Organizing Orpheus: Protecting the American Orchestral Musician, 1890-1910

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The ongoing struggle of the professional musician to gain respectability over the last two hundred years in the United States is one in which unions have played a major, if not universally appreciated, role. One issue hotly debated in the history of early trade unionism was whether such organizations should practice exclusivity or inclusivity toward foreign-born musicians. The philosophical and practical struggle of wills, although well documented, has remained only cursorily examined; hence, the present article.

Up until 1896, the National League of Musicians (NLM) was the primary union for musicians. Its organizational philosophy, which permitted the enrollment of only those individuals who met the union's artistic standards, effectively excluded a large pool of working musicians deemed unacceptable.1 When the NLM collapsed in the wake of the competition from the 1896 chartering of the American Federation of Musicians (AFOFM) by Samuel Gompers' American Federation of Labor, the standard appeared to have relaxed as the AFOFM considered as professional "any musician who receives pay for his services." Many NLM members joined the union and it expanded from a modest base of 3,000 musicians in 1897 to eventually include 424 locals serving over 45,000 members in both the United States and Canada.2

The AFOFM was bound by its charter to welcome into membership a far more broadly defined cadre of "professionals." Although their definition of the term proved to be significantly different than that of the older organization, the leadership of the Federation shared the NLM's distrust of "foreign musicians" and both unions were heavily involved with lobbying efforts aimed at strengthening the Alien Contract Labor Law of 1885. Unionists in general considered this legislation to be crucial in their fight to restrict the importation of foreign workers, and the musicians' unions repeatedly cited it in their efforts to restrict the use by American orchestras of musicians procured from beyond the union's jurisdictional boundaries.3

The NLM happily claimed a membership comprised of highly skilled "artists"; thus, when a Congressional amendment in the mid 1890s called for the exclusion of artists from regulation by the Alien Contract Labor Law, that legislation ceased to be of value as a protectionist tool for the union. Even after its amendment, the AFOFM continued to attempt to invoke this law, however, by claiming that foreign musicians were laborers and as such, subject to its restrictions. After being generally rebuffed by the courts, unions were forced to shift their emphasis to other measures in their efforts to control the employment of musicians.
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Orpheus, continued from page 1

musicians. Perhaps the most effective of these involved the controversial “six-month rules,” established at first by individual locals and later given the weight of the national organization. These residency requirements provided that “foreigners” could not become members of a union local (and hence could not accept a permanent position) until they had lived in the United States for one year.

One of the first ensembles to find itself targeted was the Chicago Orchestra and its legendary music director, Theodore Thomas. Thomas agreed to organize the new ensemble in Chicago, using as a nucleus his “Unrivalled New York Orchestra,” a superb ensemble with which he had toured the East in a series of “farewell concerts” in the spring of 1891. The public remarks of Chicago businessman Charles Norman Fay, the moving force in the effort to establish a world class orchestra in Chicago, endorsing the conductor’s “search of the world for vigorous and enthusiastic master musicians” only served to fuel union concerns.

The NLM’s Chicago local took exception to this wholesale importation of players and formally questioned the provisions of Thomas’s contract with the Orchestral Association of Chicago at its March 1891 convention in Milwaukee. Much to the annoyance of Maestro Thomas, a Chicago delegate introduced a resolution which called upon Local 1 of New York City to annul the contract as being “detrimental to the character and standing of the musicians of Chicago and their local (#4).” The resolution further contended that the Thomas agreement violated the Alien Contract Labor Law by importing foreign players to Chicago. Clearly, the local defined “foreign import” in very broad terms; it appeared to be just as concerned over a flood of “foreigners” from New York City as from Europe. In the event that Thomas refused to cancel the contract, this resolution called upon their brother unionists in New York’s NLM Local 1 to hold Thomas amenable to its bylaws and discipline him accordingly. The autonomy enjoyed by NLM locals assured that Chicago “concerns” could only be expressed to New York as a “request” for action; the national office was effectively powerless to enforce a uniform standard.

Thomas took a dim view of what he considered to be an unwarranted union interference. Soon after the events which occurred at the union convention became public, the conductor issued the following tepid response:

I shall select my players where I find them; and will bring them from New York or go to Europe for them if necessary. If there are good men in Chicago I will use them. I do not work for money or business. I work only for art.4

Apparently the conductor had difficulty in finding local talent, for the orchestra assembled by Thomas, which numbered eighty-six men, included only twenty-four musicians from the Chicago area.

The NLM was ineffective in this matter; the national leadership—apparently aware of the weakness of their position—drew up its formal motion of censure on the assurance of the New York delegates that they would call upon Maestro Thomas and “undertake the necessary action.” It remains unclear as to whether the New York local ever talked to Thomas; in any event, the union appears to have backed away from any further confrontation, at least temporarily.

Union organizers experienced even less success in their efforts to influence the hiring practices of the country’s most respected ensemble, the Boston Symphony Orchestra. Major Henry Lee Higginson, the visionary patron of the BSO, was not shy in espousing a philosophy which permitted no external interference in the ensemble’s artistic affairs. The philanthropist’s views are evident in a letter to his friend Otto Dresel, penned in October 1888. In speaking of his relationship with his conductor, Otto Gerick, Higginson affirmed:

I have never exercised any supervision; I have never urged him, and am not in a position to do so. . . . The conductor must lay out his plans, of course make his programs, find new men if he loses the old ones, either by their going or by his dismissal of them for ill conduct or for want of ability . . . He is free and unfettered in all these matters, has no government officer, inspector or director to bother him.5

When Gerick was replaced by Arthur Nikisch, the conductor of Leipzig’s Stadt Theatre in 1889, the Musician’s Protective Union, a local not yet affiliated with any national union, initiated a challenge to the appointment. The argument—that Nikisch’s employment constituted a violation of Alien Contract Labor Law—was similar to that leveled in Chicago by the NLM against Thomas. It too failed. Higginson, if anything, became even more antipathetic in his views. As he stated:

We have had to meet the chief of the Musician’s Union, and to discuss its affairs with him. The union specifies in a way the number of rehearsals, the pay for the musicians, the number of concerts etc., and that interferes with the engagement or dismissal of men. As I hold that all these points are very important for the good of the Orchestra and must rest with me or my conductor, I see no need nor use for the union. We pay more, ask entire control of the men, and see to it that they are well paid, have pensions, and also get outside work if possible; therefore the union cannot benefit them. We can keep the orchestra at its present level or even higher only by asking such work as our conductor thinks essential. . . . No other terms can I go on and pay a large subsidy, and not control—all this for the sake of art.6
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The whole affair became sufficiently heated that Damrosch, prompted by the unexpectedly strong opposition to this appointment, offered his resignation. Faced with an escalating crisis, the instrumentalists of the New York Symphony found themselves in the middle of a predicament. By 1893 their local was strong enough to enforce the imposition of stiff penalties upon members who performed with non-union musicians. At a second meeting, the musicians were apprised of the management's decision to retain Damrosch, and that Anton Hegner, the conductor's choice as principal cellist, would be hired over NLM objections. The concert series continued as scheduled and the union did indeed levy fines on its members. It appears likely that the musicians expected that Damrosch and Alexander Bremer, the

continued on page 4
union's president, would work out a compromise. There was however, no negotiation.

The crisis reached a climax on Sunday, 17 December 1893, the date of a second concert in the Symphony's annual series. The following is a musician's account of the event:

When we were seated Mr. Hegen took his place. Not a sign of disturbance appeared, but the men looked worried and pale. The opening number was the overture to "Pelleas et Melisande," the first bars of which are played by the brass. Maestro Damrosch's stick descended. Not a sound. The tension was frightening. The conductor pleaded with his men, begging them to help him in what he considered to be a rightful cause. At such a moment one forgets the audience. . . The baton again descended. Silence and absolute stillness.

The New York Times story entitled "Damrosch Waved in Vain" reported that "the audience became excited and Mr. Damrosch nervous." The conductor then provided the following statement from the podium:

I regret to say that my men refuse to play with Mr. Hegen, my imported cellist. I am very sorry that this has happened. The audience will have their money refunded at the box office.

The public, sympathizing with Damrosch, greeted a member of the orchestra's strike committee with boos and catcalls when he attempted to read a statement outlining the musicians' concerns. Two days after the non-concert fiasco, the Symphony Society announced the cancellation of its twenty-five-week, one hundred concert season. The Times reported that "the orchestra which Walter Damrosch has worked so hard for the last three years to establish is a thing of the past." Although the action of the New York Symphony musicians in this incident proved as unpopular with the public as similar work stoppages have been in the intervening years, it effectively served notice that, for better or worse, growing union power could no longer be ignored. In this case the management eventually found itself forced to capitulate on all important issues in order to salvage the remainder of its season.

The New York Symphony strike of 1893 was the first in a major U.S. orchestra and the sole legacy of the NLM. Although outside of New York it was too weak to effect similar results—a fact that subsequently contributed to the decision of several of its strongest locals to petition the AFOIL for affiliation as the American Federation of Musicians in 1896—the union's victory here underscored themes that would emerge many more times in the years to come.

Unlike Higgenson's Boston Symphony, which continued to hire the finest instrumentalists regardless of nationality or citizenship. Damrosch, as a result of the 1893 strike, found himself confronted with a local union capable of enforcing the decree requiring that its members be given priority in hiring. If no available New York player was judged to be satisfactory, then the search could be expanded to include musicians from other locals but, on no account could a foreigner, under the union's rules, be employed except as a soloist, until elected to the union after completion of a six-month residency requirement.

Damrosch again found himself the target of a union action in 1905. Early in that year the conductor—believing French woodwind players to be the best in the world, and envious of the several Paris-trained players in Boston—contracted five outstanding French musicians, and once again a strike threat was issued. This time the threat came from the local chapter of the new AFOIL, a fact that allowed Damrosch the recourse to appeal to the national board of the union to which the locals were answerable. When the national convention of the union convened in Detroit during May 1905, Damrosch was there to address the officers of its executive board. Over the local's strident objections, the national officers agreed upon a compromise that would admit the five "imports" into the union immediately. As a consequence of his failure to "to properly advertise" these orchestral openings, Damrosch was assessed a fine of one thousand dollars.

Damrosch paid the fines "under protest" on 31 May having lost only a few weeks of his new musicians' services. The agreement did nothing to resolve the basic issues thus assuring that the conflict would resurface. Ironically, the 1905-6 orchestral season was canceled in Cincinnati—the home of the AFOIL's local #1 and its national president, Joseph N. Weber—over an impasse between the union and the management of the Cincinnati Orchestra relating to conductor Van der Stucken's hiring practices.

