which publishers used exclusively (or mostly) new songs, and which, reprinted older publications?

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What roles did performers play in the compilation and production of songsters issued over their names? Because we probably will not find anyone involved in the songster business of the 19th century for interview, we will be forced to search through other archives, newspapers, documents, diaries, etc., for any tidbits that are to be found.

Finally, while songsters are clearly of use to popular music historians, their value to folk-song historians must not be overlooked. Many songs that in the 20th century found their way into the recorded repertoires of hillbilly entertainers or into the published field collections of traditional folksongs and ballads can be found in songsters, and may in fact have first seen the light of day there. Kenny Goldstein, who amassed two enormous collections of songsters and broadsides, both now at the Center for Popular Music at Middle Tennessee State University in Murfreesboro, saw a knowledge of the two genres as essential to the American folk musicologist: because of their nominal cost at publication and their lack of musical notation (usually), they served mostly a working-class audience with minimal formal musical education—in short, the social stratum that has preserved most of our American folk music.

The preeminent songster collection in the U.S. is probably that of the Center for Popular Music at MTSU (1500 items). Other large collections are at the Library of Congress (1200+), the Brown University Library (1000+), the American Antiquarian Society at Worcester (1000+), the Morris N. Young collection, (ca 800) now at the University of Illinois, Lilly Library, Indiana University (ca 600), Buffalo and Erie County Public Library (450), and the New York Public Library (375). Harvard University Library (250), and the University of California at Los Angeles (150+). These round figures are not necessarily comparable: inasmuch as the definitions of songster are rather vague, the criteria for inclusion in a census differ at different institutions.

Progress Report

The MLA award, to which I alluded earlier, is officially titled the "Dena Epstein Award for Archival and Library Research in American Music," and was made possible by a gift from long-time MLA member and American music scholar Dena Epstein and her husband, Morton.

Although one ultimately wants much more information, the modest goal of this project is the compilation of a bibliography of American pocket-sized secular songsters published between 1860 and 1899, together with a list of libraries holding each individual songster. I had no idea of the number of songsters with which I was dealing but, based on the holdings of a few large collections, estimated that there were upwards of 2,000 and hopefully no more than 10,000 songsters fitting my description. The restriction to "secular" songsters was made partly in the interests of manageability, but also because I felt one could make a meaningful division between secular publications and religious ones, which generally have a completely different repertoire. Secular songsters include several distinct types: political, minstrel stage, circus, temperance, etc., and many others that defy neat categorization.

I have already alluded to the vagueness of the definition of "songster," what about "pocket" songster? I had not given any thought to a precise definition until I was queried by a librarian. I have provisionally limited the size to a height of 20 cm. (8 inches), which allows for fairly generous-sized pockets. Is there any practical consequence to this dimension? I think there are differences—in repertoire, in audience, and in mode of distribution, at least—between pocket-sized, soft-cover, text-only booklets and full sized, hardcover, text/tune volumes, but distinctions blur at the boundaries. One needs to establish whether the same collections of songs are available in pocket-sized collections as in full-sized hardcover publications.

I sent a survey letter to about 130 institutions which, according to information in one of three references (listed in footnote 3, 8, or 12), had substantial holdings in the area of songsters. In addition to a question of approximately how many American songsters published in 1860-99 the library held, the survey asked other questions about accessibility, cataloguing, utilization, etc. Some 70 institutions replied, identifying 16 with holdings of about 100 or more songsters. I found that for many librarians my query was not easily answered, partly because "songster" is not a subject category that is commonly used, requiring therefore searches in several possible different categories in a card catalog or electronic equivalent; furthermore, the date limitation posed problems, since most collections are not cataloged by dates. Consequently, the patient librarians who responded to my questionnaire often had to check card by card to tally the number of relevant entries. Many librarians simply sent me printouts from their electronic catalogs where they had used the keyword "songster" and the appropriate date limitations.

The dimensions limitation presented another problem, since most sorting routines apparently did not allow for selections on this parameter. The restriction to the years 1860-1899 was also problematic, in part because of the large number of songsters that were published without dates. If one does a computerized search for songster between 1860 and 1899, one loses all those without definite dates but clearly published within that 40-year span.

Another problem was that some large institutions have songsters in completely separate departments—distributed among literature, music, history, or Americana collections, and librarians in one department may have little or no knowledge of holdings in another department. UCLA, for example, has a substantial songster collection in Special Collections, its rare books division, but also has many in the Music Library and some in the general research library collection. The Library of Congress has collections in music, folklife, and rare books.

I had originally assumed that the next step would be a visit to as many of the major institutions as I could manage, in order to examine first-hand the songsters themselves. But it soon became apparent that one could do a great deal of preliminary bibliographic research via modem using library catalogs that are available online in varying degrees of accessibility. More useful yet is WORLDCAT, the online database maintained by OCLC of some 35 million items held in any one of several thousand libraries around the world. By judicious use of WORLDCAT one can compile a good first cut at a bibliography.

A search of WORLDCAT using the key title word of "songster" and restrict-
ing language to English and date of publication to 1860-99 netted about 1800 entries in various libraries that I could easily download to my own computer via modem. Of course, this fails to catch all songsters that don’t actually have the word “songster” in their titles, so the next step was to augment my database by searches for particular authors, keywords (“comic,” “circus,” “political” campaign” or other searchable parameters).

A typical WORLDCAT entry, similar to many library card catalog entries, is shown here:

OCLC ACCESSION: 32125301
TITLE: Eugene Tompkins’ Black Crook songster containing words and music.
PLACE: Chicago
PUBLISHER: W. Rossiter
YEAR: [1894?]
FORMAT: [16] p.; music; 31 cm.
Contains songs from Eugene Tompkins’ ballet: The Black Crook, A ballet which takes place at the foot of the Hartz Mountains, in the Castle of Wolfenstein, and in the heart of the Brocken. SUBJECT: Carlene and Greppo—Portraits.

Once all these have been downloaded, there are several problems. First, these entries hold much more information than I wish to deal with for now, so I have stripped them all down, eliminating some of the less useful details. Second is the problem of errors; these entries were made, after all, by bibliographers many of whom had no special knowledge of songsters or American music, and some of the comments are misleading, unnecessary, or just plain wrong. For example, how has the bibliographer decided on date? Has he/she distinguished between publication and copyright date? If neither is given, what other information was used? Third is the problem of deciding when two entries, describing songsters in two different libraries, are really the same songster. In the world of cheap publications, publishers paid little attention to such niceties as insuring the same title on cover, title-page, and spine. Which is the “real” title? In the above example, is the title “Eugene Tompkins’ Black Crook Songster...” or “Black Crook Songster...”?

One also finds songsters with one “publisher” on the title page and another on the cover. Sometimes, one is merely a distributor. Different bibliographers come to different conclusions in these matters. More puzzling are the many instances where WORLDCAT contains two entries from the same institution of what appear to be descriptions of the same songster. (Brown University Library has microfilmed all of their songsters, and each songster has two separate entries in OCLC’s catalog: one for the real item, the other for the microfilm copy.) Worse y et, many instances exist of songsters that appear to be identical based on catalog description, or even title page, yet have different contents. Some of these problems will persist until the songsters can be compared visually.

After some streamlining the WORLDCAT entries and adding the information on holding libraries, I end up with a format that looks like this:

TITLE: Dick Sands’ Irish character songster
PLACE: New York
PUBLISHER: A. J. Fisher
YEAR: 1877
OTHER: 18mo. dime song books; 113 OCLC LIBS.: RBN
ACCESSION: 30732705
OCLC LIBS.: RBN, VHB
ACCESSION: 20742896
OTHER LIBS.: MTSU
ACCESSION: SP-085504

This particular example is a case of two separate entries in the OCLC catalog that appear, from the descriptions, to be the same songster. Two libraries are listed for one OCLC accession number, and one of those same libraries is listed under the other entry. The three-letter codes are OCLC’s own abbreviations for various libraries. “Other libraries” designates those institutions not entered in OCLC’s catalog; in this case the information refers to MTSU’s Center for Popular Music, and the accession number is their own. Some of these details may be dispensed with as the project progresses.

This armchair assembly of a bibliography is a good first step, but it is only that. Unfortunately, several major collections are not available on WORLDCAT, including the American Antiquarian Society, the recently acquired collection at MTSU in Murfreesboro, and, as far as I can tell, much of the Library of Congress collection. Of course, ultimately, many songsters will have to be examined directly in order to determine when different catalog entries refer to the same item. Direct examination will also help to fix approximate year of publication (based on contents) for those numerous undated songsters catalogued as simply as “[18—].” It is my intention to carry out these various steps, hopefully in the present century—but I am reluctant to attach expected dates of completion at this time. I would welcome comments from readers who know of other large collections that I have missed, or have other thoughts on the directions this project might take.

Notes
4. George Stuyvesant Jackson, Early Songs of Uncle Sam (Boston: Bruce Humphries, 1933).
10. R. L. Parkinson, "Circus Songsters," in Circus World Museum Inc. continued on page 70
Rather than attempt to create an imaginary sixth-century British musical style, Rodgers and Hart and, later, Lerner and Loewe created musical numbers in the current Broadway idioms of their eras. Rodgers and Hart made the time of Arthur relevant to their audiences through the inclusion of contemporary linguistic and social references. Thus, the legendary time of King Arthur became decidedly modern. As we shall see, the relationship of Lerner and Loewe's creation to its era was perhaps more complex: the show may have had a shaping effect on the language and, therefore, political policies espoused by John F. Kennedy.

Mark Twain, in *A Connecticut Yankee in King Arthur's Court* (1889), used the time of Arthur as a backdrop for strong social commentary on the nineteenth century. The prevailing comic tone, but with a serious underpinning, made Twain's novel a solid choice for a musical comedy during the 1920s. It was not the novel directly, but rather a film version from 1921, which served as the inspiration for the musical. According to Richard Rodgers:

> Back in 1921, Herb Fields and I wandered into the Capitol Theatre to see a silent picture called “A Connecticut Yankee,” with Harry C. Myers in the lead. We laughed for nearly two hours and walking home decided that there, by cracky, was the perfect idea for a musical comedy. Mr. Hart thought so too, so a couple of days later I walked into the office of the lawyer for the Mark Twain estate to try to get the necessary permission to make a musical version of the novel.1

Musical comedies were meant to be upbeat and fast-paced, with distinctive musical numbers in a popular style, and Rodgers and Hart provided some of the best examples of the genre. As creators of eleven shows before *A Connecticut Yankee*, including *Poor Little Rich Girl* (1920) and two versions of *The Garrick Gaieties* (1925, 1926), they had already proven themselves to be a successful Broadway team. In the version of Twain's book which opened at New York's Vanderbilt Theatre on 3 November 1927, William Gaxton starred as Hank Martin, sharing the spotlight with Nina Bryant as Morgan le Fay, Constance Carpenter as Alice/Sandy, and Paul Everton as King Arthur. The production ran for 418 performances.

Librettist Herbert Fields transformed several aspects of the novel for the musical stage. He maintained the overall premise of *A Connecticut Yankee in King Arthur's Court*, a person misplaced in time, but created a new story incorporating some of Twain's characters. Hank Martin (not Hank Morgan, as in the novel) is about to marry Fay, when his ex-fiancée Alice arrives on the scene. When Fay discovers Hank and Alice, she hits Hank over the head with a champagne bottle, and he awakens during the time of King Arthur. Alice becomes Alisande (Sandy), his love interest, while Fay is none other than the enchantress Morgan le Fay. Because of his "modern" clothing, Hank is accused of being an enchanter and threatened with execution by burning. Hank escapes this fate by recalling his knowledge of astronomy and, as in the novel, correctly predicting an eclipse. Also, following the general premise of the novel, Hank then proceeds to modernize King Arthur's court. When Morgan Le Fay causes more trouble, the only escape for Hank is to awaken from his dream.

Hart and Rodgers made the time of Arthur attractive to theater-goers of the 1920s by creating songs which had both brilliant lyrics and a captivating popular musical style. Additionally, Hart's penchant for creative and witty language is evident in the several of his lyrics. In "Thou Swell," for example, he effectively combined antiquated English expressions (Elizabethan, as in the novel, rather than the language which would have been spoken in the sixth century) with contemporary slang.

> Thou swell! Thou witty! Thou sweet! Thou grand! Wouldn't kiss me pretty? Wouldn't hold my hand? Both thine eyes are cute too; What they do to me. Hear me holler I choose a Sweet lollapalooza in thee. Lorenz Hart

Lyrics such as these made the time of King Arthur accessible to audiences of the 1920s, but the lyrics were not the only bridge between the two centuries; "Thou Swell" is a typical 1920s Tin Pan Alley verse-refrain ballad in moderate tempo. The sustained melodic line over a more active, though gently moving, accompaniment when combined with Hart's lyrics emphasizes Hank Martin's modernizing influence on Arthur's court. Rodgers and Hart, therefore, were 1920s equivalents of Twain's character Hank Morgan—they introduced up-to-date slang and musical language into their depiction of the sixth century, just as Morgan had introduced nineteenth-century inventions.

*A Connecticut Yankee* was a popular show during the late 1920s largely because of its musical style and its libretto. It exemplified the best that musical comedy had to offer—a popular score with a libretto which on one hand offered escapism (the time of King Arthur) and on the other hand included ordinary people (Hank Martin) as characters. For Rodgers and Hart, the contemporary setting of the "modern" scenes, namely the opening and closing before and after Hank's time travels, demonstrated the "everyday" character of the show, an important part of 1920s musical comedy. This was not the "nevermore" world of operetta, but rather...
the upbeat and brash world of musical comedy; Rodgers and Hart knew their market and wrote accordingly.

For the 1943 revision of *A Connecticut Yankee* Rodgers and Hart added two new numbers: "Can't You Do a Friend a Favor?" and the enduring "To Keep My Love Alive." The show reopened on 17 November 1943 at the Martin Beck Theater and played for 135 performances. In addition to new musical numbers, the libretto was updated so that all three of the principals were in the armed forces, thus paying homage to the then-current war effort. No substantial changes occurred in the dramatic plot. While both versions of *A Connecticut Yankee* reflected aspects of the time in which they were created, the idealistic images in next Arthurian creation would capture the imagination of a large part of America.