Evidently any public outcry at this turn of events was insufficient to bring about a lasting solution. During the first week of July 1907, newspapers throughout the country carried a report that the American Federation of Labor and the affiliated American Federation of Musicians had reaffirmed its opposition to permitting members to perform with "imported musicians." Once again the union leaders vowed to appeal to the Bureau of Immigration in its effort to bar the hiring (except under union guidelines i.e., adherence to the residency requirement) of musicians of other than U.S. citizenship.

Emil Paur and the Pittsburgh Orchestra became the next target.

Although the Pittsburgh confrontation, which once again centered on the practice of hiring crucial personnel in Europe, was resolved prior to the beginning of the 1907-8 season, the tug of war between the national leadership of the AFOIL and the Pittsburgh organization, was watched closely by the concerned managers of other major American orchestras. One Chicago newspaper offered the following analysis:

[It] is the probable contention of the federated musicians that there are at present in America a sufficient number of musicians to supply all the wants of the Pittsburgh Orchestra. . . This is not a new contest, nor is it a new effort to fit art to the standard of trade unionism. New York is frequently torn asunder by the efforts of its musicians to prevent the importation of other musicians from the countries which the first comers left behind.

The author of this article then voiced what had already become a major criticism of the union's position:

The Federation of Musicians is constantly employed in an effort to fasten a grip upon American music and musicians that will insure its position as a closed corporation, from the decrees of which there shall be no appeal.

Not every spokesman for music in the United States was as quick to dismiss the union's stand as without merit. The American Federation of Musician's protectionist position in fact was reflective of a growing America first movement that affected the country on several fronts in the years prior to the United States' involvement in the "great war." An excerpt from an editorial published in the Musical Courier, one of the industry's most widely circulated journals, is exemplary:

There are those . . . who have the silly habit of looking with patronizing contempt upon the organization known as
the Federation of Musicians, which opposed the importation of foreign musicians to supply the Cincinnati Orchestra, thus bringing about the disbanding of that orchestra.

Marc A. Blumenberg, the Courier's editor, continues by citing Joseph N. Weber, the AFoLM's national president:

I recognize that this is a far reaching question. Many people condemned us as soon as they heard that we were disposed to object to the importation of foreign artists . . . but I have no fear that the American people as a whole will not jump at conclusions. . . . Suppose an orchestra leader is looking for a first violinist, an oboist or a horn player; suppose he searches the country over without success and finally finds the man he wants in Berlin. Would we object to getting this man? Not if we were certain that the leader had looked about in America first. . . . Emphatically I say (that) we are not opposed to art. We want the American people to have the best art obtainable but we believe that if America is ever to have a symphony of her own she must begin to give her own sons a fair chance.18

The preceding events are only part of the chronicle of confrontation, exclusion, compromise, and occasional accommodation in the history of unionism in American musical enterprise. The most surprising finding of this history is that nearly all of the sanctions initiated by unions against the orchestras of this era involved the issue of job security. Questions of wages and benefits appear to have had far less importance for the musicians of one hundred years ago than

Part Two of Le Sacre and the Spanish Rhapsody of Ravel.

LAIRD: So to you . . . every composer is to some extent eclectic.

BERNSTEIN: Every painter, every poet, everybody.

LAIRD: You've got to be basing your work on what's coming before it.

BERNSTEIN: Otherwise you don't exist. Who are you if you are not the sum of everything that's happened before? Everything that you've experienced at least, not everything that has happened, but everything that has been significant in your experience, unconsciously mainly.1

Those familiar with Bernstein, his career and output, and the music he invoked in his defense surely hear much that can be debunked. What Bernstein offers is not the usual definition of eclecticism, and he evinces pride at what many might consider the derivative nature of his music. To call Stravinsky the most eclectic composer ever stretches credibility, and Beethoven surely earns a few more points for originality than Bernstein awards him. Bernstein simply overstates the parallels between The Rite of Spring and works by Scriabin and Ravel. The "Danse sacrale" might owe something to Scriabin's Piano Sonata No. 5, but there are few direct comparisons to be made.2 The "Introduction" of Part Two of the Rite is similar in affect and sonority to the "Prelude à la nuit" of Ravel's Pavane espagnole, but there are no direct quotations.3

To dismiss Bernstein's statements here as merely the musings of a defensive composer,
Of the many of Bernstein's works that illustrate his eclectic genius, \textit{Chichester Psalms} is a felicitous example in which he used a wide variety of music to help bring a text alive. The eighteen-minute piece has proven popular because of its tunefulness, dance-like rhythms, and carefully-wrought form. Although he nurtured grander compositional plans, \textit{Chichester Psalms} was written during Bernstein's 1964-65 sabbatical leave from the New York Philharmonic. Along with choreographer Jerome Robbins and lyricists Betty Comden and Adolph Green, Bernstein had acquired rights to make a musical play of Thornton Wilder's \textit{The Skin of Our Teeth}. They worked for six months, but nothing resulted, to Bernstein's great disappointment.\textsuperscript{5} He also spent time in consultation with Robbins and Arthur Laurents about turning Bertolt Brecht's \textit{The Exception and the Rule} into a musical, but nothing came of that either.\textsuperscript{7} Bernstein's eagerness to resume his career as a theater composer would find no outlet until \textit{Mass} in 1971. \textit{Chichester Psalms} was Bernstein's only completed work during the sabbatical. The commission came from Dr. William Hussey, dean of Chichester Cathedral, which had regular music festivals with choirs from Winchester and Salisbury Cathedrals. Hussey described available choral and instrumental forces to Bernstein in a letter, and noted that "many of us would be delighted if there was a hint of \textit{West Side Story} about the music."\textsuperscript{8} Bernstein's inclusion in \textit{Chichester Psalms} of music removed from \textit{West Side Story} and the aborted \textit{The Skin of Our Teeth}\textsuperscript{9} lent the work a Broadway sound. Bernstein admitted this to Hussey in a letter in May 1965: "It is quite popular in feeling . . . and it has an old-fashioned sweetness along with its more violent moments."\textsuperscript{10}

During this time period, Bernstein made a survey of contemporary compositional
methods, an action that moved him back to writing more tonally, and *Chichester Psalms* is harmonically one of his simplest works. Some segments even correspond to common-practice period tonality. The most dissonant passages are the openings of the first and third movements, which include added-tone triads, a sound familiar to anyone who knows twentieth-century American concert music. Bernstein admitted the work's tonal simplicity, describing it in his poetic sabbatical report to *The New York Times*: "The psalms are a simple and modest affair, /Tidell and tuneful and somewhat square, /Certain to sicken a stout John Cage/With its tonics and triads in F-flat major."  

In his letter to Hussey, Bernstein encapsulated the textual structure of *Chichester Psalms*: "[E]ach movement contains one complete psalm plus one or more verses from another complementary psalm by way of contrast or amplification." The first movement opens with Psalm 108:2, and then includes all of Psalm 100. Movement two sets all of Psalm 23 with Psalm 2:1-4 serving as contrast. The finale opens with all of Psalm 131 and concludes with Psalm 133:1. Texts are sung in Hebrew. Like many of Bernstein's works, *Chichester Psalms* includes dramatic juxtapositions based upon text, especially in the second movement, as will be shown below.

The opening chorale sets the text "Awake, psaltery and harp! I will rouse the dawn" from Psalm 108. It is marked "Maestro ma energico" and includes one of Bernstein's typically angular melodic lines as a melodic cell. It is harmonized with added tone chords and set to declaratory rhythms in the choir. The faster orchestral interjections are also based on the melodic cell, stated first in G-flat major in the soprano and alto lines in measures 1-2 (Example 1) and carrying what might be a blues note or modal reference, an A-flat on the penultimate note. Subsequent statements in other keys also include the lowered seventh.

The chorale leads into the "Allegro molto" in 7/4, a jaunty segment that sets all of Psalm 100: "Make a joyful noise unto the Lord all ye lands." It is jazzy and commercial, in a popular vein, as Bernstein mentioned in his letter to Hussey. Measures of this segment are similar to the theme song from the Hanna-Barbera cartoon *The Flintstones.* When one considers the text, however, the reference makes sense. Psalm 100 concludes with the phrase, "And His truth endureth to all generations." This is sprightly music from a composer whose search for faith was trumpeted in a number of his works. Here he speaks to present generations using a contemporary and accessible musical style.

Another vernacular influence in the movement are the three bongo parts in measure 50, demonstrating Bernstein's enduring love for Latin percussion.

The second movement is the set's most theatrical conception, with the peace of Psalm 23 interrupted by Psalm 2's angry "Why do the nations rage." The ideas are combined in the third section. Burton reports that the otherworldly opening melody was originally written with Betty Comden and Adolph Green for *Our Teeth*. As the song "Spring Will Come Again." It is sung by boy alto or countertenor, accompanied by harp. As may be seen in Example 2, the first phrase is quite angular. The three words with more than one syllable in this phrase are each set with major leaps. The ascending minor sixth between measures 4 and 5 demonstrates the importance of bold leaps. It is balanced by a descending minor seventh, which raises the expectation for yet another leap, satisfied by the octave leap into measure 9. The descent to the d.separator that concludes the phrase changes the harmony to a seventh chord, resolved deceptively in the next phrase, opening in F-flat minor. The major melodic features in the second phrase are the c-naturals in measures 12 and 16, blues notes. Bernstein could have written a C# here and not have changed the melody's appeal, but clearly he wanted the distinctly American blues reference.

The music originally from the "Prologue" of *West Side Story* forms the central section of this movement. It is marked "Allegro feroce," but is metrically more regular and less dissonant than the "Prologue." Indeed, the melody that the males start to sing in measure 85 is a march, possibly showing more influence from Prokofiev or Shostakovich than American sources (Example 3). The two main ideas of the movement are combined starting in measure 102, with blues melodic references remaining in the Psalm 23 melody.

Burton was amazed that Bernstein found Psalm texts that fit his earlier music so well: "[B]y a combination of significant coincidences, minor miracle, and sheer good luck, he found appropriate texts to match the rhythms of Comden and Green's Broadway-oriented lyrics." Considering that Bernstein "managed" to find these texts among the most famous passages in all of the Psalms, it is clear that rewriting took place to make the texts fit.

Vernacular elements are less important in the finale than in the first two movements. The opening segment is based on the cell from the first movement, but this passage, also chorale-like and homorhythmic, is softer in dynamic level and more dissonant with considerable use of bitonality. In measure 10, material is recalled from the opening of the second movement (measures 18-21), softening the chorale's bite and preparing the 10/4 melody that starts in measure 20, an extended setting of Psalm 131. This meter is subdivided into two 5/4 measures in almost every detail, except for the paired quarter notes that sometimes accompany the melody, the middle pair tied across the two halves of each measure. One might speculate that Bernstein conceived the setting from the opening two words (Example 4).