After the successes of the stage musical *My Fair Lady* and the film *Gigi*, Alan Jay Lerner and Frederick Loewe embarked upon a new project in the late 1950s: the transformation of T. H. White's epic retelling of the Arthurian legend, *The Once and Future King* (1958) into the musical *Camelot*. White's novel actually consisted of four separate books: *The Sword in the Stone*, *The Queen of Air and Darkness*, *The Ill-Made Knight*, and *The Candle in the Wind*. In securing the rights for the show, Irving Cohen, on behalf of Lerner and Loewe, ran into a bit of difficulty: Walt Disney had already purchased the rights to make an animated film of *The Sword in the Stone*, which had been already been published as a separate volume. Cohen succeeded in gaining permission to adapt the remaining three books for the new show. Hence, Arthur's boyhood, the subject of *The Sword in the Stone*, is told only in the form of memories in *Camelot*.

Lerner and Loewe did not use *Camelot* as a foil for contemporary issues, but rather created a utopian land of chivalry and honor that was destroyed by acts of selfishness. Unlike *A Connecticut Yankee*, *Camelot* closely follows its literary model. The show opened, after a treacherous tryout period, at the Majestic Theater in New York on 3 December 1960 and ran for 874 performances before closing on 5 January 1963. Richard Burton made his musical debut as King Arthur, and Julie Andrews, a personal friend of White's whom Lerner and Loewe had brought from England to star in *My Fair Lady*, played Guenevere. Robert Goulet made his New York debut in the role of Lancelot, and veteran actor Roddy McDowell played Arthur's bastard son Mordred.

The overall design of the show was a long first act culminating in a dramatic climax in the finale followed by a relatively short second act in which the conflict presented in the first act is resolved. Loewe's lush, flowing, and romantic musical score possesses a number of distinctive features, including a style of speech-singing used for dramatic effect and the use of *Lamento*. Lancelot's love song, "If Ever I Would Leave You," became one of the most popular songs of the era, at least in part because of its sentimental lyrics, but also because of its soaring legato melody. Features such as these made the show an instant success, transporting Arthur's reign to the 1960s. Lerner and Loewe thus accomplished what Rodgers and Hart had done nearly four decades earlier; they created a musically contemporary version of Arthurian times.

Perhaps more importantly, *Camelot* came to represent much more than a popular entertainment based on the chivalrous era of King Arthur. In the eyes of the public, its timely ascendency corresponded to the election and inauguration of John F. Kennedy. To many Americans, among them the new president, both Arthur's Camelot and the new administration represented an ideal world—one filled with hope and dreams.

The similarity between the language of the musical and that of Kennedy's inaugural address is at times uncanny. The hypothesis that Kennedy consciously or unconsciously appropriated Arthurian ideals is reinforced by Jacqueline Kennedy's remembrances. In an interview for *Life* magazine, Jacqueline stated that *Camelot* was among her husband's favorite shows and that he would play the record before going to bed in the evening: "The lines he loved to hear were: 'Don't let it be forgot that once there was a spot, for one brief shining moment that was known as Camelot.'"

Arthur's speech at the end of Act I contains the powerful lyrics, "This is the time of King Arthur, and we reach for the stars! This is the time of King Arthur, and violence is not strength and compassion is not weakness." In his inaugural address, Kennedy's promise to put a man on the moon was worded, "Together let us explore the stars," a reference to the competition between the USSR and the US in space exploration. While this reference is similar in content but not in words, the second sentence of Arthur's speech is more directly reflected in Kennedy's statements concerning the Peace Corps. Again, from his inaugural address.

To those peoples in the huts and villages across the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves. . . . So let us begin anew—remembering on both sides that civility is not a sign of weakness.

Thus, several Arthurian ideals, as represented in Lerner and Loewe's *Camelot*, found expression in the inaugural address of J. F. K. This correspondence and Kennedy's known love of the Broadway play were not lost on many Americans of the time. Unfortunately, there would be a third correspondence between Arthur and Kennedy—the brevity of their rule.

In 1967, Warner Brothers released a film version of *Camelot* which starred Richard Harris as Arthur, Vanessa Redgrave as Guenevere, and Franco Nero as Lancelot. The screenplay, written by Alan Jay Lerner, closely followed the original stage libretto. Several changes occurred in the music, however, including the deletion of Mordred's wonderfully ingenious song, "The Seven Deadly Virtues." More substantial were the enhanced orchestrations and smoother singing techniques, both the result of the film medium. The popularity of the film version shows the public's increasing interest in the art of film, a medium that could enhance the presentation of Broadway entertainment through sophisticated production techniques.

*Camelot*, in all its stage and film manifestations, therefore, became, like *A Connecticut Yankee*, a demonstration of the taste of the times in which it was written. The musical comedy style of *A Connecticut Yankee* provided its audience with the type of entertainment it desired while the romantic vein of *Camelot* did the same for its audience. The legacy of *Camelot*, however, grew through its association with the Kennedy presidency. In both shows, however, not just the dramatic content accounted for their popularity, but their musical style. The composer and librettist bridged fourteen centuries in order to allow characters from Arthurian Britain and continued on page 72
Joseph Brackett’s “Simple Gifts”

Roger Hall, Stoughton, Massachusetts

One of the most enduring of American religious songs is “Simple Gifts.” This Shaker song has been sung almost everywhere. The Copland arrangement of “Simple Gifts” is especially popular. It has been sung at two Presidential Inaugurations: by Jesse Newcomb for Ronald Reagan’s in 1985 and by Marilyn Horne for Bill Clinton’s in 1993. In 1996, the Music Educators National Conference named “Simple Gifts” as one of the forty-two songs that every American should know, yet many American music specialists still don’t know the origin of this famous song. Certainly Aaron Copland didn’t when he came across the tune and used it so effectively in two of his major works: the ballet Appalachian Spring (1944) and Old American Songs, First Set (1950). Who then actually wrote this Shaker song?

Joseph Brackett, Jr. was born in Cumberland, Maine, on 6 May 1797. His birth name Elisha was changed to his father’s first name after the family joined the Shaker community in Gorham, Maine. His father’s farm property formed the nucleus of this new Shaker community. In 1819, Joseph Sr. and the other Shakers moved to Poland Hill, Maine, where he remained until his death on 27 July 1838. Joseph Jr. served as first minister of the Maine Shaker societies, as well as Church Elder at New Gloucester, now known as Sabbathday Lake, until his death on 4 July 1882. His portrait has hung for many years in the music room of the Central Brick Dwelling at Sabbathday Lake, where the remaining few Shakers still operate a farm and museum.

Because he was primarily involved with church leadership, Brackett didn’t compose many tunes. Two, however, have become known in our century, thanks to modern arrangements. “The True Vine,” composed at New Gloucester, Maine, in 1856, was first arranged by Conrad Held and appeared in his collection, Fifteen Shaker Songs (G. Schirmer, 1944). “Simple Gifts” was very popular among the Shaker communities and was copied in over a dozen of their music manuscript volumes. The evidence in these manuscripts indicates that the tune was most likely composed during the early summer (possibly in June) of 1848 at the Shaker community in Alfred, Maine.

The Shakers had three basic categories of choral music: anthem, hymn, and song. “Simple Gifts” has often been incorrectly classified as a hymn. Shaker anthems were similar in structure to those composed by earlier New England composers such as William Billings and Jacob French. Although Shaker hymns and songs have similar tune structures, they may be differentiated by their texts, hymns having two or more stanzas of text. As “Simple Gifts” has only one stanza, it should be classified as a song. In addition, in several Shaker music manuscripts, it is identified as a “Dancing Song” or as a “Quick Dance.” The text in the second half of the song even indicates dance movements:

To turn, turn, will be our delight,
'Till by turning, turning,
we come round right.

Aaron Copland didn’t have any of this information when he chose the tune for his ballet score. As he stated in 1980, he chose the Shaker song only because he was “particularly fond of it [the melody],” not for its historical significance or textual content. He found the song in Edward Deming Andrews’s The Gift to be Simple: Songs, Dances and Rituals of the American Shakers in a public library near Tanglewood, the summer home of the Boston Symphony Orchestra. His appealing variations on “Simple Gifts” in Appalachian Spring have since helped to spread the Shaker song worldwide. Four years later, he set the song again in his Old American Songs, for voice and piano. The five songs in this set were first recorded by tenor Peter Pears, with piano accompaniment by the distinguished composer and friend of Copland, Benjamin Britten. The songs were transcribed for chorus by composer Irving Fine in 1952.

Over the years, other arrangements of this Shaker song have been made. A completely new song based on the Shaker tune, titled “Lord of the Dance,” was

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audiences from twentieth-century America to come together on mutually intelligible ground. Whether it be the upbeat 1920s musical comedy style of A Connecticut Yankee or the utopian 1960s romanticism of Camelot, audiences of both eras and beyond carried with them images of Arthurian Britain through their own eyes and ears.

Notes

2. This lyric was to Hart’s last, as he died just days after the revival opened.
3. A musical film version of A Connecticut Yankee in King Arthur’s Court (with full title) appeared in 1949. A Paramount release, the film had a screen-play by Edmund Beloin and music and lyrics by James Van Heusen and Johnny Burke. It was not, therefore, a film adaptation of the Broadway show, but rather a film based directly upon Mark Twain’s novel. Likewise, its plot is substantially different from that of the Broadway show. The film is not specifically related to the stage show, except that its release date was only six years after the revival of A Connecticut Yankee mentioned above.
4. The film was released in 1963.
5. This format was the one preferred by Richard Rodgers and Oscar Hammerstein II, the most popular Broadway team of the time.

William A. Everett is an associate professor of music at Washburn University in Topeka, Kansas, where he teaches music history, music theory, film music, world music, and viola. He is treasurer of the Sonneck Society for American Music.
published in 1963, with five stanzas of text written by English poet and songwriter Sydney Carter. Although Carter has admitted using the Shaker tune as the basis for his arrangement, Michael Flatley, in his recent dance extravaganza of the same name, credits only Ronan Hardiman.

It is timely that on the bicentennial of Joseph Brackett's birth, we remember him for his famous song. The opening words convey his message so directly:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

Such a message seems to speak to those looking for a simpler way of life in our hectic, high-tech world, but this song was really intended to accompany the vigorous dance movement that the Shakers called "laboring" or a religious "exercise." Even though Brackett's song may be quaintly worded, it wasn't meant to be sung as a lethargic lullaby as heard sometimes these days. His "Simple Gifts" was made for some "delight," with Shakers dancing with great gusto, till they turned "round right."

"Simple Gifts" in the 20th Century

1937: First modern printing of "Simple Gifts" in "Shaker Songs" by Edward Deming Andrews (1894-1964), in The Musical Quarterly (October 1937); identified incorrectly as "probably first sung at Hancock about 1849."
1940: Edward Deming Andrews presented a different version of "Simple Gifts" in his book The Gift to be Simple, mentioning that one manuscript states the song was "composed by the Alfred Ministry, June 28, 1848."
1944: Aaron Copland's five variations on "Simple Gifts" in the ballet score to Appalachian Spring, Copland found the Shaker tune in the Andrews book from 1940.
1950: Aaron Copland arranges the Shaker song again in his first set of Old American Songs, for voice and piano.
1952: Copland's friend, Irving Fine (1914-1962), creates a two-part choral setting of Copland's arrangement.
1963: "Lord of the Dance" is composed by Sydney Carter, based on the "Simple Gifts" tune. Carter wrote his own words for this song.
1967: Biographical information about Elder Joseph Brackett Jr. is published by Sister R. Mildred Barker in "History of Union Branch, Gorham, Maine, 1784-1819," The Shaker Quarterly (Summer 1967). He is identified as the composer of "Simple Gifts."
1970: Popular arrangement of the Shaker song by Judy Collins for her recording Whales and Nightingales.
1993: Copland's arrangement of "Simple Gifts" sung by Marilyn Horne at the inauguration of President Bill Clinton in Washington, DC on January 22. This arrangement was sung by Jessye Norman for the second inauguration of President Ronald Reagan in 1985.
1994: A radio and television commercial uses Copland's arrangement of "Simple Gifts" for the Oldsmobile Aurora.
1996: Music Educators National Conference lists "Simple Gifts" as one of 42 songs that "all Americans should know."

Notes


Roger L. Hall is a composer, lecturer, musicologist, producer, singer, teacher, and, since 1971, one of the of foremost experts on Shaker music. Hall received his BA degree in 1970 from Rutgers University, and a MA in ethnomusicology from The State University of New York at Binghamton. His Master's Thesis was on the Shaker letteral music notation. Between 1981 and 1996, he transcribed and edited 56 Shaker tunes for The Shaker Messenger. He has also written for Shakers World.

Figure 1. Joseph Brackett, Jr. Used by permission of The World of Shaker.

American Music Week was November 4-8 this year. Looking for ideas as to how to celebrate this week at your institution? See "A Showcase for American Music" on page 75 in this issue.
"Everything's up to date"—including plans for the Society's 1998 annual conference—"in Kansas City." Hosted by the Conservatory of Music, University of Missouri-Kansas City (UMKC), the meeting is scheduled for 18-22 February 1998, and will take place at the Downtown Marriott in the heart of the city's oldest business district. We will be joined in several special events and morning sessions by two regional divisions of the College Band Directors National Association, a group whose dedication to artfully performed American music complements our own. Senior luminaries in the band world such as Frederick Fennell (Sonneck's 1991 Honorary Member) and H. Robert Reynolds will conduct at a Sonneck/CBDNA American Music College Concert Thursday evening in UMKC's White Recital Hall. Works by award-winning composers Libby Larsen (Sonneck's 1998 Honorary Member) and Karel Husa, both of whom will be on hand, are to be featured on that concert. MUSA's forthcoming, historic edition of Sousa's "The Stars and Stripes Forever" will provide a coda for the evening. Exhibits from UMKC's Special Collections Library including manuscripts of Amy Beach and Paul Creston will be on display in the lobby, and Sonneck's own specialists Adrienne Fried Block and Shirley Bean will serve as guides to the exhibits.