"Adonai," meaning "Lord," when stated twice, easily lends itself to Bernstein's setting, with the leap of a perfect fifth between words, and then the final syllable settling on the long note. This melody could easily have appeared in one of Bernstein's Broadway shows, but it hardly ranks as a major moment of vernacular influence, with rich chromaticism not unlike a late nineteenth-century melody by Mahler, Richard Strauss, or another composer.

Following the five statements of the theme in 10/4 (the third by instruments only) that set Psalm 131's peaceful text, Bernstein recalls the opening of the first movement in a final unaccompanied
works. It says much about Bernstein the composer that he completed this study with a traditional work such as Chichester Psalms.


14. Gradenwitz (pp. 205-07) describes Bernstein’s use of the melodic cell, which appears as well as the basis for the orchestral accompaniment in the 7/4 segment of the first movement and at the opening and close of the third movement.

15. Although it seems blasphemous to suggest it, this 7/4 section is the first movement of Chichester Psalms sounds very much like the theme song of The Flintstones in terms of melodic outline, especially in measures 22ff. The television theme, however, is in duple meter. An influence is possible. As noted, Chichester Psalms was composed in 1965. The Flintstones premiered on network television in September 1960 and ran as an evening program until 1966. See Tim Brooks and Earle Marsh, The Complete Directory to Prime-Time Network and Cable TV Shows (New York: Ballantine Books, 1995). Bernstein had young children during those years who might have watched The Flintstones.

16. Burton, 348. Gradenwitz (p. 206) finds the opening of this melody to be derived from the work’s melodic cell, but it is at best a distant transformation.


18. Some rewriting can be observed in a text Burton supplies (p. 348), the second half of “Spring Will Come Again,” the original text for the melody in the second movement of Chichester Psalms (mm. 18-32). Compare the notation with the melody reveals how Bernstein made several changes in the melody, including: adding two slurs in measure 20, adding a grace note and a slur in measure 22, changing the rhythm in measure 23 to allow two syllables to be sung, adding a grace note and slur in measure 24, deleting a note in measure 25 where only one note was now sung, and adding both slurs in measure 29.

Notes


2. There are, for example, few places in Scriabin’s piano sonata where rhythms are as irregular as in the “Danse Sacrale.” See Alexander Scriabin, Ten Sonatas (New York: Leeds Music Corporation, 1949), 82-103, and compare with Igor Stravinsky, The Rite of Spring (London: Boosey & Hawkes, 1967), 121-53.


4. In his Stravinsky and “The Rite of Spring” (Berkeley: University of California Press, 1987), Pieter C. van den Toorn, for example, compares elements of the work with those by Debussy (p. 116), Glinka (pp. 116-17), Rimsky-Korsakov (pp. 119-23 and elsewhere), and other composers.

5. For an excellent biography of Bernstein, see Humphrey Burton’s Leonard Bernstein (New York: Doubleday, 1994). Burton recounts Bernstein’s youthful work as a jazz pianist (p. 17), among other references. Also see Merley Secces’s Leonard Bernstein: A Life (New York: Vintage Books, 1994), 30, on Bernstein playing piano in a nightclub as a teenager.


11. Burton, 346. The poem appeared in The New York Times on 24 October 1965, and is reprinted in Burton, 344-47. In this poem Bernstein describes what he studied in recent music, the “death in our time of tonality,” Dada and chance music, and serialism. He also makes humorous references to other

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Two Parodies of French Opera Performed by Blackface Minstrels

Rene Lapp Norris, University of Maryland College Park

During the antebellum period, blackface minstrel troupes included everything from full-length burlesques of European opera to parodies of individual arias and choruses in their shows. The texts to many of these works survive today in either songsters or sheet music. Minstrel songsters, pocket-sized books containing song texts, can be particularly helpful because the titles to individual pieces often furnish information about the source of the parody. For instance, the subtitle of "Singing Darkies of Ohio," one of the pieces discussed in this article, is subtitled "Music from the opera of Position of Lonjeanu. Arranged and sung by White's Serenaders." Comparisons of the minstrel songster texts with sheet music excerpts from the operas confirm that minstrels created their parodies to closely parallel the operatic sources. Often the verse structures of the opera texts are maintained in the minstrel parody texts, leading to the assumption that the minstrel texts were sung to the original operatic melodies.

This article compares two parodies with the original arias in the French operas Le postillon de Lonjeanu by Adolphe Adam and Fia Diawol by Daniel Auber. For both of these pieces, the minstrel arrangers used English-language translations of the French operas as their subjects. In Opera on the Road, Katherine Preston explains that the foreign-language works performed by English-language traveling opera troupes during this time were versions adapted to the English stage. This process involved not only language translation but often the addition of other music; recitative was usually adapted to spoken dialogue. During the 1840s and 1850s, these English-language versions of European operas were performed in the United States by stars such as Anne and Edward Seguin and other full-fledged English opera companies, and were received by large audiences comprising a wide range of social classes.

In addition to providing comparative analyses of the opera arias and their minstrel parodies, this paper also considers ethnicity within the blackfaced performance of a European art tradition. It is clear that

"Singing Darkies of Ohio"

Come, darkies, listen to my story,
Oh a negger gay and young,
Well known to all for fame and glory -
Throughout de land it has been sung,
As he passed through town and village.
Each little darky sang with joy.
"You're too late to come to supper.
Old Dan Tucker," he would cry.
Oh! Oh! Oh!
Oh! Oh! Oh! Tra la la la la!
Sang dis little darky on de Ohio -
Sang dis little darky on de Ohio!
[Chorus]
Oh, what a beau! what a beau! what a beau
Was dis young negger ob de Ohio!
Oh, what a beau! what a beau! what a beau
Was dis singing negger ob de Ohio!

(Change melody, and sing the Boatman Dance, as follows)

The boatman he's a lucky man -
Dar's none can do as de boatman can:
I never see'd a pretty gal in all my life,
But what she was some boatman's wife.
Chorus.
Dance, de Boatman Dance!
Oh, dance, de Boatman Dance!
We'll dance all night, 'till broad daylight,
An' go home wid de gals in de morning.

When you go to de boatman's ball,
Dance wid my wife, or don't dance at all:
Sky-blue jacket an' a tarpolin hat -
Look out, boys, for de nine-tail cat!

Figure 1. A comparison of the texts of "Come, Friends, and Listen to My Story" from The Position of Lonjeanu (New York: C. E. Horn, 1840) and "Singing Darkies of Ohio," as arranged and sung by White's Serenaders' White's Serenaders' Song Book (Philadelphia: T. B. Peterson, 1851).
in 1851; this songster was reprinted in full by the same publisher in *Chrisps and White's Ethiopian Melodies*. White's Serenaders, managed by the prolific composer and arranger Charles White, was a popular troupe located primarily in New York City. "Singing Darkies of Ohio" parodies "Come Friends and Listen to the Story," which according to the sheet music cover was "sung by Mr. Wilson, with Great Applause in the Comic Opera of *The Position of Longjumeaux*. This is the same John Wilson who premiered the opera and also translated it into English.6 "Come Friends and Listen to the Story" is a translation of "Mes amis écoutez l'histoire," an aria found near the end of the first act. It was published in New York by C. E. Horn in 1840. The minstrel parody is a close copy of the original (see Figure 1). Most of the original text is referenced and the general context of the aria is preserved. However, the text of the parody is clearly within the minstrel tradition, appropriating the operatic position and placing him in a stereotypical blackface role. This is evident through the use of minstrel dialect and the demeaning tone of the lyrics, for instance, the reference to the position as "little darkey.

Use of "Old Dan Tucker" and "Boatman Dance" also relocates the operatic context to the minstrel show stage. The arranger of the parody was willing to sacrifice the otherwise consistent quatrains rhyme *abab*, maintained in the first stanza of the parody, to include the lines "Your too late to come to supper, Old Dan Tucker," in the second stanza (see Figure 1). These lines are excerpted from the chorus of "Old Dan Tucker," a popular minstrel show song published in 1843 and attributed to Dan Emmett, who frequently performed with White's Serenaders in the late 1840s and early 1850s.7 "Boatman Dance," also attributed to Emmett and published in 1843, concludes "Singing Darkies of Ohio" and is introduced by the minstrel author's presentation of the Ohio river, not the state, as the subject of this song, as evident in the chorus's reference to the Ohio river: "oh de Ohio."8 This provides a connection to "Boatman Dance" and replaces the position of the opera with a waterman of the Ohio river. The occupations of both positions and boatman suggest travel, and the character of the position is successfully removed from his operatic context and placed into the comic blackfaced environment of the minstrel show boatman.

In addition to textual similarities, "Boatman Dance" and "Come Friends and Listen to the Story" also have musical similarities. Both are in 2/4 time and employ rhythmic patterns of short-note anacruses followed by longer notes that emphasize the strong beats of the measure. If "Singing Darkies of Ohio" was performed with the same tempo throughout, the transition to "Boatman Dance" would have been relatively smooth.

"On Yonder Rock Reclining" is an English adaptation of "Voyez sur cette roche" from the first act of *Fra Diavolo* by Daniel Francois Espirit Auber (1782-1871). According to R. M. Longyear, Auber, who held the post of director of the Paris Conservatory from 1842 until his death, was the foremost representative of *opéra-comique* in nineteenth-century France.9 His *Fra Diavolo* was premiered in French at the Opéra-Comique on 28 January 1830, and in the New Orleans Opera Company on 16 September 1831. *Fra Diavolo* was premiered in English by the opera star Elizabeth Austin in New York on 20 June 1833, in a version translated by the English actor Thomas Reynolds. Also in New York, in November of 1833, Joseph and Mary Anne Paton Wood premiered another version of the opera in English translation, perhaps by Michael Rophino Lacy. *Fra Diavolo* formed a significant part of the operatic repertoire in the United States from the late 1830s to the late 1850s, and was performed each season from 1841 to 1851 by the Seguins.10 In the opera, the aria is sung by Zerlina, a servant at the inn of Terracina, who describes the elusive bandit Fra Diavolo, and the third verse is sung by Fra Diavolo himself, in disguise. "On Yonder Rock Reclining" was also titled "Diavolo! Diavolo!" and was apparently a popular aria in the United States because there are several extant copies published by different firms. According to its subtitle in the songster De Negro's Original Piano-Rama, published in Philadelphia in 1850, "De Debbl, Oht!" is a parody of "On Yonder Rock Reclining," from "de uproar ob 'Fraid-ob-de-debil-oh."

Figure 2 compares "De Debbl, Oht!" with "On Yonder Rock Reclining."
Although there were some indications in “Singing Darkies of Ohio” of the derogatory stereotypes of Blacks characteristic of minstrelsy, “De Debbil, Ohh!” is clearly an example of a minstrel parody that uses an operatic subject to mock and stereotype Blacks. For instance, the concluding lines of the first verse refer in derogatory terms to Black hair and lips, with the lines “Five pounds ob wool hang o’er his brow/His gym elastic lips hangs low.” These stereotyped features parody the scarlet plume and velvet cloak of the operatic text: “his scarlet plume waves o’er his brow / and his velvet cloak hangs low.” Much of the comedy of “De Debbil, Ohh!” is constructed on the juxtaposition of the blackface clown with operatic aesthetics, evident in the use of nonsense Italianate words such as “Chorus Tremblesco Terroroso” and the general use of minstrel dialect and stereotypes.

The parody text is attributed in the songster preface to Silas Steele, a popular songwriter and playwright in the 1840s and 1850s. Steele’s text carefully preserves elements of the original. For instance, the rhyme scheme of “On Yonder Rock Redlining” is maintained even where text differs; each verse follows an abbaab rhyme pattern. Additionally, like “Singing Darkies of Ohio,” the dramatic context of the original aria is present, but overrun by the conventions of minstrelsy. For instance, Zelma’s warning to women in the second verse is retained in the minstrel version; the villain is represented as a threat to women in both accounts. However, this is where similarities between the two texts end, evident in the low comedy of the female blackface clown, as in the text “Dey run home walken backwards slow/wid dar lips hung four foot low.”

These two parodies of French opera demonstrate that minstrel arrangers gleaned their materials directly from operatic sources and parodied operas that were well-known to the theater-going public. A parody’s success relies on the audience’s familiarity with the original. That these pieces represent a small fraction of minstrel parodies of opera is a testament to the popularity of opera in antebellum years. My study of minstrel operas’ parodies supports the recent work of scholars such as Katherine Preston and Karen Ahlquist, whose contributions demonstrate the democratic nature of English opera performance during the antebellum period. Finally, these parodies indicate that blackface was manipulated by minstrel performers to conjure negative stereotypes of Blacks while simultaneously burlesquing operatic images, characters, and plots.

Notes
1. Analyses of these parodies are extracted from my dissertation, in progress, entitled “Black Opera: Antebellum Blackface Minstrelsy and European Opera.”
6. Preston 284.

Renee Lapp Norris is a Ph.D. candidate at the University of Maryland. This article is excerpted from her dissertation in progress entitled “Black Opera: Antebellum Blackface Minstrelsy and European Opera.”
On 10 December 1998, Alan C. Buechner, one of the founding members of the Sonneck Society for American Music, died at a convalescent center in Woburn, Massachusetts. The Sonneck Society Board had approved awarding Alan the Distinguished Service Citation, the Society's highest award for members, at the Board meeting in Boston. Feeling that his time was limited and that he would probably not be able to attend the March meeting in Fort Worth, Texas, several of the officers bestowed the award in person on 31 October. He was in good spirits on that day, and the giving of the award and some of his commentary on the early days of the Society were recorded on videotape.

A Brief Biography

Alan C. Buechner, Ed.D. (Music), was born in El Paso, Texas on 16 April 1926. He had been Professor of Music and Coordinator for Music Education at the Copland School of Music, Queens College, CUNY, from 1967 to his retirement in 1992. Dr. Buechner's career was devoted to musical scholarship and to teacher education in music, and included prior appointments at Harvard University, the University of Texas, and the University of Hartford. His study, "Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800" (Ed.D. dissertation, Harvard, 1960), laid the foundation for many subsequent studies of that popular institution. During the past two decades his investigations into American revivalism of the 1840s, into 19th-century American music and dance as reflected by the fiddle tune collection of W. S. Mount, and into the musical activities of the painter Thomas Hart Benton have been the subjects of papers delivered at meetings of the American Folklore Society; the Old Sturbridge Conference "Joyful Sounds"; the Berea Conference on Rural Hymnody; the Stony Brook Conference "Catching the Tune"; the American Musicological Society; the Violin Society of America; and the Sonneck Society. He has also lectured on various topics in American music at Emory University, the University of Kansas, the University of Missouri at Kansas City, and at Bard College. One of these lectures was published as "Die Welt des Charles Ives" by the Österreichische Musikzeitschrift in 1979. The recording The New England Harmony, a collection of early American choral music (Folkways FA 3-2377) was produced under his direction at Old Sturbridge Village in 1964. Articles and reviews have been published in the Journal of the American Musicological Association; in Symposium, the Journal of the College Music Society; in American Music, the Journal of the Sonneck Society; the Music Educators Journal; and the Dublin Seminar for New England Folklore.

A founder and officer of the Sonneck Society for American Music, he served on the Board and as its vice-president as well as chairman of the Nominating, Bylaws, and American Music in American Schools and Colleges Committees.

Eulogy given by Allen McConnell at the memorial service, 16 January 1999, Saint Paul's Episcopal Church, Glen Cove, New York

Alan Buechner was a remarkable man. He was distinguished by scrupulousness, intelligence, kindness, and courage. His scrupulousness marked all that he did, whether it was in speech, choosing the precise word, or in his impeccable scholarship, or in deciding the best course of action in a delicate human situation. He was a man of his word. He never "blew his own horn."

His fine intelligence was evident on whatever subject one touched upon, and if one put forth a concept with which he was unfamiliar, he was pleased to learn something and always put the right questions. His discourse was marked by common sense, humor, and occasional irony. He was a keen reader from boyhood, when polo (contracted in the Philippines) kept him from the contact sports that boys find so important in their school years. (Not that he disliked sports; he became a marksman, an experienced horseman, and a devoted sailor.)

His father had been a career army officer (he had received a battlefield commission in World War I), and his family had to move often from base to base, and this forced mobility further hindered making friendships with classmates.

His high intelligence facilitated a career as a scholar of music. His dissertation on American colonial music, written decades ago, has been one of the most consulted and cited. It is a reminder of his scrupulousness that he published so little when his gifts were so great, for he defied the harsh dictum of post-World War II American higher education: "Publish or perish." Translated this means: never mind the students; get the books out. He did mind the students. His students came first. And he took on the graduate program of music education at Queens College when it had sixty-five students to shepherd, a sure sign to me he could not think of his publications. He was still helping students in the last year of his life, five years into retirement.

His instinctive kindness could be seen when you asked him a complicated question, and he answered gently, fully, and precisely. Or when we spoke of other persons. Or when I mentioned a part of the country my wife and I were planning to visit, and received not only perceptive observations but the next day a bundle of maps, hotel and cabin data, lists of attractions (all annotated). Or when he urged me to get a newer car and insisted on accompanying me on the dreary business of buying a used car.

continued on page 13
Robert Shaw—1916-1999

Robert Shaw, Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra, died on 25 January 1999 at the age of 82. He was at Yale University in New Haven, Connecticut, on Saturday to see the play Endgame, which was his son Thomas’s senior directing and acting project, when he suffered a massive stroke.

Robert Shaw was born in Red Bluff, California, on 30 April 1916. He came from a line of evangelical preachers, and the family often sang gospel hymns around his mother’s piano. He was a student conductor of the college’s glee club, which brought him to the attention of radio entertainer Fred Waring. Waring brought the young Shaw to New York and assigned him to form and conduct the Fred Waring Glee Club. In 1941 he formed the Collegiate Chorale, an all-volunteer chorus. Quickly noticed for its high standards and its racially integrated membership (“a melting pot that sings”), the Chorale eventually was noticed by Arturo Toscanini, who invited it to perform Beethoven’s Symphony No. 9 with his orchestra. After attending a Shaw rehearsal, Toscanini remarked, “I have at last found the maestro I have been looking for.”

In 1949 he formed the Robert Shaw Chorale, which for two decades reigned as America’s premier touring choral group. With this group Mr. Shaw won the first four of his fourteen Grammy awards. Mr. Shaw came to Atlanta in 1967 to become Music Director and Conductor of the Atlanta Symphony Orchestra. During his twenty-one years in that capacity, the ASO grew from a part-time, part-year regional ensemble to become a full-time, year-round orchestra, recognized internationally for its excellence. He led it on tours across the United States, including a 1971 Carnegie Hall debut that became the first of many ASO appearances in that prestigious space. He took the ASO and its Chorus to Washington in 1977 to perform at the Inaugural Concert for President-elect Jimmy Carter, and he led both ensembles on an acclaimed concert tour of Europe in 1988.

The 200-voice Atlanta Symphony Orchestra Chorus and the smaller ASO Chamber Chorus were his creations. Both were trained to the perfection he demanded and continue to be an important part of the ASO’s musical programs—at home in Atlanta on a regular basis and occasionally on tour as well. The excellence of the ASO Chorus under his direction has been recognized by six Grammy awards for Best Choral performance and by the Georgia Governor’s Award in the Arts.

Retirement as the ASO’s Music Director in 1988 did not bring any lessening of Mr. Shaw’s musical activities. As he cut back on his ASO conducting appearances, he was freed to accept more guest engagements and to focus on realizing a cherished dream, the Robert Shaw Choral Institute. Concentrating, for the first time in 21 years, on choral literature without orchestral accompaniment, he conducted a landmark series of summer festivals in the south of France (and more recently in Greenville, South Carolina) and made a number of recordings with his Robert Shaw Festival Singers. In Atlanta his Robert Shaw Chamber Singers gave an acclaimed series of concerts at Spivey Hall and also made recordings.

Mr. Shaw’s annual Robert Shaw Choral Workshops drew choral directors and singers from across the nation for week-long sessions of preparation and study, culminating in performances received with both acclaim and affection. His many other Carnegie Hall concerts included a performance of Handel’s Messiah on the 250th anniversary of the work’s premiere and, on his own 80th birthday, performances of Mahler’s Symphony No. 8 with the Cleveland Orchestra and Chorus, the ASO Chorus and other choral groups.

W. Thomas Marocco—1909-1999

W. Thomas Marocco, musicologist and violinist, died in Eugene, Oregon on 1 January 1999. He was 89. Marocco was known to many teachers of American music for his publications Music in America, an Anthology (Norton, 1964) with H. Gleason, and Music in the United States (Wm. C. Brown, 1968) with Arthur C. Edwards. Marocco earned a bachelor’s degree at the Eastman School, a master’s degree at the University of Kansas, and Ph.D. at UCLA. While a professor of music at UCLA, he performed with the Roth String Quartet, wrote fifteen books and numerous articles, mainly in the area of Renaissance music, but also in American music.

Beecher, continued from page 12

His intelligence—and his courage—were most evident in his reaction to the most dreaded doctor’s verdict: “you have cancer.” This was the scourge that was to bound him in one form or another—prostate, colon, liver, the left hand, the right lung, colon again—for the last eight years of his life. Instead of reacting with dismay or panic, he set out to learn more of “the enemy,” as he called it.