Kansas City and jazz are perpetually linked for good reason; the city made its greatest contribution to the history of jazz between the world wars, when hometown boy Bennie Moten first defined a southwest, or Kansas City, style of orchestral jazz. Moten's famous pianist, Count Basie, continued the southwest tradition in his own orchestra after Moten's death. A constellation of jazz stars including Andy Kirk, Coleman Hawkins, Julia Lee, Lester Young, Mary Lou Williams, Big Joe Turner, and one of bebop's creators, Charlie Parker, called Kansas City home during their formative and heyday years. Only in 1997 has the city's jazz legacy been commemorated in a way befitting its significance, by the opening of the Kansas City Jazz Museum the first weekend in September. The $26.6 million-dollar project comprises the Jazz Museum and Visitors' Center, the Negro Leagues Baseball Museum, and the new Gem Theater in the historic 18th and Vine district.

After an opportunity to tour that new facility and research area, Sonneckers will have the rare chance to witness a fusion of four venerable Kansas City jazz talents when senior jazzmen Jay McShann (noted bandleader who hired young Charlie Parker) and Claude "Fiddler" Williams (Andy Kirk and Count Basie bands) join tenor saxophonist Harold Ashby (Ellington band, 1968-1975) and trumpeter Harry "Sweets" Edison (Basie band, 1937-1950) for a concert Friday night. No venue could be more convenient to the conference hotel than the beautifully-renovated Folly Theater, the Marriott's next-door neighbor. As the Folly's contribution to Brooklyn Academy of Music's "Lost Jazz Shrines" project, this concert, "Celebrating the Kansas City Style," is sure to be a popular event in town. Be an early "Bird" when returning your conference registration materials to ensure a seat for this landmark performance, or get a "jump" on your ticket purchase by calling the Folly Box Office at (816) 474-4444 (M-F 10:00 am-5:30 p.m.) and ordering now! Be sure to mention the Sonneck Society's special ticket prices, $22 for front orchestra/balcony, $20 for rear orchestra/balcony.

Program chair Karen Ahlquist assures us the program's offerings will be memorable, including an organ/choir session at Grace and Holy Trinity Cathedral, four blocks' distance from the hotel. Presentation topics will run the gamut from American bossa nova to the Kansas City Jazz Museum, ragtime dance (with live demonstration), Schubert in America, cultural theory, and politics of all sorts. Saturday morning, Honorary Member Libby Larsen will address the Society and CBDNA in a plenary session entitled "The Revolution in Sound Since 1948." That evening, be sure to bring your speakeasy attire for the banquet entertainment, Kansas City's Rhythm Club Orchestra, specializing in authentic 1920s dance music. A quick footstomp refresher course will signal the switch from dinner to dancing.

Kansas City is among the least stressful travel destination cities of its size. Kansas City International airport services all major domestic airlines. (Jim Hines has arranged reduced fares for the conference with Southwest Airlines; mention Identification Code J0268 to receive a 10% reduction on regular fares). Ample and affordable shuttle service extends the easy airport atmosphere to the Marriott's door. For a more scenic trip across the country, take the Amtrak and arrive a few blocks south of the hotel at the Kansas City's Union Station, soon to be renovated into a multi-million-dollar science center. All conference activities will be in the Marriott with the exception of Thursday night's concert at UMKC (a ten-minute ride). On Friday afternoon, you will have a choice of tours: the Truman Presidential Library and Home in Independence, the 18th and Vine district/Jazz Museum, the Nelson Atkins Museum of Art/Kemper Museum of Contemporary Art and Design, or pilgrimages to the gravesites of Charlie Parker and/or Virgil Thomison. Food options in the Downtown area are varied in menu and price; many restaurants will be an easy walk even if February weather is a little brisk.

The Local Arrangements Committee, chaired by Kay Norton, is working to ensure all Sonneck members, from students to seniors, are well-served in Kansas City. Saturday's one-day registration will provide a chance for American music lovers in the area to become acquainted with the Society. Rumor has it five gallons of Benjamin Franklin Orange Shrub will appear sometime during the conference. All things considered, the Kansas City conference will be one you won't want to miss. Visit our conference web site at http://www.iberia.vassar.edu/sonneck/conf.htm for updated news between now and February. If you have questions regarding the conference, please contact Kay Norton at the Conservatory of Music, 4949 Cherry, University of Missouri-Kansas City, KC, MO 64110, or at knorton@ec.tr.umkc.edu.
Interest Group Presentations in Kansas City

American Music in American Schools and Colleges

For the past two years, the group has been preparing a presentation on American music to be given at the NASM conference with the goal of putting the word "American" in the NASM standards. Larry Worster and Anne McLucas will report on that meeting. Several other speakers on the topic of American music in American schools will present and there will be discussion among the attendees.

—Larry Worster and Dianna Kay Eiland

Music Theater

"Lost, Forgotten, or Otherwise Obscure"

Do you remember "Show and Tell" from grade school? Those attending this year's musical theater interest group session are invited to bring with them information on a show, song, performer, or anyone or anything else associated with the American musical theater which may not be generally known. Presentations should be brief, 2-3 minutes. Observers welcome!!

—Bill Everett and Tom Riis

American Band History

The American Band History Research Interest Group meeting will feature presentations by two speakers: Dr. Lavern Wagner, Quincy University, professor emeritus and Marcus Nieman, Fine Arts Consultant of the Medina (OH) County Schools and founder and conductor of the "Sounds of Sousa," who will present results of their recent research. Dr. Wagner will lecture on "The General Benjamin Grierson Collection of Manuscript Band Music." Marcus Nieman will present "John Philip Sousa—Then and Now: Preserving the Legacy."

—Phyllis Danner

Musical Biography

Writers of biographies face copyright and/or permission questions. The more contemporary their subjects, the more complex and difficult these questions become. This year's session will offer guidelines for identifying and answering such questions. The speakers will be Judith McCulloh, Senior Editor of the University of Illinois Press and Robert M. Copeland.

—Adrienne Fried Block

Popular Music

This year the Popular Music Interest Group will focus on problems and opportunities in teaching popular music at the university level. Several members will make presentations on courses that they have taught.

—John Cowach

Twentieth-century music

The Twentieth Century Interest Group will have an informal discussion concerning the matter of current interest and research among its membership. We will discuss which of our current enthusiasms might best translate into more formal future sessions.

—Louis Goldstein

Music of Latin America and the Caribbean

"The Festival of Santiago"

In the 12th century, as Catholic Spain began to repel the Muslims occupying her territory since the 8th century, elaborate pageants were held in the Spanish court in celebration. Soon after, these celebrations became popular entertainment in the marketplace. After the American Conquest, reenactment of the battles against the Moors were staged by Indians everywhere in Latin America and by African slaves of the Spanish Caribbean. Primarily intended as a demonstration of Christian power, it is today a colorful week-long religious-secular carnival in Puerto Rico.

—Henrietta Yurchenko

Research on Gender and American Music

Guest speaker, Libby Larsen

—Kay Norton

Folk and Traditional Music

Lunch meeting and open Sacred Harp singing session.

—Ron Pen

Research Resources

Organizational meeting

—George Boziwick

Historiography

Organizational meeting

—Paul Charosh

Gospel Music

No scheduled meeting

—Ester Rothenbusch

continued from page 77

Have Nothing to Say and I'm Saying It: American Masters, Meredith Monk, and Anima Mundi (music by Philip Glass).

Saturday—Concert: Kaleidoscope Saxophone Quartet directed by Demetrius Spanakes, performing music of John Cage, Eubie Blake, Colin Homisky, and Stephen Parisi; Piano Phase and Clapping Music by Steve Reich; and Terry Riley's In C, performed by The UNH Chamber Singers and Friends, directed by Peter Urquhart.

—Larry Worster

The Metropolitan State College of Denver

Kansas City, the Battle at night.
PERFORMANCES OF NOTE

Cage Commemorations

The Festival Of Music of Extended Duration

The purpose of music is to quiet the mind, thus opening it to divine influences.
— John Cage

My whole generation was hung up on the 20 to 25 minute piece. It was our clock. As soon as you leave the 20 to 25 minute piece behind, in a one-movement work, different problems arise. Up to one hour you think about form, but after an hour-and-a-half, it’s scale. Scale is another matter—it requires a heightened kind of concentration. Before, my pieces were like objects; now, they’re like evolving things.
— Morton Feldman

From 25 September to 11 October, 1997, Prague, Czech Republic, hosted the Festival Of Music of Extended Duration. Organized by the Prague Castle Administration, this unique festival opened 1997/98 concert season at the Prague Castle and honored John Cage and Morton Feldman. The program was designed in cooperation with Czech-born Petr Kotik, who was associated with both Cage and Feldman since the 1960s. Excepting David Tudor’s artistic partnership with Cage, Kotik’s working relationship with Cage was the longest of any collaborator. His first performance with Cage was in May 1964. Their last project together was the preparation of the complete Atlas Eclipticalis in August 1992.


The festival closed on 11 October with a concert by the Janáček Philharmonic Orchestra from Ostrava. Under the direction of Petr Kotik, the first part of the program premiered a work by Pauline Oliveros (Four Meditations for Orchestra). The second part featured Cage’s last orchestral work, 103. This 90-minute work for 103 musicians will be accompanied by a film, entitled 111, created by Cage with the filmmaker Henning Lohner in 1991.

AtlantiCage Ninety-Seven85: A Birthday Circus for John Cage

On the evening of September 5th, unknowing passersby in the vicinity of the University of Maryland at College Park may have been puzzled by the assembly of approximately 150 people circling the campus’s Fine Arts Building while intoning any number of sustained pitches. Contrary to one observer’s speculations, this was not a group of Hare Krishna initiates being led off to have their hair removed, but rather the audience members of AtlantiCage Ninety-Seven85, who were participating in the festival’s opening Tuning Meditation written by Pauline Oliveros.

"AtlantiCage Ninety-Seven85: A Birthday Circus for John Cage" was a remarkable accomplishment on several levels. Organized by members of Silence: The John Cage Internet Mailing List and presented as part of the worldwide "Freedom Summer" series in conjunction with the Pauline Oliveros Foundation, the entire event was conceived, developed, and executed within the span of five weeks. Ultimately, some fifteen musicians from the Baltimore-Washington, D.C. area volunteered to perform no fewer than fourteen of Cage’s works, generating a concert that lasted a little over three hours. The compositions performed surveyed all of Cage’s creative periods and included both selected musical and prose works. Featured sound sources included not only voice, piano, trombone and recorders, but also amplified conch shells and cacti, a mechanic’s ratchet, several sheets of torn paper and a chalkboard wired with a contact microphone. The performance was divided into three sections, and in keeping with Cage’s principles of peaceful anarchism, groups of works were performed simultaneously. Photocopied excerpts from "Indeterminacy" were also available to audience members along with an invitation to read excerpts aloud at any point, thereby enabling anyone to join in the performance spontaneously.

At its peak, the audience grew to about 200, packing the room. As this concert demonstrates, American new music is alive and well in the Washington metropolitan area, thanks to the enthusiasm of a well-informed community of musicians. Those interested in ongoing Cage-related discussions may subscribe to the John Cage Internet Mailing List by sending the message "subscribe silence" to majoromo@bga.com.

—David Patterson
Univ. of Maryland at College Park

Farwell Symposium

"A Celebration of Arthur Farwell and American Music" was held 27 and 28 September at the Eastman School of Music in Rochester, NY. Events included paper presentations, a slide show, an exhibit of materials from the Farwell Collection (held in Eastman’s Sibley Music Library), and a concert of works by Farwell and his contemporaries. Four of Farwell’s children and two grandchildren attended the celebration. Also in attendance was Dr. Evelyn Davis Culbertson, Farwell’s biographer. Both Brice Farwell and Dr. Culbertson made brief, anecdotal presentations describing how they rescued the collection from being thrown out by a storage facility and came to donate it to the Sibley Music Library.

Sion M. Honea, Sibley’s Special Collections Librarian, organized the exhibit of materials from the Farwell Collection around four roles that Farwell played during his life: composer, promoter, writer, and publisher. The papers and presentations during the symposium reflected these four foci of Farwell’s interest and talent. The Farwell Celebration was held in conjunction with the New York-St. Lawrence Chapter meeting of the American Musicological Society, and several of the AMS papers followed the Farwell and American themes as well.
A presentation by Michael Pisani (Vassar College), "Arthur Farwell: A Life in Sounds, Words, and Images," provided an overview of Farwell's life through slides of materials from the Farwell Collection and performances of two of Farwell's songs. Farwell (1872-1952) was intrigued by the "myth" of America and sought to find the roots of that myth in the musics of Native Americans, African-Americans, Mexican-Americans, and cowboys. In his role as publisher, he founded the Wa-Wan Press in 1901. The Press published works of thirty-seven American composers, nine of whom were women.

As for Farwell's role as composer and promoter, Historian Wayne Carr Willis (Empire State College) presented a paper entitled "Spirits of Their Time: Arthur Farwell, Claude Bragdon, and the Ambiguous Legacy of Progressive Cultural Reform" addressing the sound and light shows the two men produced together. These outdoor festivals were "celebrations of beauty by and for the people" and were meant to erase distinctions between performer and audience—in effect, to democratize music. Wayne Shirley (Library of Congress) presented a paper on the community songs that Farwell composed for community choruses and pageants.

Thomas Stoner (Connecticut College) addressed Farwell's role as writer in his paper titled "Arthur Farwell at Musical America, 1909-1915." During his tenure at the magazine, Farwell wrote 215 concert reviews and articles, including a serialized autobiography and essays on American nationalism, community music, and the role of intuition in the creative process.