He succeeded so well in this self-disciplined study of a complicated field, that he was invited to attend a conference of oncoologists with his own ID badge by the then head of the famed Lahey Clinic’s oncology department, and subsequently its head, Dr. John Libertino, a fellow Mozart lover. Later, when he was in chemo-therapy treatment for colon cancer, I once dropped in on him and found him in terrible condition—his one weakness was his stoicism, his lack of self-pity, his wish not to trouble friends—and took him to the hospital at once. I knew what he would want as soon as he could sit up, and the next day brought him the latest Meck Manual, Grey’s Anatomy, and a magnifying glass. Scientific curiosity merged with the joy of battle against a deadly foe, known to give no quarter.

His courage could be seen in his youth. When our generation was growing up, it was a rare lad who would defy his father. Alan’s father wished his son to be an engineer. Perhaps the father saw in this solid profession—during our worst economic depression—the best way to make a living. And music the most precarious. Alan went to Renssalaer Polytech and failed at math. Certainly not because of low aptitude. He transferred to Pennsylvania State University to study his true love: music. At his own expense. And on to Harvard for the Ph.D. Again, largely at his own expense. He was undone in life’s most important decision by his scrupulousness, his sense of fairness, for he did not propose to the girl he loved, since he felt he, as a graduate student, could not support her or ask her to wait until he had a job. (Those were the days when marriage was almost the only career for girls.)

His courage was most impressive in the years of unrelenting illness. He was a gentle man, a gentleman of the old school. Modest and kind. I told him, “Alan, you’re a fighter, right to the end.” And so he was. May you rest in peace, Alan, after your brave battle. We will always remember you.
INDEX to VOLUME XXIV (1998)

Compiled by Joice Waterhouse Gibson
Sponsored by the Music Division of the Library of Congress and the Ira and Leonore Gershwin Trust.

Part I. General

“Alfred Wallenstein: An American Conductor at 100,” (Mckenna, a) 365-69, 71
“American Sources in Australia: The Peggy Glanville-Hicks Papers,” (Hayes, a) 372-77
“Anatomy of a Preservation Project: Microfilming an Archival Collection,” (Coppen, a) 371
“Anatomy of a Preservation Project: The Sousa and Clarke Archives at UIUC,” (Danner, Coppen, Werner, a) 3-39-40
Baude, Christia, a. “Can This White Lutheran Play Klezmer? Reflections on Race, Ethnicity, and Revival.” 2:37-38
Bomsberger, E. Douglas, r 1:10
Brumet-Colville, a. “Le Concert américain au Tocadour.” (Bompere, a) 1:10
Byron, Donald, a 2:33-36, 2:37-38
“Can This White Lutheran Play Klezmer? Authenticity in American Ethnic Musical Expression.” (Borgo, a) 2:33-36
“Can This White Lutheran Play Klezmer? Reflections on Race, Ethnicity, and Revival,” (Baude, a) 2:37-38
Chimai, Betty, a 1:22
Clarke, Herbert L., a 2:33-39-40
“Early American Musical Theater Symposium,” (Lindsey, a) 3:75-76
“ Ezra Sims at Seventy,” (Wernitz, a) 1:89, 16
Fraser, Peter Meyer, a. “A Woman as a Musician: American Feminism in 1876,” 1:14
Gershwin, George and Iris, a 2:40
“The Gershwin and Their World: A Symposium

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The Sonneck Society for American Music Bulletin • Vol. XXV, No. 1

Revelta, Silvestre, r 3:76
Ritter, Fanny Raymond, r 1:1-4
“The Second International Colloquium on Silvestre Revetula,” (Hag, a) 3:76
“Second Vancouver International New Music Festival: A Celebration of Living Composers,” (Everett, a) 3:73-74
Sims, Ezra, a 1:89, 16
Sousa, John Philip, a 2:33, 39-40
Smith, Catherine Parsons, a. “Still and Price in Flagstaff,” 3:74-75
“Still and Price in Flagstaff,” (Smith, a) 3:74-75
Still, William Grant, a 3:74-75
Wernitz, Julia, a. “Ezra Sims at Seventy,” 1:89-90; 16
“Woman as a Musician: American Feminism in 1876,” (Freiser, a) 1:14-15
Ziffren, Marcia J., a 3:75-76

Part II. Reviews

Abemuthy, Francis E., a. Juneenth Texas: Essays in African-American Folklore (Mullen, Governor, a) 3:165
African-American folklore, a 3:85
Alfredo Barbieri and the Rise of Classical Music in Atlanta (Orr, e. Everett, a) 1:123
American Legacy (Piers, Hampton, Schwartz, Sladek, and McKinsey, a) 2:58
Anderson, Leroy, a. The Typewriter: Leroy Anderson Favorites (Farthing, a) 1:58
Antich, George, a 2:59-60
Barbieri, Alfredo, r 1:23
Barrett, Mary Ellis, a. Irving Berlin: A Daughter’s Memoir (Martin, a) 1:391
Bauer, Marion, a 2:25-26
Beal, Amy G., a 1:23
Berlin, Irving, r 3:91
Block, Geoffrey, a. Charles Ives and the Classical Tradition (Birkholder, a) 1:384-85
Birkholder, David, a 2:55
Bredenberg, Alfred, a 3:85
Birkholder, J. Peter, a. Charles Ives and the Classical Tradition (Block, a) 3:84-85
Cajun music, a 3:86-87
Cassatt (Davidson, Wolfe, Waggoner, Hovca, Godfrey, p, Queensborough, r) 3:87-88
Charles Ives and the Classical Tradition (Block and Burkholder, c, Mandel, r) 3:84-85
Claghorn, Gene, a. Women Composers and Songwriters: A Concise Biographical Dictionary (Cook, r) 3:85, 91
Cook, Susan C., r, 3:85, 91
Crede Nightingale (Williams, p, Hobbs, r) 3:86-87
CRI American Masters (Moore, Bauer, Harrison, Ruggles, a, Kearns, r) 1:25-26
DeLio, Thomas, e. The Music of Morton Feldman (Beal, r) 1:23
Drusessow, John E., r 1:23-24
Elliott, Paula, e. Pro-Musica: Patronage, Performance, and a Periodical—An Index to the Quarterly (Drusessow, r) 1:23-24
El Lobo: Songs and Games of Latin America (Krasner, r) 3:88, 83
Erich Leinsdorf on Music (Leinsdorf, a, Errante, r) 3:84
Errante, Steven, r 3:84
Esow, Harry, r 2:55-56
Everett, William A., r 1:23, 2:59
Exquisite Jubilale: Sacred Choral Music of Daniel Pinkham (Food, p, Krasner, r) 1:27
Farrington, Jim, r 2:58
Feldman, Morton, r 1:23
The Fifth Generation (Brewer and Sexton, p, Pen, r) 1:26
Folk music, r 1:26-27; 2:55
The Frank Sinatra Reader (Petkov and Mustazza, a, Martin, r) 2:57
Friday at Last, rev (Riley, a, p, Hobbs, r) 3:86-87
Furtwängler, rev (Lourié, Ornstein, Antin, a, Lombardi, p, Goldstein, r) 2:59-60
George Rochberg: Slow Fires of Autumn: Duo Concertante: Ricercar: String Quartet No. 2 with Voice (Wincenc, Allen, Sokol, Fischer, Rochberg, Harsanyi, p, Queensborough, r) 3:87-88
Giglio, Virginia, a. Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman (Little Coyote, Giglio, a, Martin, r) 1:24, 28
Golstein, Louis, r 2:59-60
Grimes, Robert S., e. How Shall We Sing in a Foreign Land? Music of Irish Catholic Immigrants in the Antebellum United States (Martin, r) 3:91
The Guitar in Jazz: An Anthology (Sallis, e, Martin, r) 1:28
Hampton, Mitch, a 2:58
Harrison, Lou, a 1:25-26
Harry Hewitt: Milko Plays Hewitt, rev (Milko, p, Krasner, r) 2:60
Henderson, Hubert, r 2:56
Hewitt, Harry, a 2:60
Hobbs, Jim, r 3:86-87
Howe, Sondra, a. Luther Whiting Mason: International Music Educator (Henderson, r) 2:56
How Shall We Sing in a Foreign Land? Music of Irish Catholic Immigrants in the Antebellum United States (Grimes, a, Martin, r) 3:91
Irish immigrant music, s 3:91
Irving Berlin: A Daughter's Memoir (Barrett, a, Martin, r) 3:91
Ives, Charles, s 3:84-85
Juneteenth Texas: Essays in African-American Folklore (Abernathy, Mullen, Govenar, e, Breeden, r) 3:85
JVC/Southdown Feldman Video Anthology of Music and Dance of the Americas (Worster, r) 2:26-27
Kashner, Sam, a. A Talent for Genius: The Life and Times of Oscar Levant (Schoenberger, a, Martin, r) 3:91
Kearns, William, r 1:25-26
Kentucky Country Folk and Country Music of Kentucky (Wolfe, a, Brackett, r) 2:55
Latin American songs, s 3:88, 83
Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman (Little Coyote, Giglio, a, Martin, r) 1:24, 28
Leinsdorf, Erich, a. Erich Leinsdorf on Music (Errante, r) 3:84
Levant, Oscar, s 3:91
Little Coyote, Bertha, a. Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman (Giglio, a, Martin, r) 1:24, 28
Louie, Arthur Vincent, a 2:59-60
Luther Whiting Mason: International Music Educator (Howe, a, Henderson, r) 2:56
Mandel, Alan, r 3:84-85
Mason, Luther Whiting, s 2:56
McKinley, William Thomas, a 2:58, 2:59
Miller, Zell, a. They Heart Georgia Sings (Martin, r) 1:28
Moore, Douglas, a 1:25-26
Musical Americans: A Biographical Dictionary 1918-1926 (DuPree, e, VanDyke, r) 3:85
The Music District (Worster, r) 1:26-27
The Music of Morton Feldman (DeLio, e, Beal, r) 1:23
Mustazza, Leonard, e. The Frank Sinatra Reader (Petkov, e, Martin, r) 2:57
New England Dances: Squares, Quadrilles, Step Dances (Worster, r) 1:26-27
New England Fiddles: Playing Down the Devil (Worster, r) 1:26-27
Ochs, Phil, r 2:56-57
Oliphant, Dave, a. Texan Jazz (Martin, r) 1:28
Ornstein, Leo, a 2:59-60
Orr, N. Lee, a. Alfredo Barbi and the Rise of Classical Music in Atlanta (Everett, r) 1:23
Pen, Ron, r 1:26
Petkov, Steven, e. The Frank Sinatra Reader (Mustazza, e, Martin, r) 2:57
Pinkham, Daniel, a 1:27
Proctor, Charles, a 2:58
Polvino, Janet, r 2:58-59
Pro-Musica: Patronage, Performance, and a Periodical—An Index to the Quarterly (Elliott, e, Drusessow, r) 1:23-24
Psalmody and Secular Songs (Swan, a, Esow, r) 2:55-56
Queensborough, Amy Canus, r 3:87-88
Reviews of Books (Martin, r) 1:23-24; 2:55-57; 3:84-85; 91
Reviews of Recorded Materials (Krasner, r) 1:25-26; 2:58-60; 3:86-88
Riley, Steve, r 3:86-87
Rochberg, George, a 3:87-88
Ruggles, Carl, a 1:25-26
Sallis, James, e. The Guitar in Jazz: An Anthology (Martin, r) 1:28
Schoenberger, Nancy, a. A Talent for Genius: The Life and Times of Oscar Levant (Kashner, a, Martin, r) 3:91
Schrader, Art E., r 2:56-57
Schumacher, Michael, a. There But For Fortune: The Life of Phil Ochs (Schrader, r) 2:56-57
Schwartz, Ira, Paul, a 2:58
Sinatra, Frank, r 2:57
Sinatra: The Man and His Music: The Recording Artistry of Francis Albert Sinatra — 1939-1992 (O'Brien and Sayers, a, Martin, r) 2:57
Skadek, Seth, a 2:56
Smokey Joe's Cafe: The Songs ofLeiber and Stoller (Krasner, r) 3:88, 83
Swan, Timothy, a. Psalmody and Secular Songs (Esow, r) 2:55-56
A Talent for Genius: The Life and Times of Oscar Levant (Kashner and Schoenberger, a, Martin, r) 3:91
Texas Jazz (Oliphant, a, Martin, r) 1:28
There But For Fortune: The Life of Phil Ochs (Schumacher, a, Schrader, r) 2:56-57
They Heard Georgia Singing (Miller, a, Martin, r) 1:28
The Tipewriter: Leroy Anderson Favorses, rev (Farrington, r) 2:58
The Unbroken Circle: Vermont Music, Tradition, and Change (Worster, r) 1:26-27
VanDyke, Mary Louise, r 3:85
continued on page 31

The Sonneck Society for American Music Bulletin • Vol. XXV, No. 1
Communications

To the Editor:

It was good to see Michael Meckna’s essay recognizing the centennial of the largely forgotten American conductor Alfred Wallenstein. I’d like to offer a few emendations about the context of Wallenstein’s work in Los Angeles, where he first played in and later conducted the Philharmonic.

The claim that “Wallenstein changed the repertoire of the Los Angeles Philharmonic from that of a twenty-three-year-old [actually 24] provincial band into that of a mature symphony orchestra” should be reconsidered in the light of two pieces of evidence, the first being Caroline Estes Smith’s repertoire lists in The Philharmonic Orchestras of Los Angeles: The First Decade, 1919-1929 (Los Angeles 1930). Jean-Pierre Barricelli’s excellent entry on the L.A. Philharmonic in Robert Craven’s Symphony Orchestras of the United States (Greenwood 1985, pp. 22-29) reminds that among Wallenstein’s predecessors as conductors of the Philharmonic were Artur Rodzinski (1929-33) and Otto Klemperer (1933-39). It’s unlikely that either of these big-name European-born conductors was guilty of many programs involving “Warner Brothers Studio-like extravaganzas.” Young people’s concerts began long before Wallenstein’s tenure. At the beginning of the now-waning century, the old Los Angeles Symphony was considered a “major” symphony orchestra, although there is plenty of data to show that its performance level was well below that of the later Philharmonic. The founder and pioneering conductor (1896-1913) of the older orchestra was another US-born conductor, Harley Hamilton, who is even less known than Wallenstein. At the time Wallenstein was conducting the L. A. Philharmonic, there was general agreement about the definition of “classical music” that is assumed in Meckna’s essay, though the term now has some other meanings. This could also be an issue for Wallenstein’s work with radio orchestras before 1940; I’ll leave that one for another discussion.

Having written and talked about aspects of the pre-Wallenstein orchestra scene in Los Angeles on several occasions, I’m a little protective about giving the Los Angeles devil its due. Meanwhile, Wallenstein’s achievement stands very solidly on its own, as Meckna has made clear.

—Catherine Parsons Smith
University of Nevada—Reno

Letter from the editor

I continue to receive a lot of e-mail from members of the Society who appreciate my work as Bulletin Editor. I thank you, along with these e-mails, I also receive communications of my errors, one of which I would like to correct. In the Fall 1998 issue, Peggy Glanville-Hicks was improperly referred to as “Hick’s.” Author Deborah Hayes points out that Glanville-Hicks abhorred being referred to as Hicks; I wonder what she would have thought of being a possessive half-name. I apologize.

Many of you have noticed that each issue of the Bulletin is placed online approximately three weeks after it appears in your mailboxes. To see it, visit www.aain.org/sonneck/spubs.htm and follow the links. If you have suggestions as to how the Bulletin may be best presented in its web configuration, please address them to me.

Please keep me apprised of the news. The Bulletin is your voice to the world and the world’s window on Sonneck. Don’t forget that the deadlines for Bulletin submissions are announced on page two of this publication. Please remember to expect a two-month lag time between the submission deadline and the publication date. Plan ahead so that your submissions may be printed in a timely fashion.

Sincerely,
—Larry Worster
The Sonneck Society for American Music will hold a special meeting 1-5 November 2000 in Toronto, Canada, together with fourteen sister societies engaged in musical research and the teaching of music in U.S. and Canadian colleges and universities. Titled Toronto 2000: Musical Intersections, the conference will bring together The American Musical Instrument Society, the American Musicological Society, the Association for Technology in Music Instruction; the Canadian Association of Music Libraries, Archives, and Documentation Centres; the Canadian Society for Traditional Music, The College Music Society, the Canadian University Music Society, The Historic Brass Society, the Canadian and U.S. chapters of the International Association for the Study of Popular Music, the Lyric Society for Word-Music Relationships, the Society for Ethnomusicology, the Society for Music Perception, and The Sonneck Society for American Music.

The Steering Committee for this joint meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French and Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than 1000 words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page résumé for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines; it is expected, however, that scholars in the field of music be members in good standing of at least one of the participating societies; membership should be indicated on the résumé. All participants must register for the conference.

Six copies of each proposal should be sent no later than 1 June 1999 to Dr. Leslie Hall, Department of Philosophy and Music, Ryerson Polytechnic University, 350 Victoria Street, Toronto M5B 2K3, Canada. Proposals may also be sent before 1 June 1999 by electronic mail to Dr. Hall at lirhall@acs.ryerson.ca. Facsimile transmissions will not be accepted.

Joint sessions for the Toronto 2000 meeting will be selected by the fifteen member Steering Committee by 1 December 1999, before the late-January 2000 deadline for regular proposals for the meeting. Individuals participating in these special joint sessions may also appear on any one other session on the formal Toronto program.

Queries about joint session proposals can be directed to Katherine Preston, Program Chair of the SSAM portion of the Toronto 2000 conference and SSAM representative on the Steering Committee. Preston's email address is kkpres@facstaff.wm.edu; other contact information is in the Society directory.

American Music Week in the Bluegrass

This year, for the first time, the John Jacob Niles Center for American Music at the University of Kentucky sponsored a celebration of American Music Week, 1-8 November 1998. By chance or by design, several groups on campus held events during the week in observance of the wide diversity of American Musics in Kentucky. The celebration opened with a performance by the UK Percussion Ensemble featuring Brazilian composer Ney Rosauro performing his own Concerto for Vibraphone and Percussion on Sunday afternoon. The following Wednesday, UK's Alpha Gamma Chapter of Phi Mu Alpha Sinfonia, a fraternity dedicated to championing American Music, sponsored a "step-sing" on campus. The bad weather forced the Sinfonians to relocate to UK's Fine Arts Building, where they serenaded students and faculty between classes with songs by, among others, founding member George W. Chadwick.

Things really began to heat up on Friday afternoon. First, pianists in the School of Music held "Pianothon," billed as "120 minutes of uninterrupted, commercial-free American piano music." We had everything from Lowell Mason hymns to original, improvised jazz tunes, to rags, to Gershwin and Glass piano works. Several students came by to borrow and take and listen. At the same time, down the hall, banjo player Lee Sexton performed for the Appalachian Music class (but the audience consisted of many more than just the students enrolled in the class).

The jewel in the crown of this inaugural Bluegrass American Music Week was a shaped-note sing featuring nineteenth-century singing master Ananias Davison. (See picture to confirm the striking resemblance of Davison to Niles Center Director Ron Pen.) Singing Master Davison modeled our sing on those from his era, choosing tunes and teaching rudiments to the assembled students.

The weekend's events included a viola recital featuring the world premiere of a work by composer Jason Hoegerly and the annual "Band Spectacular" with UK's Wind Ensemble, Jazz Ensembles, Steel Band, and the University of Kentucky Wildcat Marching Band as they prepared for their trip to the Outback Bowl in Florida. Be sure to check out the Niles Center web site www.uky.edu/Libraries/NilesCenter for details, pictures, and reactions by American Music Week participants. In the end, a good time was had by all, and we're already making plans for next year!

—Kristen K. Stauffer
University of Kentucky
Actually I'm writing this in a music library in Minneapolis, and that's all part of the story. We live—for how much longer?—in an age of prosperous western economies, cheap and plentiful flights, and easy communication. Add to that our postmodern aesthetics and new musicology, and it should not surprise us to find musical theatre scholarship breaking out all over the place and being celebrated internationally. "Why is everyone suddenly researching musicals?" was a cry uttered, if surreptitiously, at the recent AMS conference in Boston, though one person's perception of a topic center stage can be another's of relegation to the wings; you should have seen the fuss that arose over the scheduling of the Sondheim session (on Friday evening). It was a row over billing worthy of the most theatrical temperament.

Once Steven Gilbert and Allen Forte had told us that it was all right not just to analyze Gershwin and Berlin and Porter but to show that you loved them, perhaps the flood was inevitable. As I traveled the US last summer, visiting old friends (several Sonneckers among them), attending Tom Riis's musical theatre conference in Colorado, feeling thoroughly lazy at that particular breathing space in my career but casting an anticipatory eye nonetheless over the odd Gershwin manuscript in the Library of Congress, a pile of Alan Jay Lerner scripts at the Kurt Weill Foundation in New York, and a breathtaking wealth of musical film production files and orchestral scores in Hollywood, I felt the time had come to start an annual musical theatre and musical film study day back home at the University of Birmingham, not least because nobody with the exception of Tom seemed to be catering for the demand on the other side of the Atlantic.