Farwell is known for his "Indianist" compositions; however, the evening concert featured three of his chamber works and eleven settings of Emily Dickinson's poetry. Many of the works were not published during Farwell's lifetime, and the Flute Suite and Cello Sonata on the program remain unpublished. Dickinson settings by four other American composers—Aaron Copland, Robert Baksa, John Duke, and Will Gay Bottieje—rounded out the program. The evening concluded with a rendition of the cantata for baritone and piano, "Soldier, Soldier," as per Farwell's directions, the audience joined spiritedly in the final chorus.

Materials in the Sibley Music Library's Farwell Collection include manuscripts, unpublished scores, correspondence, travel diaries, essays, and lithographs. The Collection has recently been inventoried and is available for performance and research. Interested scholars and performers should contact Sjon M. Honea at sjon@uhura.cc.rochester.edu.

—Ann Marie Willer

A Showcase for American Music

The State of New Hampshire occupies an important place in the history of American music as the home of the MacDowell Colony and birthplace of Amy Beach. The University of New Hampshire has also played a role in American music. Aaron Copland gave his lecture "The Pleasures of Music" as a part of the Distinguished Lecture Series there in 1959 and left the music department a complete copy of his scores in his will. Next year, the University will be home to the Amy Beach conference, to be held right before the national AMS meeting in Boston. Every semester, the general education course in American Music has an enrollment of approximately one hundred students. Jazz trumpeter Clark Terry is affiliated with the department and frequently gives lectures and workshops. This year the music department has chosen to highlight American music by presenting a week-long series of concerts, lectures, and films during American Music Week.

The concert-lecture-film series is the work of musicologist Olivia Mattis, whose interest in American music began with research for her dissertation on Edgard Varèse (Stanford, 1992). Sparked by her encounters with Slonimsky, Cage, Usachevsky, and others who had known and/or been influenced by Varèse, from Abravanel to Zappa, she created the Varèse Oral History Project (numbering some 75 tapes). One of the people she contacted was Gilbert Chase, who met Varèse in Paris in the early 1930s and conducted extensive recorded interviews with the composer in 1961 and 1962. She spent many hours transcribing these unpublished interviews and, after Chase's death, conducted extensive research in his remarkable American music archives at his home in North Carolina. Learning about Varèse's International Composers' Guild and later the Pan-American Association of Composers led her to consider the issue of nationalism in his music and that of other 20th-century, particularly American, composers.

When Mattis first arrived at the University of New Hampshire two years ago, part of her fall assignment was to teach an American music class. She took advantage of the timing of American Music Week by organizing a handful of events and giving credit for attending them. In addition, five students chose to do presentations during that week on some aspect of American music in place of their term papers. After holding an interim position at the University of Southern Maine (and organizing the first festival devoted to the grandaddy of electronic musical instruments, the theremin), Mattis returned to New Hampshire this year as a Lecturer and immediately began organizing this year's event. She made announcements at the music department convocation and the first faculty meeting, and circulated a flyer calling for participation. Department chair Peggy Vags, who was impressed with the 1995 American Music Week, quickly committed departmental funds to pay for a guest lecturer and other expenses associated with the week. Most of the participants, faculty, staff and students, are performing for free. As can be seen by the listing below, the event is impressive not only in its magnitude, but also in its scope. Congratulations to Olivia Mattis and the music department at the University of New Hampshire for their innovative approach to celebrating our rich heritage in American music.

Schedule of Events: 3-8 November 1997


Tuesday—Lecture by John Rogers, composer and theorist: "Computer Music in the USA"; Lecture by Olivia Mattis: "What's American about American Music?"

Wednesday—UNH Guitar Ensemble directed by David Newsam. Music of Duke Ellington, Charlie Parker, Charles Mingus, and Miles Davis; Piano Potpourri, student jazz pianists.


Friday—UNH Wind Symphony, directed by Nicholas Orozich. Including Piece for Rosa by Mark Camphouse (inspired by Rosa Parks); Film screenings of John Cage: I continued on page 75

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Opportunities to Advertise

Both the Membership Directory (print run: 1,100, 125 to libraries) and the Conference Program Booklet (print run: 400) carry advertisements of interest to Sonneck Society members. If you or your publisher would like to run an ad in the 1998 editions, please contact Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878; Telephone (301) 990-1933 (kvkeller@erols.com). Deadline for copy for the Directory is 1 February; for the Conference Program, 15 December.

Student Conference Travel Fund

Through the Student Conference Transportation Fund, students may receive financial assistance that will help defray the cost of attending the Sonneck Society National Conference. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled). In any year, the amount of money available will vary; therefore, the Fund will endeavor to support as many applicants as possible at a level commensurate with the available funds.

The Fund will provide financial assistance up to full transportation costs, these being the least expensive round-trip fare available, round-trip train fare, or gas costs and tolls for automobile travel. It will not pay for transfers, parking, car rental, or local transportation. A student who is presenting a paper or who has an official function at the conference will receive priority in the allocation of funding. Students who have not been granted funding previously, or if so, not in the previous year will be accorded second priority.

To apply, please contact Ron Pen, Student Committee Liaison to the Sonneck Society Board by 1 December 1997. Awards will be announced by 17 December 1997. Telephone (606) 257-8183 (rapen@uky.campus.mci.net).

Musicologist/Institute Director

The Brooklyn College Conservatory of Music invites applications from musicologists specializing in American concert hall/art music for a full-time, tenure-track faculty appointment beginning in Fall 1998. The responsibilities of the position are divided between teaching and directing the Institute for Studies in American Music. Teaching encompasses a survey of American music for undergraduate majors and special-topics graduate seminars at Brooklyn College and the Graduate Center of The City University of New York. The Institute for Studies in American Music is a research in information center established in 1971 to support and propagate research in all aspects of American music. The Institute publishes monographs, bibliographies, discographies, and a Newsletter; sponsors research, colloquia, and concerts; and maintains a library of books, periodicals, scores, recordings, and microfilms. The Institute's director is the editor of the Newsletter, works with the Institute's professional staff in planning special projects and writing grant proposals in support of those projects, and generally oversees the operations of the ISAM office. Doctorate and prior teaching experience required. Specialization in 20th-century music preferred. Administrative experience highly desirable. Send resume and names and addresses of three references to: Dr. Joan Rome, Director of Personnel, Brooklyn College, 2900 Bedford Ave, Brooklyn, NY 11210.

Announcements

Please make a note of the following changes in contact information for Academic Services, our membership services provider. Telephone (781) 828-8450; Fax (781) 828-8915; e-mail: acadsvc@aol.com. Always call/fax/e-mail your changes of address promptly to ensure timely deliveries of Sonneck Society publications.

With funding in place, ACLS is able to offer ACLS/SSRC International Postdoctoral Fellowships in this year's competition. The Fellowships are for postdoctoral research on the societies and cultures of Asia, Latin America and the Caribbean, and sub-Saharan Africa. See the program's eligibility guidelines and application procedures at http://www.acls.org/pstdguid.htm for information. Please note that the deadline for this program has been revised to 1 December 1997.

Eight new postal stamps in the continuing Legends of American Music Series were unveiled on 12 September. The series features eight conductors and composers: Arthur Fiedler, George Szell, Samuel Barber, Ferde Grofé, Charles Ives, Louis Moreau Gottschalk, Leopold Stokowski, Eugene Ormandy (half of whom were born in the US). To be issued soon is a series honoring opera singers including Lily Pons, Rosa Ponselle, Lawrence Tibbett ("the first American male opera singer to win stardom without European training or stage experience," according to the Knight-Ridder news story), and Richard Tucker ("the first singer to be honored with a funeral at the Met"). A lively discussion on the Sonneck Society's listserv ensued, regarding the choice of composers and the criteria used for selection. A little known fact is that no person except a President may be featured on a stamp until ten years after his or her death.

The Copland Heritage Association, established in 1993 to save and repair Aaron Copland's home as a workplace for American composers and scholars, has announced the formation of The Copland Society. The mission of the Society is to finance completion of the repairs and renovations of Copland's house, known as "Rock Hill," in Cortlandt, New York. Once restored, the house will be used for short-term residencies by young American composers and for seminars and lecture-recitals. Membership to the society is open to all. Annual dues begin at $25. For more information, contact Dr. Grant Belgarian, Box 2177, Cortlandt Manor, NY 10566 (belgarian@advanced.org).

The twenty-voice professional ensemble Voces Novae et Antiquae, choral ensemble-in-residence at the Samuel Fleisher Art Memorial in Philadelphia, has announced its sixth season subscription series for 1997-98; several of the four "End of the Century" concerts feature American music. The second program, on Saturday, 21 February at 7:30 PM and Sunday, 22 February at 4 PM will include music.
from the Bay Psalm Book and the third program, on Friday, 10 April at 8 PM, works from William Billings' *The Continental Harmony* (1794) and several American Moravian composers. Charles Ives' oratorio *The Celestial Country* and three of his psalm settings will be performed in the final program of this series on Saturday, 6 June at 7:30 PM and Sunday, 7 June at 4 PM. For further information, call Voces Novae et Antiquae at 215-922-3456, ext. 7 (VocNovEtAn@aol.com).

## Communications

### Music in Cape Cod and the Islands

I am writing from Falmouth, Massachusetts, home of Kathleen Lee Bates, the author of “America the Beautiful.” Cape Cod and the islands of Martha's Vineyard and Nantucket have been known as residences and vacation spots for politicians and other prominent people well before the visit of the music-loving President, Grover Cleveland, at the turn of the Century. Writers, artists and musicians have been nurtured by the semi-isolated and idiosyncratic cultural environment of this area. Martha's Vineyard was the birthplace of famed turn-of-the-century opera diva, Lillian Nordica. The “regionalist” painter Thomas Hart Benton and his family maintained a summer residence on Martha's Vineyard from the 1930s until his death in 1975. Among Benton's many canovases on musical subjects was an oil painting of Carl Ruggles at his piano. Ruggles lived in Marion, just north of the Cape Cod Canal.

A bit of history

Martha's Vineyard and Nantucket were centers of whaler's songs, sea chanteys, and fiddle music from the late 1700s onward. These were chronicled by the late, self-taught musicologist Gale Huntingon of Vineyard Haven (the Dukes County Museum and Library in Edgartown is now named in his honor). In the 1830s a Methodist camp meeting revival movement grew up around Oak Bluffs, Martha's Vineyard. Hymn singing and other large-scale musical events continue in the Tabernacle to the present day. In the 1920s and 1930s the locally-flavored songs and dances of popular bandleader Will Hardy captured the hearts of a generation of middle class summer residents in Oak Bluffs. The distinguished Forbes family, who owned Naushon Island in the remote Elizabeth Islands, cultivated a rich cultural life from the turn of the Century to the post World War II period. Family members and their friends (such as Oliver Wendell Holmes) wrote, composed, and performed musicals for their summer reunions. Emeritus Professor Elliott Forbes has written a two-volume history of music at Harvard University and contributed songs to the Forbes Family Songbook.

Since the 1960s, new types of popular music have joined the earlier, more traditional styles and classical music, on Martha's Vineyard Island in particular. Although loud rock resounds at the Hot Tin Roof at Edgartown Airport and a parade of eclectic rock and jazz performers appear at the Atlantic Connection in Oak Bluffs, "serious" and folk-oriented popular music continue to hold a strong attraction. Island regulars, Carly Simon and James Taylor, filled the fairgrounds in West Tisbury with 10,000 rapt enthusiasts two years ago. Blind pianist and virtuoso classical improviser David Crohan performs nightly at David's Island House in Oak Bluffs.

Woods Hole, on the Cape Cod peninsula, is not only known for its world-famous ocean science institutions but also as home to the Woods Hole Folk Music Society, a regular stopover for the nation's notable folk musicians. All three of the Seeger children, Pete, Peggy, and Mike, have performed there in recent years. In the summer, the Cape & Islands Chamber Music Festival, founded by pianist Samuel Sanders, and the Summer Quartet Institute, presented by the Colorado String Quartet for young professional string ensembles, have become fixtures. The image of Cape Cod's quirkiness (with quality) is sustained in this part of the Cape by a remarkable ensemble, the ninety-voice Greater Falmouth Mostly All-Male Men's Chorus, directed by Thomas Goux. As the name implies, the group throws musical correctness to the winds. Its strong tenor sections include women, and there is even a female baritone. This group's credits include presence at the first Clinton inaugural, an incredible performance of the choral movement of Beethoven's Ninth Symphony, accompanied by the Atlantic Steel Drum ensemble, and last year's tour to a soul-mate ensemble, the Netherlands Sea Pilot's men's choir in Rotterdam, Holland.

To conclude this review, I offer a sample of the eclectic Cape Cod and Islands summer musical offerings for August, 1997 (besides the many popular night club groups).

Heritage Plantation, Sandwich: Jazz Pops Ensemble from the Boston Pops Orchestra; 215th Army Band of the Massachusetts National Guard (August 2 and 8); Tabor Academy, Marion and Buzzards Bay: First Annual Buzzards Bay Music Festival; Archie & Mehitabel (Jazz musical); Falmouth and Woods Hole: College Light Opera Co. Countess Maritza (Imre Kalmán, 1929), Me and My Girl (British musical); Cape and Islands Chamber Music Festival, Borromeo Quartet; Greater Falmouth Mostly All Male Men's Chorus; Sephardic songs, Woods Hole Cantata; Barnstable: Up with People at Cape Cod Community College; Dennis: Boch Center Jazz festival; Mashpee: Commons Street Performers festival; Yarmouth and South Yarmouth: Evening of Jazz with WGBH Radio's Jazz host, Eric Jackson; Family Concert by Bäverstam Chamber Players; Wellfleet: Especially for Young People.

[Martha's Vineyard] Chilmark & Edgartown: Whaling Church: Chilmark Chamber Players; barbecue blues, "locals to legends"; Tisbury: Ray Charles, Jazz on a Sunday afternoon; "On our Own," home-musical composed by Island Theater campers; W. Tisbury: Armstrong, Solomon, & Ishiki (two violas and piano); Dukes County Fair fiddler's contest; Chappaquiddick: Hidalgo & Peloquin, duo pianists; Oak Bluffs: Boston Pops Concert, Berklee College of Music Gospel Choir & local choirs; organist: classical ensembles.