It's not just an American phenomenon, this growth in musical theatre research. Since I've been at Birmingham I seem to have amassed up to a dozen graduate students at any one time, and it's now got to the point where roughly half of them are working on musicals. The other half are British 19th- and 20th-century art-music groups. For them I've been running an annual British Musical Renaissance study day for the past five or six years, the idea being to give them the opportunity to present a research paper in friendly, intimate and informal surroundings to similar specialists: fellow-students from Birmingham and elsewhere in Britain, invited academics and amateur experts (a significant British breed), and overseas scholars who happen to be passing. Every year, on virtually no budget, we've managed to pick up at least one American, German, South African, or Australian.

But when I decided to start something similar for the other group of students, I never guessed I'd be able to pick up no fewer than five Americans plus one German, all jetting into Birmingham (yes, it does have an international airport, and there are three daily flights from North America) just for the weekend and camping out on various floors around the city. Tom Riis (University of Colorado) took first prize for the longest journey, meeting up with me in Chicago by chance on the same plane on his way over from Denver, Bill Everett (UMKC), as far as I know the only other person in the world with the same two research interests as mine (though he sports about four more in addition), got the Most Frequent Flyer to Britain Award. I was the craziest participant, flying home to Birmingham from Minnesota two weekends in a row (so at least the house was warm). Graham Wood (University of Minnesota) and Peter Matthews (CUNY Graduate School) took the biscuit—which was all the refreshment they got—for managing to fly 6,000 or 8,000 miles in dire poverty, while John Graziano (City College, CUNY) showed extraordinary chutzpah in spending a weekend in Europe less than seven days before his daughter's wedding in Queens (or was it Brooklyn?), fourteen before the AMS, at both of which subsequent lesser events he appeared apparently unscathed. Would anybody like to top these feats next time? The date for your diary is Saturday, 16 October 1999. I'd welcome offers of papers.

And the papers last time? We had a mixed group before lunch, on the geography of African-American musicals, Eleanor Powell, Sondheim and style pastiche, and the Warner Bros., musical film formula of 1933 (from Tom Riis, Robyn Stilwell, Helen Smith and Sally Floward). Then a session on opera tradition, including John Graziano on Show Boat, Kevin Clarke (Berlin) on Benatzky (he of White Horse Inn), and Bill Everett on The Desert Song. Finally, no fewer than three papers on Oklahoma!, from Peter Matthews on Green Grow the Lilacs, Graham Wood on modernity and national consciousness, and John Snelson on its invasion of the West End and the British retaliation. Since I have long been convinced that the musical's Anglo-American interactions have been downplayed, distorted, or forgotten in the nationalist narratives of history, I was pleased that we not only enjoyed such a level of transatlantic traffic on this occasion—it almost felt like a West End opening prior to a Broadway one—but ended the proceedings with a manifestly binational issue. Discussion, of course, continued in the pub.

—Stephen Banfield
University of Birmingham and
University of Minnesota
Letter from the President

Dear Sonneck Society Members:

This is my last letter to you as President, and I am amazed at how quickly the two-year term has span of holding this office has gone! By the time you actually read this letter, Rae Linda Brown will be your president. We as a Society have accomplished much, but even more is just beginning—and I am working diligently with Rae Linda to ensure that some of these initiatives will continue, despite the changing of the guard.

We have changed the look of the journal, voted on the name of the Society, planned some interesting meetings, honored some important people, and developed even more topical Interest Groups. Our student members are more active than ever, our donations are up, and we are reaching out to a broader range of scholars and lovers of American music.

We have made the Society more visible also by means of our various appearances at other meetings: there was a Sonneck panel at the joint meeting of the Society for Ethnomusicology (SEM) and the International Association for the Study of Popular Music (IASPM), one on “Diversity Across the Curriculum—American Music” with Kitty Preston representing the Society at CMS in Puerto Rico, and several sessions were presented by several Society members, moderated by me, at the National Association of Schools of Music (NASM) during their 1998 meeting, demonstrating the importance of teaching music students about American music and giving attendees a few tools on how to do it. The result of all this work and the proposal that I have made to NASM is that this very influential group is now considering adding a suggestion about the importance of teaching American music to their handbook.

Among the most important of the new initiatives is a renewed effort at Long Range Planning. A week from the day that I am writing this letter, the executive committee, with a few invited guests, will have their first planning session in Washington, D.C. to prepare for an inclusive, efficient, challenging, but accomplishable Long Range Plan to take the Society into the 21st Century. When we reviewed the Long Range Plan from 1992 at my second board meeting, we realized how many of the goals in that plan had been accomplished and that it was therefore time to revisit the Long Range Plan and give it a new life for the new century. My hope is that all of you will be involved in this in one way or another—after all it is your Society and the ways it changes must be responsive to your needs and wishes.

The Sonneck Society (which, whether the name is officially changed or not, will likely be the way we old-timers refer to it for years to come) has undergone much change since its inception in 1975, but its core values remain the same and the organization is strong enough to sustain the changes that will likely come in the future.

I have enjoyed being your leader for the past two years, and I will equally enjoy stepping down from that post and cheering from the sidelines as Rae Linda takes over the reins! Thanks for giving me the chance to serve you and the cause of American music.

Gratefully yours—

Anne Dhu McLucas
15 January 1999

Long Range Planning Report

In the Summer of 1994, after two years of planning at many levels of the Sonneck Society, the board presented the first Long Range Plan to the Society—looking at the next five years to set goals for what the Society should achieve. At the board meeting in the Fall of 1998, we revisited that plan and realized that we had achieved many of the specific goals on that list. While there was a great feeling of accomplishment, with it came the realization that it was time to revise the plan to look forward to the next five years. In January of 1999, the executive committee, together with guest Deane Root, who had been instrumental in getting the first Long Range Plan together, met at the home of our Executive Director Kate Van Winkle Keller and started the process of planning for the next Plan! Over the course of intensive discussions, we came up with a process for revising the Plan and some preliminary ideas toward it.

One of the first steps of that process is to start to get feedback from the membership, and what follows is a proposed outline (which will no doubt be subject to much revision over the next year) of goals and objectives which might provide the framework of a revised Long Range Plan. It is not meant to be comprehensive or complete—in fact, it is purposely open-ended in order to solicit your ideas. Entirely missing are the actions which might proceed from these goals and objectives—and the budget implications of them. That must all come later in the process, with the input of the entire Long Range Planning committee, the Board, the Committees, the Interest Groups, and the membership at large.

We are hoping to have a new Long Range Plan out to the membership for ratification in March 2000, in time for the Charleston meeting. This means starting to get your input now. Please read this, talk it over with friends, and write, e-mail, or telephone your ideas to any member of the Long Range Planning Committee. These people are President, Rae Linda Brown; Vice-President, Mark Tucker; Past President, Anne Dhu McLucas; Treasurer, Bill Everett; Secretary, Catherine Preston; Executive Director, Kate Van Winkle Keller; Chairs of Membership, Development, Finance, Public Relations (some of these will have changed by the time this is read, so I will not give names), and the Board liaison for Interest Groups, as well as Board Member Judy Tsou and Emeritus Past President, Deane Root.

Please send us your ideas, propose them on the listserv, discuss them, argue about them—we would like this to be an

continued on page 20
inclusive process that will make us all aware of how the Society works and what could work better! Thanks in advance for your help.

—Anne Dhu McLucas

Preliminary Ideas for a Revised Long-Range Plan—Goals and Objectives

I. Clarify the Culture and Identity of the Society. Sample objectives under this goal:
- Re-examine the mission of the Society in light of the changing environment for American studies
- Cultivate outreach to other Americanist organizations (American Studies Association, film studies, American Folklore Society, Smithsonian, collectors organizations, etc.)
- Expand the Society's role as a clearinghouse for information about American music
- Encourage innovations in conference content and structure
- Encourage the activities of interest groups
- Explore new directions in publications
- Increase the visibility of the Society
- Celebrate the history of the Society
- Other ideas/suggestions?

II. Cultivate a Diverse Membership. Sample objectives under this goal:
- Encourage initiatives of the Cultural Diversity Committee
- Maintain the activities of interest groups
- Increase broad geographical representation in the Society
- Increase visibility of the Society among K-12 educators
- Encourage cooperative relationships with professional performing organizations at both the local and national levels
- Increase Society visibility abroad
- Other ideas/suggestions?

III. Maintain Our Educational Mission. Sample objectives under this goal:
- Expand the Society's role as a clearinghouse for information about American music
- Foster the teaching of American music in preschool through 12th grade
- Encourage the teaching of American music in non-degree granting organizations, e.g., Boy Scouts, Camp Fire Girls
- Continue to foster the teaching of American music in schools of music, departments of music, conservatories
- Foster American music education in adult learning programs, e.g., Elderhostel
- Promote faculty development in American music in both preschool through 12 and higher education (summer institutes, workshops, re-certification courses, etc.)
- Other ideas/suggestions?

IV. Create Sound Management and Development Policies and Structures. Sample objectives under this goal:
- Maintain sound financial management
- Evaluate and restructure Society management
- Develop effective means for communicating within the Society, including fostering institutional memory
- Continue and expand development efforts
- Update the Long Range Plan and its implementation on an annual basis
- Other ideas/suggestions?

Summary of Board Activities

The Board of Trustees of the Sonneck Society for American Music met for its semi-annual meeting in Boston on 1 November 1998 at the meeting of the American Musico logical Society. The Executive Board of the Society plans to meet in January to discuss long-range planning issues confronting the Society, in preparation for a meeting of the Long-Range Planning Committee later in the spring of 1999. These meetings are prompted by Board realization that the Society has fulfilled most of the long-range goals articulated in the Five-Year Plan published in the Bulletin in Summer, 1994, and that it is time to formulate a new operating plan to direct the Society's actions as it enters the new millennium. If members have any concerns about the long-range direction of the Society, they are invited to communicate these concerns to any of the members of the LRPC (which consists of the Officers of the Society as well as the Executive Director and Chairs of the Public Relations, Finance, Development, and Membership committees). Although the preliminary meeting of this committee will have taken place before this issue of the Bulletin is published, the formulation of a new Long-Range Plan is a serious undertaking that will take some time; feedback of all sorts is strongly encouraged.

The Board accepted reports from various standing committees of the Society, including a recommendation from the Conference Site Selection Committee (Wilma Reid Cipolla, Chair) that we hold our 2002 conference in Lexington, Kentucky, with Ron Pen acting as Local Arrangements Chair. This fulfills the Site Selection Committee's goal to meet in the Midwest in 2002. The Board decided to formally establish Board liaisons to various standing committees in order to facilitate communications between these important committees of the Society and the Board. Dave Nicholls will continue to serve as Board liaison to the Education Committee and Bill Everett was appointed liaison to the Public Relations Committee, liaisons to other committees will be identified in the future.