—Frank Manheim
Falmouth, Massachusetts
Members in the News

William A. Everett gave guest lectures on the development of the American musical theater at the University of Osijek, Croatia in late May. While in Osijek, he was interviewed for one hour, live, on local radio about the American musical theater. The interview was in both English and Croatian.


Demons of Disorder: Early Blackface Minstrels and Their World by Dale Cockrell has been published by Cambridge University Press (hardcover ISBN 0 521 56074 8; $54.95, paperback ISBN 0 521 56828 5; $17.95). Publication of this book was supported by a grant from the Sonneck Society.

Three Preludes by Al Benner received the Audience Choice Award at the Louisiana Sinfonietta's String Quartet Festival of New Works from Baton Rouge. Jeffrey Taylor has been named as a Wolfe Institute Research Fellow to pursue research in the musical and cultural history of Jazz Piano in the Twenties.

Carolyn Bryant has recently been appointed Review Editor for the Journal of the American Musical Instrument Society. JAMIS presents articles and reviews books dealing with the history, design, and use of musical instruments in all cultures and from all periods. Suggestions for books to review, or possible new reviewers, are always welcome (bryant@juno.nrl.navy.mil).

David and Ginger Hildebrand served as music consultants for the upcoming "Liberty!" series on PBS. Premiering in three-two-hour segments the evenings of November 23, 24, and 25, these programs cover the American Revolution from a variety of historical perspectives. The series soundtrack includes material which David and Ginger provided to Mark O'Connor, which he arranged and recorded with James Taylor, Yo-Yo Ma, Wynton Marsalis, and others. The soundtrack heard during the actual programs additionally includes new and existing tracks arranged and recorded by the Hildebrands.

The National Federation of Music Clubs has given its 1997 award for the "Promotion and Performance of American Music" to Texas Christian University, reports Sonneck Society member Michael Meckna, who submitted the application. The award commends TCU for its annual celebration of American Music Week, and the recent establishment of a Center for Latin American Music. During the period covered by the award (June 1996 to May 97), TCU had a total of 240 performances of works by 170 American composers. Ten percent of their programs were "all-American," and at least one American work was heard on 40% of their programs. Some 49 composers were present for their performance, and 25 works were given their premieres.

Mark Clague has been appointed as the new executive editor of Music of the United States of America (MUSA). This year MUSA has published Volume 6, Timothy Swan: Psalmody and Secular Songs, edited by Nym Cooke, 362 pp, and Volume 7: Edward Harrigan and David Braham: Collected Songs, edited by Jon Finson. (two parts, ca. 700 pp.). Sonneck members interested in proposing an edition for the MUSA series should contact Mark Clague, Executive Editor, Burton Memorial Tower, University of Michigan, Ann Arbor, MI 48109-1270; Tel. (313) 647-4580, (daguem@umich.edu).


The Scott Morrow Dance Theatre was the first dance company ever invited to present a royal performance for Nana Barimah Abeyie Ntori Nimpah II, Paramount Chief of Kwamang Traditional Area of the Ashanti Region at his palace. In recognition of his distinguished career achievements in scholarship and artistic creativity, and for his commitment to breaking barriers and building bridges between the peoples of Africa and the US, Morrow was installed as a traditional chief, Nana Akwasi Morrow I, during a day-long ceremony.

New Editor of Recorded Materials

The Bulletin is pleased to welcome Orly Leah Krasner as our new Editor of Recorded Materials. Orly earned her Ph.D. in musicology ("Reginald de Koven (1859-1920) and American Comic Opera at the Turn of the Century," 1995) and M. Phil. from the CUNY Graduate Center, a M.A. from Queens College; and a B.M. (magna cum laude) from the University of Connecticut at Storrs. She has held teaching positions at Franklin & Marshall College, LaGuardia Community College (CUNY), Baruch College (CUNY), and Brooklyn College. Her articles have been published in the Blackwell Companion to Jewish Culture, New Grove Dictionary of Music and Musicians, and New Grove Dictionary of Opera, Nineteenth-Century American Musical Theater, Sonneck Society Bulletin, and Current Musicology. A frequent presenter of papers at Sonneck Society Conferences and active member of several committees of the Society, Orly has also reviewed books for Kirkus Reviews and McGraw-Hill. In addition to performing as a mezzo-soprano and conducting vocal ensembles, Orly is an avid English country dance enthusiast. Sonneck members with ideas regarding reviews of recorded materials are encouraged to communicate at 30-29 49th St., Apt. 2S, Long Island City, NY 11103 (ktrolg@cunyvm.cuny.edu).
In his Summer “Letter From Britain,” David Nicholls wrote about the impressive record of the CBC in commissioning new music. He mentioned the “stark contrast between the situation on your side of the pond and mine,” but he might have qualified that further with “and your part of the continent.” We in Canada cannot compete with the extensive commissioning activity of the BBC, but we nevertheless accomplish a good deal in a much smaller situation.

The Canadian Broadcasting Corporation was created by an Act of Parliament in 1936. It has never had an exclusive monopoly on broadcasting but has rather been the national broadcast service supported by public funds. The television networks carry advertising, but the radio is commercially unsponsored. There are two services, in English and French, and each maintains its own national radio and television networks.

Commissioning of new works in the early years of the CBC was slow to develop and was very sporadic. The first commission seems to have gone, surprisingly enough, in 1939 to a youthful Benjamin Britten (he spent a short time in Cana after he left Britain and before going to the United States) for Young Apollo. The war years inspired a few more works, among them John Weinzweig’s Our Canada for chamber orchestra, and Healey Willan’s patriotic opera Transit Through Fire. Willan also wrote Breton for narrators, chorus and orchestra which, while not patriotic, dealt with a well-known figure of the 17th century. Barbara Pentland and Godfrey Ridout also composed CBC works in the 1940s.

Not to be overlooked, although they were not commissions in the usual sense, were countless scores composed in the 1940s and 1950s for CBC radio dramas. It was a period when the best theatre in Canada was on the airwaves, and virtually every important composer in the country contributed scores as incidental music for these live drama productions. These “commissions” provided young composers not only with a modest income but, even more importantly, the opportunity to learn their craft on the job as they prepared, and sometimes conducted, their works with a studio orchestra. Parenthetically, I should note that the National Film Board provided a similar opportunity, but that is another story.

The recovery after the war transformed Canada, both socially and economically, and it is within the expanding frame of cultural activity that CBC commissions took a forward leap and established the pattern that remains to the present. Commissions have almost always been what we call “serious” music, but the 1950s also included a “light music” feature. There was a very successful talent program called “Opportunity Knocks.” It knocked not only for performers but also for composers, who were commissioned to write short, light pieces to be played on the weekend broadcasts. From 1950 to 1957 they reached 105 pieces in number.

In the first sixty years of the CBC, close to eight hundred pieces were commissioned, ranging from operas and large-scale orchestral pieces to solo works and unaccompanied choral pieces. There have been a few electroacoustic pieces that especially suit the broadcast medium, but most of the commissions are concert works and usually have their premieres before audiences in halls, not in the isolation of studios. It goes without saying that all the performances are broadcast. Since 1950 there is probably no composer of note who has not had commissions from the CBC. Virtually all the commissions go to Canadians, but in addition to Britten there have been a few foreign commissions from Peter Racine Fricker, Gunther Schuller and John Cage.

The idea for a commission usually originates with a producer, who develops it with a performer and then advances the proposal within the music department. This has the salutary effect of spreading the performances through a variety of programs. There is one central program, Two New Hours, which with its executive producer David Jaeger and host Larry Lake serves as a focus for much new work, although it’s weekly broadcasts are not limited to CBC commissions nor to works by Canadians.

Related to the CBC’s development of new music is the Young Composers Competition which has been held bi-annually since 1973. The awards are financed not only by the CBC but also by a variety of other funding organizations in the country, but the CBC provides broadcasts of the winning compositions on both French and English radio networks.

As David Nicholls reminded us in his article on the BBC, everything costs. In Canada, unlike in Britain, there is no household license fee for radio and television; the CBC must raise part of its budget of approximately 1.3 billion (Canadian) dollars from revenues, but about seventy-five per cent of the budget is from a direct grant from Parliament. Like everything else these days, the CBC is being battered with cuts, and, at a time when reductions in social programs excite much criticism, there has been growing questioning of the public expenditures on broadcasting. Nevertheless, the CBC has maintained its policy of commissioning new music. The budget, of course, is a miniscule proportion of the over-all budget of the Corporation, but even so, the costs mount up when one adds to the basic commission the costs of preparing parts, paying the performers, and the technical costs of production and broadcast. In the past fifty years there has been a good deal of support for new music in Canada, financially from the Canada Council and Provincial arts councils, and in distribution from the Canadian Music Centre. But central to the encouragement and dissemination of new works from our composers has been the CBC. The dollar amounts may be insignificant compared to what is spent on hockey or other sporting events, but the value is inestimable for the Canadian composer.

—Carl Morey
University of Toronto

Welcome to these New Members

Malinda Schantz
Arthur B. Himmelberger
Marc Johnson
Sherrie Tucker
Stephen Herx
Mike Seeger
Thomas M. Shapard
Mary L. Woodbury
Michael Campbell
Charles M. Berg
Mark E. Perry
Patricia P. Norwood
Suzanne Lord
Glenn Utsch
James Deaville
After the Board Meeting . . .

We have recently finished our first blockbuster Board session under my presidency—a seven-hour meeting on Saturday, June 6 (in a “scenic” motel somewhere in the outskirts of Washington, D.C.), followed by a three-hour breakfast meeting on Sunday with most of the Board to revisit the Long-Range Plan and decide where to go from here.

I can only mention the highlights of the meetings (full minutes are available on request from Secretary Katherine Preston), but the first thing I need to share is that you have a terrific board—they all have ideas; they listen and build on one another’s comments; they stay on task; and yet they have some fun. I am delighted to be working with these people! Now for the highlights.

According to our financial report, we are still in good shape. Like every responsible organization that actively plans for the always-inflationary future, we remain constantly in need of watching the budget. Several areas received mild budget cutbacks for fiscal health. Our financial situation would of course be helped by adding new members. This is a task not only for the membership committee, but for all of us to take on personally. Aside from this traditional source of revenue, Sonneck has also started to make a concentrated effort to start raising money through its Development Committee, chaired by Pamela Fox (contact her with your ideas—or your checks!) But these efforts do not translate into immediate revenues, so we are also finding it necessary to raise your dues by a modest amount.

The board spent some time on the variety of honors and prizes we now award, and how these should be refined; on issues of archiving (a report brought to us live by Washingtonians Carolyn Bryant and Susan Koutschy, our archivist and associate archivist); and on special meeting plans for the academic year 2000-2001. As many of you know, we will be meeting with eight other societies in the Fall of 2000 in Toronto—the so-called “Mega-conference.” In the tradition of our two successful conferences in England, we are now actively exploring the possibility of having a special Spring meeting that year in Trinidad. We are still grappling with issues such as how to keep the costs reasonable, possible co-sponsors, and dates, but are excited about the possibilities of meeting in this richly evocative location.

Much time was also devoted to discussing public relations policies for the Society. This area is of growing importance as we try to attract new members. We also devoted a fair amount of time to the importance of our efforts in education—with many creative ideas coming from the Board, which will be transmitted to that committee.

The Board considered a proposal from the Publications Committee to publish the Bulletin on the Sonneck Website and to publish the Table of Contents of the journal American Music as well. Both of these initiatives were approved—and the results are already there for all to see! This should increase the visibility of our publishing efforts.

These are but a few of the highlights—and we on the Board owe a debt of gratitude to the many active committees that contributed reports, many of which represent hours of work. One in particular comes to mind—the very important work of the nominating committee headed this year by Paul Wells, who turned in an impressive slate of candidates for the Board and officers.

I have received letters from some members expressing the wish to be more active in the Society, and there may be many more of you who have those feelings but have not yet written. Let me or any Board member know of your wishes—and your abilities—and we’ll pass your name on to the appropriate committee or person. We need your time and energy, and we value your participation. It is out of such commitment that we make the Society run—and at the moment, I would say it is running well.

Anne Dhu McLucas, President

Committee Reports

COPAM

The Committee on the Publication of American Music (COPAM) met on November 9, 1996, during the Baltimore AMS meeting. Ingrid Monson is the newest committee member, replacing Bruno Nettl, whose term has ended. We were also joined on this occasion by Patrick Wall, the new president of A-R Editions, the publisher of MUSA (Music of the United States of America). The Committee approved Nym Cooke’s critical edition of the works of Timothy Swan for publication in the MUSA series. An application has been submitted to NEH for two more years of funding. This grant would pay the salary of the executive editor and also editorial expenses, honoraria, and some of the project’s administrative expenses.

Some time after this November meeting, Jeffrey Magee, MUSA’s executive editor, accepted a position at Indiana University, and Mark Clague, an Adjunct Associate Professor in the School of Music at the University of Michigan, has been named the new executive editor of MUSA. Sonneck members are urged to get in touch with him about volumes they may wish to propose for the MUSA series.

—Judith McCullough
Sonneck representative to COPAM

New Conference Dates!!!!

The 1998 annual conference will be held in Kansas City, Missouri, 18-
22 February 1998 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.aain.org/sonneck/confes.htm
Education Committee

Upon appointment to chair this committee in March 1997, Professor Heller expressed his concern to President McLucas that the committee’s charge was vague and that its history was not full of spectacular accomplishments. Heller resolved to poll the committee members to see what they perceived as the committee’s purpose and subsequently organize and act on it, or recommend that the committee be dissolved.

In June 1997, Heller wrote to the twelve committee members. To date (July 30, 1997) three of the twelve have responded: one positively, and two somewhat negatively.

The one positive respondent stated that the Education Committee should play a leading role in educating, preserving, and promoting the story of America’s music (both past and present) to the public in the schools, concert halls, and in the media. The first negative respondent was concerned that (1) promoting American music has several logical and practical difficulties, especially because American music has clear and easily found roots in music of other countries; and (2) the Sonneck Society’s interests are too diffuse and too Yankee-centric to be of much interest to one who sees music as a human phenomenon rather than a collection of artifacts. This respondent would support the committee if it promoted learning music of diverse (American) cultures rather than promoting yet another (American) canon.

The second negative respondent expressed concern that the Sonneck Society Board does not seem to be interested in or supportive of the Education Committee’s work. This seems to come out of frustration with past efforts, especially attempts to provide music teachers with American music materials suitable for classroom use. This person indicated a willingness to continue if some evidence of change in the board’s attitude were to appear.

Given nine non-responses, one positive response, and two negative responses, prospects are not good for continuing this committee’s work. The chair offers two alternatives for the board’s consideration: (1) reconstitute the committee with the three respondents and nine new appointees, clarifying the charge and providing tangible support; (2) dissolve the committee.

George N. Heller, Chair, Dan Binder, Edith Boroff, Marva Carter, Rebecca Cureau, J. Terry Gates, Harlan Jennings, Susan Key, Ron Pen, Nancy Ping-Robbins, Craig Russell, Ann Silverberg, Charles Wolfe

Membership Committee

As chairperson of the Membership Committee I urge each of you to consider what you personally can do to increase our membership. Over the past several years our society’s membership has remained quite constant or increased slightly so that we now number around 950 members. The Sonneck Society for American Music has much to offer in a number of areas, and we want others to know of our mission, activities, and collegiality. In the near future, each current member will receive a “new and improved” membership flyer that will be suitable for posting, for mailing, and for offering in person to a prospective member. May continued on page 84

Letter from the editor

I am deeply gratified by the many positive comments that I have received on my first issue of the Bulletin. I thank both those people who gave praise and those of you who have taken the time to constructively critique this important vehicle.

Although it took a bit of time, the Summer issue of the Bulletin is now available online. I wish to thank Cheryl Taranto for her fine efforts to increase the Sonneck presence on the web. In the future, this version will appear three weeks after mailing the physical version. Please inform others of this important resource.

To aid you in communicating with your colleagues, please keep in mind that considerable time is involved in producing the Bulletin. Although submission deadlines are the 15th of September, January, and May, the time necessary to edit articles, layout, print, and mail the Bulletin is around two months. Plan ahead so that your notices and announcements will be timely. If you wish to submit an article, please try to do so ahead of the deadline so that we may work together more efficiently. To all of you who have sent me news items, about yourself or others, thank you for making the Bulletin truly your voice. I look forward to hearing from others in the Society.

Sincerely,

—Larry Worster
I urge each of you to accept the responsibility to put this flyer to good use; talk up the Sonneck Society to teachers, performers, librarians, independent researchers, hobbyists, and other lovers of American music.

—Linda Pohly

Honors Committee

The Honors Committee is working on recommendations for the Distinguished Service and Honorary Member awards and is pleased to report that the Sonneck Society Board has initiated a new Lifetime Achievement Award. This award will recognize a Sonneck member for "lifetime achievement in scholarship, performance, teaching, or support of American music." Nominations for any of the awards should be sent to Susan Key.

Honors Committee subcommittees are hard at work on the Lowens Book Award (Michael Broyles, chair), the Lowens Article Award (John Spitzer, chair), and the Dissertation Award (Charles Hamm, chair). Results will be announced at the annual meeting in Kansas City.

—Susan Key, chair, Raoul Camus, Rebecca Cureau, Vicki Ohl, Steven Stone

Nominating Committee

This year the Sonneck Society's Nominating Committee was charged with setting a slate of candidates to run for the office of President, and for three positions as Member-at-Large of the Board of Trustees. Under the current system, the successful presidential candidate will serve one year as President-elect. He or she will be installed at that office at the Kansas City meeting and assume the full presidential duties at the 1999 meeting in Texas. The successful candidates for the Board positions will serve three-year terms, beginning with next February's national conference.

Competing for the office of President will be Rae Linda Brown (University of California at Irvine) and Daniel Kingman (Emeritus, California State University at Sacramento). Candidates for the Board are Paul Charosh (Brooklyn College, CUNY), Nym Cooke (College of the Holy Cross), Douglas Moore (Williams College), David Nicholls (Keele University, UK), David Warren Steel (University of Mississippi), and Judy Tsou (University of California at Berkeley). Ballots will be distributed with membership renewal information.

—Paul F. Wells, chair, Dale Cockrell, Donald Krummel, Judith Tick, Josephine Wright

Board of Trustees

The Board of Trustees of the Sonneck Society for American Music met for a marathon meeting in Northern Virginia on 6 September 1997. The Board and officers discussed long and hard many issues that concern the future of the Society. Anyone interested may request a copy of the meeting's minutes from Katherine Preston, Secretary (kkpres@facstaff.wm.edu). In lieu of all the details, however, here is a snapshot of some of the important decisions the Board made that might be of interest to members:

The Board:

- Discussed and accepted a budget submitted by the Finance Committee (Homer Rudolf, chair), streamlining expenditures in several areas because of fiscal constraints.
- Reaffirmed commitment to student members of the Society by allocating additional funds to the Student Travel Fund.
- Accepted a report from the Development Committee (Pam Fox, chair) that outlines exciting new initiatives, including a proposal to establish an AMS-50-like dissertation fellowship award.
- Reaffirmed the Society's commitment to participate in the "Megaconference" or "Conference 2000"—the alpenhof joint conference of scholarly societies devoted to the study of music (including AMS, CMS, SMT, SEM, and several other organizations) that will be held in San Marco in November 2000.
- Accepted a proposal by the Conference Site Selection Committee (Wilma Reid Cipolla, chair) to hold a special conference in Trinidad in 2001 and directed the Conference Manager (Jim Hines) to explore the possibility of holding this meeting jointly with the Center for Black Music Research.
- Approved a proposal by the Minority Issues Committee (Guy Ramsey, chair) to establish an outreach program the goal of which is to acquaint members of underrepresented groups with the activities of the Society via special invitations to attend our national meetings.
- Confirmed the essential role played by the Membership Committee (Linda Pohly, chair) in the continued viability of the Society.
- Pledged continued support for the Interest Groups as an essential and active component of the Society.
- Established a committee (Carol Baron, chair) to explore drafting an Ethics Statement for the Society.
- Reaffirmed the crucial importance of the Education Committee (George Heller, chair) and directed that committee to turn its attention to the study and implementation of various initiatives.

Submitted by Katherine Preston

Secretary

Adopting a very broad definition of "popular" music, Laird lists recordings of vaudeville blues singers, music hall performers, early jazz singers, dance band vocalists, and recordings by female stage, screen and radio stars; he excludes recordings of classical, operatic, sacred, and country music, as well as Gilbert and Sullivan. Much of the information in this volume has never previously been published, including full discographies of such prolific and well-known artists as Helen Clark and Gladys Rice, as well as data on sound-on-disc recordings made for early "talking-picture" musical shorts, especially by Vitaphone.

For each entry, presented alphabetically, Laird lists the artist credit, artist description, accompaniment details, place of recording, date of recording, matrix number, take number, titles, record issues, and notes. In this very comprehensive volume, he also compiles an alphabetical listing of recording location, record labels, and an index of titles.

—Sherrill V. Martin

Univ. of North Carolina at Wilmington

It is a great pleasure to be able to review The Music and Scripts of In Dahomey, the critical text of which has occupied Professor Riis for a number of years. In Dahomey is one of the important African-American works that caught the public imagination from the time it was premiered in 1902 to its closing three years later after more than a hundred performances. It made stars of many of its principal creators and performers and was the only African-American musical of the period that was honored with the publication of a piano-vocal score.

Like many musicals at the turn of the century, In Dahomey was a fluid show, with a changing script and music, to accommodate new performers and to keep audiences coming back. There are many advertisements for musical productions from this period that qualify the familiar title of a show with “2d Edition. All New Music.” Professor Riis has done admirable detective work in ferreting out all the variant musical versions that were included during the four-year run of In Dahomey.

The extensive and highly informative essay that precedes the thirty-six musical numbers presented in this edition is divided into several sections. After a general introduction to the problems inherent in an edition of this work, Riis discusses the genesis of the show and ably demonstrates its relationship to actual events of the time. While focusing on the undeniable talents of Will Marion Cook, Riis also gives credit to the other important co-creators of the show and highlights their contributions. Although a copyright deposit version of the script has been published recently (in James V. Hatch and Ted Shine, Black Theatre USA: Plays by African Americans 1847 to Today, Revised and Expanded Edition [New York: The Free Press, 1996]), Professor Riis has discovered a second script in London. He has documented the differences between the scripts and has added dialogue from the latter script when it provides relevant new text. The longest section of the essay is devoted to an analysis of the music and lyrics of In Dahomey. A final section documents the recordings of numbers from the show and briefly discusses Bert Williams’ recorded legacy.

The main part of the edition is devoted to the many songs and instrumental pieces that were heard during the run of the show. The music, for the most part, is not easy to assemble. The 1903 Keith Prowse piano-vocal score has long been out of print, and the interpolated songs were published as individual sheets. Many of the latter are quite difficult to find. This critical edition brings almost all of them together for the first time so that one can get a fuller understanding of the scope of the various musical additions to the show.

My one minor complaint is that it is difficult for the reader to reconstruct the show as it was performed during its extended four-year run. Although the date of publication is given for each song in the critical report, that date does not necessarily reflect when the number was heard in the musical. A case in point is “My Castle on the Nile,” which was published in 1901 but was probably first heard in London in 1903. It should also be noted that George Walker died in 1911 rather than in 1909 (p. xliii).

Finally, while I am cited in the acknowledgments, let me say here that aside from our casual conversations over the years, I have had no direct role in Professor Riis’s admirable edition.

—John Graziano

The City College and Graduate Center, CUNY


This reprint of The Sylviad was to have appeared originally as Number 28 in Earlier American Music. With the discontinuation of that series we are indebted to both Professor Clark and Conners Publications for presenting an extraordinary volume of early American music that, for most of the musical public, has been known in name only. Heinrich’s principal biographer, William Treat Upton, wrote in 1939 that Sylviad was an old work, “long out of print.” Clark has presented a descriptive study of the contents in The Dawning of American Keyboard Music (New York: Da Capo Press, 1988, 335-372), and supplements that further with a concise description in the “Introduction” to the present volume.

Most of the music is written for solo piano, but this profuse collection also includes a number of songs, at least one work for pedal piano, and others in which the intended medium is not clear; for example, a part of Overture de la Cour represents, in its references to orchestral instruments, a condensed orchestral score more than idiomatic piano writing. One finds a number of programmatic works, or at least highly evocative titles, most frequently based on American or wilderness references. Many of these and others expand upon cyclical exchange of thematic materials. Above all, the works should be noted for their extravagant enthusiasm—some would say excess—in matters of notation (nine beams at one point!), chromatic harmony only slightly more subdued than in Heinrich’s Dawning of Music in Kentucky (1820), and frequently exaggerated technical demands. The high contrast photographic reproduction of the musical text probably is as sharp as one could ask, considering the original print, but some minutiae of typography still have been lost in the copy examined; this detracts in no substantial way from the usefulness of the volume or its contents.

The temptation to call Heinrich an eccentric probably is not justified. There is no doubt that his music was not traditional, but there also is no doubt that he was serious and enthusiastic about music in general, about American music continued on page 86
of romantic passion, Weill and Lenya settled into a life in which, as Weill famously remarked, Lenya came “right after my music.” The letters reflect these priorities. Besides describing his own constant search for appropriate collaborators, librettos, lyrics and scenarios, and the abrupt rise and fall in mood occasioned by the success or failure of some particular project, Weill expresses a constant affection, along with a recurring concern, about Lenya’s career and financial well-being. Lenya’s letters are equally affectionate and concerned with matters of career but reflect a personality somewhat more flighty in comparison to the driven Weill and somewhat more salty in diction.

—Dennis Loranger
Dayton, Ohio


If Moravians have not been well represented in American music studies of late, there is cause to rejoice when two pamphlets are published by the Moravian Music Foundation. Moravian Music: An Introduction summarizes musical activity in late eighteenth- and early nineteenth-century American settlements. Opening a Can Of Worms: Reflections on Music and Worship In Today’s Moravian Church addresses current issues that vex not only the Moravians, but the Christian church in general.

In Moravian Music, Knouse and Crews chronicle a succinct history of New World Moravians and their cultural practices beginning with the first permanent settlement in Bethlehem, Pennsylvania, in 1741. Moravian communities, under the authority of the church, were required to keep meticulous records, including congregational diaries, memoirs, instructional music books, and collections of sacred and instrumental music. Moravian composers, who doubled as teachers, pastors, and church administrators, were well acquainted with the European Classical tradition. Several hundred of their compositions have now been edited and published (with nearly two million copies in circulation) from the archives in Winston-Salem, North Carolina, and Bethlehem, Pennsylvania. Musical examples included in Knouse and Crew’s study both evince the complexity of Moravian music and attest to the dedication necessary to perform it.

Worship was a consuming part of Moravian daily life; to wit, nearly all the music composed by Moravians was sacred. The Singstunde, Abendmahl, and the Liebesmahl represent types of worship that fostered hymn singing; however, the Moravians did not limit their performances to vocal music. Instrumental music was encouraged as “a way to hone one’s skills for playing music for worship, and as a harmless pastime that also would train the mind, heart, and body.” The Collegium musicum performed the instrumental works, ranging from unaccompanied violin sonatas to full-blown symphonies.

Moravian Music concludes with stimulating questions that outline the areas of research that remain. Even though this thirty-three page offering is not intended to be comprehensive, Knouse and Crews do include a glossary and biographical sketch of selected Moravian composers (e.g., Christian Gregor, David Moritz Michael, Johann Friedrich Peter, etc.). This pamphlet is an excellent summary for those who wish to acquaint themselves with the Moravian’s contribution to antebellum America.

Opening a Can of Worms arose out of a series of lectures that Knouse, Director of the Moravian Music Foundation, presented at the Nineteenth Moravian Music Festival in Winston-Salem, June 1996. She seeks here not to define a set of rules regarding the use of music in Moravian worship, but rather “to ask questions, to allow for expression of different perspectives, to grapple with contrasting views, and to consider them carefully and lovingly.” Quotations from ancient philosophers and twentieth-century scholars, writers, and church musicians, ranging from Plato to Austin Lovelace, are used to probe the issues that challenge contemporary worship.

The recent edition of the Moravian hymnal serves as an example of the divisions that may occur over updated language for traditional hymns and liturgies. It was a hot topic of debate even before its publication and remains a burning issue, in part, since Moravians tend to resist change. Knouse suggests
that understanding the role of music in worship is the first step in choosing repertoire as well as determining quality. The complexity is evident from the quotations she chooses: Paul Hindemith considers the quality of music dependent upon the congruence of the composer's moral determination and artistic vision; Kurt Peterack claims that characteristics of good ritual make good liturgical music; while, on the other hand, Donald Hustad does not believe that church music can be evaluated apart from its cultural context. Knoehl concludes that to properly select music, choir directors, organists, and pastors must make value judgments to insure quality. Both her own and Hustad's evaluation methods can serve as tools for this process.

Knoehl thoroughly explores modern issues that have forced mainline Christian denominations to reevaluate the place of music in church, worship, and daily life. Even though Opening a Can of Worms was originally intended for the Moravians, the pamphlet's title is too limiting given the wide appeal that it would have for other denominations. These two pamphlets provide nice bookends for surveying Moravian music: where it has been and where it is going.

—Jewel Smith
University of Cincinnati

NOTES IN PASSING


In this new edition of Ellingtonia, much enlarged and thoroughly revised from the third edition (1988), Timner has compiled the recorded music of Duke Ellington and his sidemen, including studio recordings, movie sound tracks, concerts, dance dates, radio broadcasts, telecasts, and private recordings. Timner states that the vast amount of new material that has surfaced in recent years about Ellington, this century's most productive composer-performer, prompted him to write this fourth edition of Ellingtonia. In addition, he has also made this volume easier to use with expanded indexes and improved typography.

Certainly one of the most significant reference tools for the recorded music of Ellington, Timner devotes five hundred pages to a chronological listing of recordings by Ellington and his sidemen, beginning with the first recording in 1923 to his last recorded performance in 1974. Each performance is listed individually, with location and band personnel, when known. Timner also includes all the orchestras used in the recordings, an alphabetical listing of song titles, a musician's index, and a general index.

This fourth edition of Ellingtonia is a welcome addition to Ellington research, and should be of considerable interest to professional musicologists, historians, and collectors, as well as serious listeners of the music of Duke Ellington (1899-1974).


In the epigraph of this volume, his fourteenth book, Rorem gives the origins of the title: "I am a composer who also writes, not a writer who also composes. Some years ago the Internal Revenue Service, at a loss for how to classify me, simply checked me into the category 'Other Entertainment.'" In Other Entertainment, a collection of his essays previously published in periodicals, Rorem goes beyond music, even, in some cases, beyond "entertainment."


Ned Rorem proves again in Other Entertainment that he, winner of a Pulitzer Prize for his compositions, also deserves universal acclaim for his prose.


An unprecedented phenomenon occurred in the United States in the 1930s during President Franklin Delano Roosevelt's first term of office: Thousands of African Americans deserted the Republican Party and became Democrats. In fact, in 1936 when Roosevelt won a second term, he gained 60 to 250 percent more votes in black neighborhoods than in 1932. For the first time, Guido van Rijn, an English teacher from The Netherlands, documents the thought, spirit, and history of African Americans during the years that Roosevelt was in office by analyzing blues and gospel lyrics that contain direct political comment about FDR. Some of the topics he investigates are: how singers related topical themes to personal concerns; their commentary on World War II topics, including FDR's strong leadership, Hitler, Stalin, rationing, and the role of black soldiers in the military; their mistreatment; and the mission of Roosevelt's "alphabet agencies"—CWA, RFC, PWA, CCC, and WPA.

Van Rijn includes complete texts of 128 songs that contain political comments about FDR, transcribed from rare 78 rpm recordings by such notable musicians as Huddie "Leadbelly" Ledbetter, Big Bill Boeing, John White, the Mississippi Sheiks and many others, as well as recorded sermons by Rev. J. M. Gates.

Roosevelt's Blues is a significant contribution to scholarship. Not only has van Rijn uncovered many important sources seldom used by historians, but he successfully establishes that an evaluation of black music is an important method of understanding black consciousness. He also provides much new information about FDR and African Americans, as continued on page 84.

The age of the artists featured on these recordings range from sixteen-year-old Chris Ardoin and twenty-four-year-old Keith Frank, to the elder statesman, sixty-five-year-old D. L. Menard. Lick It Up! is a wonderful integration of classic zydeco and Beau Joque's nouveau zydeco style, in which the bass drum is hit twice on the backbeat. Unlike Beau Joque, whose style has revolutionized zydeco, vocalist and accordion player Chris Ardoin doesn't let this technique overwhelm the music. Chris's musical family includes brother Sean, father Lawrence, cousin Alphonse, and stretches back to legendary accordion player Amédé Ardoin. Ardoin's band Double Clutchin' is a family project, evolving from Lawrence Ardoin and his French Zydeco Band. Most songs on this release are originals and are typical of the latest generation of zydeco. Zygdeco is dance music, and there are lots of references to good times and partying: "We're gonna have a goddamn good time. We gonna party down, y'all, with Double Clutchin' and me." The opening song "Good Times" has an easy but propulsive pace, like a horse at a walk. Ardoin says the band is going to Opleousas, Thibodaux, Lake Charles, Plaisance, and Texas, the geography of the Cajuns and Black Creoles. The band is going to be "em on the floor" with cowboy boots and Stetson hats. Most of the lyrics on the disc are in English, although I Need You Now" is fully bilingual, featuring French verses and English choruses with French and English spoken comments among the band members. In zydeco the banister is as important as the lyrics, live and on recordings. Each musician solos on "Play That Thang," as Chris urges them to "Play that thing, Play it good; you got to make it kind of funky." One of the best pieces is the classic improvisational about the mythical Uncle Bud that includes the line "Zydeco didn't start with Beau Joque." "I Wonder" is an exceptional slow blues number, worthy of Clifton Chenier.

In his cover photo Keith Frank looks like the shy but eager boy-next-door, with a Cajun accordion strapped over one shoulder. The diatonic accordion gives Frank's music a smaller, more intimate sound than Ardoin's. Frank's band is another family enterprise, with sister Jennifer on bass and brother Brad on drums. Father Preston Frank is also a well-known zydeco accordion player. Keith got his start in Preston's band where he played drums, guitar, bass, and tuba, a typical apprenticeship. Movin' On Up! contains more slow tempo songs than Ardoin's disc, such as the song "Pieces to My Heart," a conventional rhythm & blues song. "Have Mercy" begins with a simple accordion phrase, but is quickly joined by drums, bass, and tuba, and establish an irresistible dance rhythm. The invitation "Anybody Wanna Party?" starts with the wonderfully nonsensical "Hit me, Pink! Hit me, bad! Boogie, boogie, boogie!" and continues with a geographic catalog, "Opleousas is the place to get on down!" is repeated with Eunice, Lawtell, Ville Platte, Lebeau, Carencro, and Lafayette. All but one composition is by Frank; the exception being Bob Marley's "Rebel," credited on the notes to "B. Marlay." Frank even employs the theme from The Coaster's classic song "Poison Ivy" into this "Take it to the Highway." Unfortunately, only two songs are sung in French, "Bernadette C'est My Tit Creole" and the oddly-named "Mr. Sneaky." Frank's influence is being felt beyond Louisiana. As described in an article on Frank in the January 20, 1996, Billboard, the title song "Movin' On Up!" has been popular as far away as Connecticut, where it has gotten air play. One disastrous trend continues in both of these recordings: neither contains a single waltz. The younger zydeco musicians neglect it, and this may be the beginning of the end for the Creole waltz. Of the younger generation only Geno Delafose, son of the late, great John Delafose, regularly performs and records waltzes.

Al Berard is the organizer and leader of the Basin Brothers Band. Errol Verret played accordion for Beausoleil on their three releases in the early to mid-1980s. He is now a regular part of the Basin Brothers Band. Of the eighteen tracks on C'est dans le Song Cadijin! all but three are originals by Berard and Verret. All instruments are played by the two; Berard is heard on fiddle, guitar, mandolin, "T-fer" (triangle or "petit fer") and snare drum on one cut, and Verret handles accordion and guitar. An exception is the closing cut, "Harmonica Waltz," composed and played by Micket Guidry. Berard effectively uses mandolin on several songs, especially "Waltz of the North and South." Berard performs all the vocals, with harmony vocals by his wife Karleen on "Fais Do-Do Waltz." Though reasonably competent for an untrained singer, Berard's vocals are at times overly earnest and sentimental. There are six instrumentals which shine, such as the snappy "Levee Breakdown Two-Step." The accordion work on "J'ai passe devant ta porte" also stands out. There is a lot of Cajun pride running through C'est dans le song Cadijin! in the Cajun Blood, subtitled "Continuing the Cajun Tradition."

D.L. Menard is something of an anomaly in Cajun music. Cajun music's best known living composer didn't hear a Cajun band until he was sixteen. Menard's composition "La Porte en Arriere," or "The Back Door," is second only to "Jolie Blonde" in its popularity and recognizability. He counts his greatest musical influence as country singer and composer Hank Williams. His early musical influences were his father's harmonica playing and a battery-
operated radio tuned to a Del Rio, Texas, station. The Menard family moved from the country to Erath, Louisiana, when D.L. was sixteen. Within a year, Menard had bought his first guitar from Sears, and begun playing regularly with Elias Badeaux and the Louisiana Aces. Menard's recordings on Cajun Memories are closer to country music in feel, with his percussive style guitar and voice at the fore. Producer and musician Terry Huval, leader of the Jambalaya Cajun Band, plays violin and occasional dobro guitar. Outstanding newcomer Horace Trahan adds Cajun accordion. There are no drums or bass on these acoustic recordings, giving them a rough, austere feel. There are some studio tricks here, however, with double fiddles from Terry Huval on “It’s Just the Angels That Are Crying,” and Menard doing lead and backup vocals on “Where the Money Goes.” All but three songs on this release are original compositions by Menard, one by his wife. These are songs of arduous everyday life, of money, gambling, drinking, death, love, gossip, working far from family, and loss. One oddity on this, and some other recent Swallow releases, is English song titles on the cover and insert and French lyrics on the recording. French song titles are given prominence with the printed lyrics, though English titles are included. Lyrics are printed in both French and English. The life of Cajun and zydeco music is still the life of the people. Music and dance provide the glue in social occasions all over south Louisiana and southeast Texas, at trail rides, church fairs, local festivals, weddings, in night clubs and on porches. For every Beau Jacque or Beau Soleil who performs in New York and Los Angeles, there are a dozen or more groups unknown outside of the state. Many of them are part-time musicians with regular day jobs. They may be furniture salesmen, chair builders, or high school and college students, but their commitment to the music runs deep. These bands issue few recordings but are still successful because they are part of the fabric of local culture. As regular visitors to south Louisiana from all over the country prove, the music is now part of the culture of the nation. —Jim Hobbs
Loyola University, New Orleans

GAY AMERICAN COMPOSERS.

This disc provides an entry into the study of the issues (or possibly non-issues) of gender and sexuality in music of gay composers by means of the composers’ statements, which are included in the richly informative liner notes. Although the essays, including photos and biographies, song texts, and bibliography, are an excellent introduction to gender as a methodology for approaching the study of music, the compact disc could stand alone on the excellence of its performances.

Robert Helps plays his own compositions in a sparkling introduction and conclusion to the disc (Homage Rachmaninoff and Homage Fauré). A somber note is sounded in composer Chris DeBlasio’s Walt Whitman in 1989, performed by the composer at the piano and baritone Michael Dash, both of whom died of AIDS subsequent to the work’s premiere. In the liner notes, poet Philip Brass, who wrote the song’s text, has included a tribute to DeBlasio and Dash in his explanation of the work. Other composers represented on the disc are Lee Hoiby, Chester Biscardi, Ned Rorem, David Del Tredici, Robert Maggio, Conrad Cummings, William Hibbard, and Jerry Hunt.

All selections originally having been recorded for previous releases by CRI, the quality is consistently excellent. This is particularly demonstrated by the intimate, crisp sound of Lou Harrison’s suling (Indonesian flute) with gamelan in his Serenade for Betty Freeman and Franco Assetto. The disc’s variety of genres also includes a string quartet (performed by Kronos), art songs, and chamber music. According to Joseph R. Dalton, the disc’s producer, CRI hopes to release a collection of music by lesbian American composers at a later date.

DESSERTSCAPES: A PORTRAIT OF AMERICAN WOMEN COMPOSERS.

Desertscapes is the title of Maggie Payne’s hypnotic and seamless choral work based on four visual images “Pyramid Lake,” “Death Valley,” “Bryce Canyon,” and “Devil’s Playground/Kelso Dunes.” The liner notes explain that Alice Countrymen uses Alaskan and Eskimo folk material in her compositions, but my ethnomusicologist’s ear does not pick up any such reference in Concerto for Marimba, Strings, and Woodwinds. On the other hand, Elizabeth Faw Hayden Pizer’s Elegy in Amber (In Memoriam Leonard Bernstein) is replete with Bernstein’s musical ideas, used by permission from the Bernstein Estate. A better name for this compact disc might be “Contemporary Music of American Women Composers” since all compositions were composed after 1983 (with the possible exception of Jean Ellis Shaffer’s Boats and Candles, which is undated.)

In the performances of Paula Diehl’s On Wisdom and Prosper the Word, the diction is so unclear that I had difficulty figuring out the language origin of the text. It would have been helpful if, for this and for Boats and Candles (soprano, flute, and string quartet by Jeanne Ellison Shaffer), the song texts had been included in the liner notes. Adele Berk’s Re for 3 is a good prescription in an otherwise lugubrious setting. The viola, clarinet, and piano contribute a bright and interesting performance of Berk’s counterpoint.

—Virginia Giglio
Boca Raton, Florida


continued on page 90
Cellist Bonnie Hampton and pianist Nathan Schwartz have championed new American music in many contexts—as individual soloists, as faculty members at the San Francisco Conservatory of Music, and as members of the Naumburg Award-winning Francesco Trio as well as the Hampton-Schwartz Duo. Moreover, this husband-wife team has commissioned or premiered numerous new works, including the Armer and Turok pieces on this disc.

Californian Elinor Armer (b. 1939) is on the faculty at the San Francisco Conservatory of Music and a founding member of the Bay Area contemporary music series Composers, Inc. Written in 1978, *Recollections and Revel* is intended to suggest a variety of interpersonal relationships between two people. Recollections is more serious and somber in a lyric style while Revel is more capricious, with instrumental effects such as trills, tremolos, glissandi and ponticello occurring in a “free-floating, unmeasured fantasy,” according to the composer.

Shifrin’s *Sonata* (1948) is his first important work and was composed after an extensive study of the Beethoven cello-piano works. The dark brooding intensity of the slow movement is relieved by a Scherzo in fugal style. All movements are related through thematic transformation, and the work’s compact structure and brusque gestures make this the most memorable work on this disc. By comparison, Turok’s *Sonata* (1984) seems to be the most self-consciously awkward work on the disc. An uncomfortable combination of too many influences, the piece does not achieve its own individuality, and even a committed performance by Hampton and Schwartz does not convince this listener.

Even considering the important works by Hindemith and Milhaud, the selections on this disc are too similar. All are nearly tonal, motivically generated, make obvious use of counterpoint, etc. Certainly all are played convincingly and with great panache by Hampton and Schwartz, but one wishes for more variety of styles. The recorded sound is excellent and the notes, while not extensive, are informative and to the point.

—Douglas Moore
Williams College

**NOTES IN PASSING**

**RICHARD ROBBINS: THE PROPRIETOR (Original Film Soundtrack), Harry Rabinowitz, conductor. Tristar WK36797, 1996. One compact disc.**

If you haven’t seen the Merchant Ivory Productions film *The Proprietor*, this film score will make you wish you had. It will also make you realize how significantly music contributes to the opulent effect of the Merchant Ivory film style. Composer Richard Robbins continues the standard of writing which has gotten him Oscar nominations for other Merchant Ivory films (*The Remains of the Day* and *Howard’s End*) with romantic, singable melodies and lush orchestration, interspersing familiar tunes such as “If I Didn’t Care” and “Will the Circle Be Unbroken” with his original material. The sequence of pieces in the soundtrack creates a convincingly unified suite, although Nell Carter’s rendition of “Will the Circle Be Unbroken” on the final cut is a little surprising. The change from the rich, nostalgic orchestral writing at the beginning of the disc to the echoes of sparsely accompanied gospel and country & western at the end is jarring but effective.


This disc presents a collection of Canadian songs by twenty-two different composers from the eighteenth through the early twentieth centuries; the only piece well known in the United States is Ernest Seitz’s “The World Is Waiting for the Sunrise.” A joint project of the Canadian Music Centre and the Canadian Musical Heritage Society, it presents two young Canadian singers who are beginning to make impressive reputations for themselves. Sally Dibblee, soprano, has appeared with several Canadian opera groups and symphonies, and Richard Braun, baritone, made his Metropolitan Opera and Salzburg Festival debuts in 1995. The music ranges from the frankly sentimental or comic to the heroically operatic with both French and English texts. The diversity of musical style here is a good parallel to music in the United States during the same period of history. The performers sing with excellent diction and good intonation. Pianist Carolyn Maule provides solid support for solo songs and the occasional duet. Concise but informative liner notes by John Beckwith include texts of all the pieces. Unfortunately complete enjoyment of this disc is hampered by poor engineering. Recording apparently took place in a cathedral, and the reverberation muffles the real presence of the voices and the piano. That’s regrettable, because this is an interesting and enlightening anthology.


Benjamin Sears and Bradford Conner are at it again! They continue their exploration of American song with a new disc containing twenty-two songs Gershwin wrote with lyricists Ira Gershwin, Otto Harbach, Oscar Hammerstein II, Irving Caesar, B. G. DeSylva, Murray Roth, Gus Kahn, Desmond Carter, and Jack Green. Several of these pieces have never before been recorded, such as “That Lost Barber Shop Chord,” “Midnight Bells,” “Pepita,” “You & I (In Old Versailles),” and “Across the Sea.” The sound quality of this disc is excellent; balance is good and it is easy to hear the nuances of the lyrics. Benjamin Sears sings with crystal clear diction and obvious affection for the material. Bradford Conner’s piano arrangements reflect his admiration of George Gershwin. Written by the artists, the liner notes are impeccable, reflecting the conscientious scholarship which turns up the previously unrecorded material which appears on all their discs.

**PEACE IN THE VALLEY: A COUNTRY MUSIC JOURNEY THROUGH GOSPEL. Arista, ARDV 18821-2, 1997. One compact disc.**

This is a good sampler for those who are interested in country or gospel music but may not want to collect discs by each artist. Twelve different arrangements by Diamond Rio, BR5-49, Pam Tillis, Alan Jackson, Blackhawk, Tammy Graham, LeeRoy Parnell, Brett James, Steve
Wariner, Brooks & Dunn, Radney Foster, and Michelle Wright allude to many musical styles: Celtic, bluegrass, blues, and real, old-fashioned country. The most honestly gospel cut is Tammy Graham’s “Peace in the Valley” (shades of Tennessee Ernie Ford!); and Brett James does a nice arrangement of an old favorite, “What a Friend We Have in Jesus.” And unusual folkly version of “O Sacred Head, Now Wounded” will seem rather odd to those who know the Bach chorale harmonization best, but somehow it fits this mix.


The twelve individual arrangements on this disc are performed by Arista artists Alan Jackson, Steve Wariner, The Tractors, Radney Foster, Blackhawk, Lee Roy Parnell, Tammy Graham, Brooks & Dunn, BR5-49, Brett James, Michelle Wright, and Diamond Rio. The choice of songs includes Christmas favorites (“Rudolph the Red Nosed Reindeer,” “White Christmas”), carols (“It Came Upon a Midnight Clear,” “What Child is This”), some bluesy renditions (“Rockin’ Round the Christmas Tree”), and some new songs. The Peace in the Valley gospel anthology is a better disc, but if you must hear country music at Christmas time, this will do very nicely.


This most unusual Christmas offering showcases the armonica, Benjamin Franklin’s improved form of musical glasses which he developed after first hearing musical glasses during a visit to England in 1761. The instrument enjoyed a period of popularity in America, but was more influential in Europe where it inspired Mozart, among other composers. The otherworldly sound of the armonica is heard in solo pieces as well as accompaniment to arrangements of traditional Christmas favorites for soprano, violin, or both accompanied by the armonica. The combination of violin and armonica is especially lovely. The artists are of the highest caliber. Cecilia Bauer has been orchestra pianist at the Metropolitan Opera since 1972; her brother Raymond Gniewek has been concertmaster of the Metropolitan Opera Orchestra since 1957. Judith Blegen, a leading soprano of the Metropolitan Opera, has appeared with orchestras and in the great opera houses around the world. In 1992 Brauer made history at the Metropolitan Opera when she introduced the armonica in the Met’s new production of Lucia di Lammermoor as originally scored by Donizetti. For more information about this disc please contact Cecilia Brauer, P. O. Box 644, Merrick, New York 11566-0611.

—Ann Sears
Wheaton College


FANFARE (May/June 97): revs. of Walter Aschenbach's Concerto for Oboe, Edward Miller's Anacreon, Edwin London's A Hero Of Our Time, Russian State Symphonic Capella (NEW WORLD 80351-1), 68; Arthur Berger Five Pieces for Piano, Septet & Stefan Wolpe, Form for Piano, Piece in Two Parts for Solo Violin, Contemporary Chamber Players (NEW WORLD 80308-2), 104; Bernstein, West Side Story: Symphonic Dances, Symphony Orchestra Kremlin (POPEMUSIC PM 2011-2), 275; Anthony Braxton piano music (hatART Now Series CD4-61941/2/3), 112; Cage Sonatas and Interludes, Julie Steinberg, prepared piano (MUSIC AND ARTS CD 937); various ensembles, Ives Ensemble (hatART Now Series cd 2-6192, 2 discs), 122; Castelnuovo-Tedesco, Twentyfour Caprichos de Goya para guitarra, Frank Burgarten (MDG 305 0725-2), 125; music of Chen Yi, Women's Philharmonic (NEW ALBION 090) & Bun-Ching Lam, Walter Gray ensemble (CRI 726), 127; Copland greatest hits, Cincinnati Pops (TELARC CD-80339), 134; Copland, William Thomas McKinley, and Robert Chumbley, pieces for piano and strings, Broyhill Chamber Ens. (MMC 2041), 134; Concertos for cello and orchestra by Richard Danielpour, Leon Kirchner, and Christopher Rouse, Yo-Yo Ma & Philadelphia Orch. (PAN 10 093), 138; David Diamond chamber music (NEW WORLD 80508-2), 142; Ross Lee Finney's Narrative for Cello and Chamber Orchestra, Edwin London's Before the World Was Made, Francis Thorn's Symphony No. 6, Cleveland Chamber Symphony (ALBANY TROY 208), 151; Percy Grainger, piano rolls, Granger and Lotta Mills Hough, (NIMBUS NI 8809), 157; Guillermo Gregorio modern jazz ensemble (hatART CD6184), 158; Benjamin Lees, music for violin and piano, Ellen Orner & Joel Wizansky (ALBANY TROY-138), 179; Donald Martino, A Set for Marimba, Parsonatina Al'Dodecafonia for solo cello, A Jazz Set, The Core Ensemble (NEW WORLD 80518), 194; Eric Moe, chamber and electroacoustic music, (CENTAUR CRC 2290), 198; Stephen Montague Snakebite, At the Edge of Phrygia, Varshavian Autumn, Behold a Pale Horse, choir & orchestra of St. John's, Smith Square (AVS CD DCA 991), 199; Arnold Rosner, String Quartets 2, 3, 5, 5, Duet for Violas, Ad Hoc String Quartet (ALBANY TROY-210), 228; Christopher Rouse, Concerto for Trombone and Orchestra, Gorgon, Iscarion, Colorado Symphony Orch., Joseph Alessi, tbn (RCA VICTOR RED SEAL 090256-68410-2), 232; Milos Roza, Concertos for Violin and for String Orchestra, New Zealand Sym. Orch.
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(July/August 1997): revs. of Samuel Barber, Concertos for Violin and Piano, Robert McDuffie, vln., Kimura Parker, piano, Atlanta Symphony Orch. (TELARC CD-80441), 86; Morton Feldman, Durations I-V, Ensemble Avantgarde, Coptic Light, Deutsche Symphonie-Orchester Berlin (cpg 999 189-2, NAXOS), 127; Gentle Annie songs of Stephen Foster and Charles Ives, Vocal Arts Quartet (KOCH INTERNATIONAL 3-7392-2), 128; Philip Glass, Glassmaster, pieces from Akhnaten, Iraqui, Satyagraha, Songs from Liquid Days, Glassworks, Einstein on the Beach, The Photographer (SONY SM3K 62960, 3 discs), 134; Gottschalk, piano music, vol. 3, Philip Martin, (HYPERION CDA 66915), 137; George Graewe, San Francisco 1995 (MUSIC & ARTS CD 968), Saturn Cycle (M & A CD 958), & A View from Points West (M & A 850), piano and chamber music, 139; John Harbison, Violin Concerto & cello music, chorus and orchestra of Emmanuel Music (KOCH INTERNATIONAL 3-7310-2), 146; Sorrel Hays. 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Underappreciated Yet Significant Contributors to the Body of Western Ballet Music,” [contains Bernstein, Dello Joio, Feldman, Gottschalk, Gould, Kay, Subotnick].


PIANO TODAY (Sum 97): “American Composers in the Pioneer Tradition: Charles Ives” [by Charles Ives Tyler, 8] & ”Ruth Crawford Seeger” [by Judith Tick, 9]. Includes Seeger’s arr. of “Sweet Betsy from Pike” and Chopin’s song “At the River.”


SMITHSONIAN (July 97): Donovan Webster, “Pipe Dreams [organs & organ building],” 100; Fred Turner, “Bix [Beiderbecke]: The Story of a Young Man and His Horn,” 119.


Sonneck Society Friends and Colleagues,

As chairperson of the Membership Committee I urge each of you to consider what you personally can do to increase our membership. Over the past several years our society’s ranks have remained quite constant or increased slightly so that we now hover around 950 members. The Sonneck Society for American Music has much to offer in a number of arenas, and we want others to know of our mission, activities, and collegiality. In the near future, each current member will receive a “new and improved” membership flyer that will be suitable for posting, for mailing, and for offering in person to a prospective member. May I urge each of you to accept the responsibility to put this flyer to good use; talk up the Sonneck Society to teachers, performers, librarians, independent researchers, hobbyists, and other lovers of American music.

See you in Kansas City,
Linda Pohly

New Conference Dates!!!!

The 1998 annual conference will be held in Kansas City, Missouri, 18-22 February 1998 in the Downtown Marriott Hotel. For more information on the conference arrangements, visit the web site at http://www.iberia.vassar.edu/sonneck/

Change of Address?

Please make a note of the following changes in contact information for Academic Services, our membership services provider. Telephone (781) 828-8450; Fax (781) 828-8915 (acadsvc@aol.com). Always call/fax/email your changes of address promptly to ensure timely deliveries of Sonneck Society publications.