The Board accepted and approved the awards recommendations made by the Honors and Awards Committee, chaired by Raoul Camus. The following individuals were to be awarded Society prizes at the Spring meeting in Ft. Worth: for the Lowens Book Award (committee chaired by Ron Pen): Judith Tick, for Ruth Crawford Seeger (Oxford University Press, 1997), and for the Lowens Article Award (committee chaired by Victor Cardell); Kim Kowalke, for his article "For those We Love: Hindemith, Whitman, and An American Requiem," in JAMS (Spring 1997). Prior to the meeting the Board had voted (via its listserv) to confer upon Alan Buechner the Distinguished Service Citation. The schedule for this was accelerated because of founding-member Buechner's failing health, and President McLucas reported to the Board that she and Raoul Camus had visited Buechner the day prior to the Board meeting to honor Buechner with this award. The schedule for the Society's dissertation prize has been changed to put it on the same schedule as the two Lowens awards; as a consequence there was no nominee at this point. The Board also appointed a subcommittee to discuss and establish new guidelines for the Honorary Membership Award; this subcommittee will be chaired by Board member Ron Pen.

The Board reluctantly accepted the resignation of Larry Worster as editor of the Bulletin and established a search committee to identify a new editor. This committee will be chaired by John Graziano.

The most important Board action occurred towards the end of the meeting when, after a lengthy discussion which had started at the previous Board meeting in Kansas City and that had continued in the interim by means of the Board's use

continued on page 21
Announcement of 2000 Epstein Award Requirements

The Dena Epstein Award for Archival and Library Research in American Music was created through a generous endowment from Morton and Dena Epstein to the Music Library Association in 1995. Requests are currently being accepted for one or more grants to be awarded for the year 2000. The maximum value of the 1999 award was $2,000. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in Louisville, KY, in 2000.

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

Applicants must submit four copies of the following documents:

1. A brief research proposal (under 10 pages) that includes a description of the project; a detailed budget for the project; indicating the amount of funding requested from MLA (capital purchases such as computer equipment and furniture are ineligible); justification for the funding, and additional sources of funding; a demonstration of how the applicant's research will contribute to the study and understanding of American music
2. A curriculum vitae of the applicant
3. Three letters of support from librarians and/or scholars knowledgeable about American music.

Please note that awards may be presented to an individual applicant or divided among multiple applicants during 2000. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein award for the first year of application may resubmit a proposal in the following two years for any one project. An applicant may receive only one award for any one project. The deadline for receipt of applications is 15 July 1999. Applications received after that date will be considered for funding in 2001. Mail the required documentation to Therese Dickman, Fine Arts Librarian, Box 1063 Lovejoy Library, Southern Illinois University, Edwardsville, Edwardsville, IL 62026.

International Who's Who in Music

The International Who's Who in Music is constantly researching new people and areas to be covered in its listings. We would be happy to receive details from anyone who feels that they should be included. Send either your snailmail address (so that a questionnaire can be sent to you) or your full career and basic personal details to: research@melrosepress.co.uk Please also feel free to nominate other people whose standing you feel merits inclusion consideration. All those included receive a typescript for additions / corrections prior to publication - scheduled for April 1999. Our mailing address is: Melrose Press Ltd, St Thomas Place, Ely, Cambridgeshire CB7 4GG

Roger Imhof Collection at the University of Kansas

A significant collection of original vaudeville and burlesque materials are now housed in the Roger Imhof Collection at the University of Kansas Spencer Research Library in Lawrence, Kansas. Roger Imhof (1875-1958) was a comedian in vaudeville and burlesque from 1895 to 1930. His most celebrated characters were a “rube” in the city and an Irish comic, frequently praised as the best of the latter type. He also worked as a character actor in films in the 1930s. The collection includes scripts, sketches, plays, radio scripts, gags, songs, scrapbooks of notices and programs and other theatrical material, letters, and theatrical magazines. A number of Imhof’s scripts include songs of his own composition. Some songs are extant with notation, providing examples of original music used in vaudeville and burlesque. Those interested in more information on the collection should contact Ann Hyde, Manuscripts Librarian, Spencer Research Library, (785) 864-4334, ah@ukans.edu.

continued from page 20
American Musicians to be Honored

The list of new inductees into the Classical Music Hall of Fame and Museum in Cincinnati includes several very familiar names to scholars of American Music and Sinfonians. Those to be inducted on 14 April are Milton Babbitt, Bela Bartok, Amy Beach, George Whitefield Chadwick, Charles Tomlinson Griffes, Jascha Heifetz, H. Wiley Hitchcock, Marilyn Horne, Dmitri Mitropoulos, Max Rudolf, William Schuman, Edgard Varése, William Grant Still, and William Warfield. The ceremony will be held in conjunction with the regular Cincinnati Symphony concert. More information is available from the Hall of Fame at 1-800-499-FAME for information on how to receive tickets.

Sonances Studies in Music

Sonances is launching a new series of studies in music. The editors of this series are looking for book-length manuscripts that deal with music in a variety of challenging ways. They seek a mix of titles and formats, ranging from studies by a single author to symposia treating a given repertoire or aspect of music from differing points of view. Although any thoughtful and original work is welcome, the editors are particularly interested in projects that bear upon the following: music aesthetics; sociology of music; critical theories; ethnomusicality; twentieth-century music; history of theory; and speculative theory. Authors are invited to submit proposals to Sonances, PO Box 8717, Sainte-Foy (Quebec), CANADA G1V 4N6; (418) 657-7955 (fax); email: studies@sonances.qc.ca.

Early Minstrel Show Reissued

Bob Winans reports that New World Records has reissued his 1985 recording, “The Early Minstrel Show,” as a CD (80338-2), including a vocal track for “Mary Blane” which had been omitted from the original LP release. He feels that it is still the most authentic effort at recreating the music of the early minstrel show, although anyone interested in this music should also be aware that he was involved in the recording of “Minstrel Banjo Style” (Rounder CD 0321 [1994]).

The Latest News from the ACLS

The ACLS is pleased to announce the latest releases in the Occasional Paper series:


As part of the public session of the 1998 ACLS Annual Meeting, panel members—all recipients of ACLS Fellowships at some point in their careers—considered the place of the Humanist on campus and explored aspects of continuity and change.

CAO of the ACLS in Denver

The Conference of Administrative Officers (CAO) of the ACLS held its semi-annual meeting in Denver and Boulder, Colorado on 12-14 November 1998. Program sessions at the meeting included discussion of the constituent societies involvement in K-12 education and the establishment of an education website within the ACLS website; next steps for CAO programming regarding the impact of information technology on society management; and a presentation by University of Colorado at Boulder faculty on Native American Studies.

John H. D’Arms, President of the American Council of Learned Societies, described to the members of the CAO his development and program efforts for the past year and his plans for the upcoming year. He stressed an initiative concerning recently tenured scholars in the Humanities, one aspect of which will be a series of conversations modeled on the program planning conversations which took place at the ACLS during John D’Arms’s first year as president. He distributed a draft of questions conversation participants would be asked to address and asked for CAO comments on those questions and on the initiative in general. Mr. D’Arms also reported on other projects under development including a pilot electronic publishing effort and the ongoing Fellowship endowment campaign. In connection with the latter, he noted that ACLS has for the first time compiled a comprehensive list of former fellows and is seeking their help in this campaign.

As part of the CAO Business Meeting, Patti McGill Peterson, Executive Director of the Council for International Exchange of Scholars (CIES), reported to the group on the current state of affairs at CIES. John Hammer, Director of the National Humanities Alliance, also provided the group with an update on the state of the Humanities in the Congress. As part of Maureen Gronlick’s update on K-12 activities, Deane Root, ACLS Delegate from the Sonneck Society for American Music and Director of the Center for American Music at the University of Pittsburgh, presented a sample lesson from a Sonneck Society pilot program to teach eighth graders American History through music.

Music in American Culture Series

A new Music in American Culture Series has begun this year at the College of William & Mary. The series is designed to focus on current scholarship in American music and to present historians, critics, and performers who specialize in a variety of styles and genres. This past fall, featured presenters included Ann Savoy (Fenwick, LA), “Cajun and Zydeco Music Past and Present,” followed by a performance by the Savoy-Smith Cajun Band; Horace Clarence Boyer (U. Mass-Amherst), “Gospel Music in Virginia”; and Robert Cantwell (UNCH-Chapel Hill), “Folk Music in the Age of Information.” The winter/spring 1999 lineup is as follows: 19 February, Kyra Gaunt (U. Virginia), “I Am Some Body: Gender, Sexuality, and Oral-Kinesics in Black Musicking”; 1 March, Joel Sachs (Juilliard School), “Finding an Audience for Contemporary American Music”; 18 April, Tania Leon (Brooklyn College/CUNY Graduate Center), “Composing to the Poetry of Rita Dove,” followed by a performance of Leon’s “Singin’ Sepia” by Joel Sachs’s new-music group Continuum. Coordinated by Mark Tucker (Music/American Studies), the series has been organized by an interdisciplinary committee made up of Arthur Knight (English/American Studies), Carol J. Oja (Music/
American Studies), Kimberley Phillips (History/Black Studies), Katherine Preston (Music), Anne Rasmussen (Music), and John Dougan (American Studies). All events are free and open to the public. For information, call (757) 221-1288.

Encyclopedia of Appalachia Proposed

The Encyclopedia of Appalachia will be the first comprehensive reference work ever published about one of the most culturally rich and enigmatic regions of the United States. The project is being directed by the Center for Appalachian Studies and Services, a Tennessee Center of Excellence at East Tennessee State University. Scholars interested in writing entries in the music section should contact Ted Olson, C-M #888, Union College, Department of English, 310 College Street, Barbourville, KY 40906, tolson@unionky.edu.

Willis Conover Collection at University of North Texas

The Music Library at the University of North Texas has recently acquired the collection of Willis Conover, jazz producer and radio voice of the Voice of America for over forty years. The collection consists of over twenty-two thousand recordings, correspondence, memos, magazines, record catalogs, manuscripts, program notes, memorabilia, photographs, books, and other personal items. All material except the archival items will be made available to users of the Music Library as part of the regular collection.

100th Anniversary of the Wisconsin Conservatory of Music

The Wisconsin Conservatory of Music will be celebrating its 100th anniversary in 1999 and is in the process of locating those whose lives and careers have been shaped by their experiences at the Conservatory. Anyone who would like to participate is urged to contact Mary Ann Beaumont, 1584 North Prospect Avenue, Milwaukee, WI 53202-6501, joyceal@aol.com.

NEH Fellowships

The National Endowment for the Humanities announces the 1 May 1999 postmark deadline for applications for Fellowships for University Teachers and Fellowships for College Teachers and Independent Scholars. Projects may contribute to scholarly knowledge or to the general public's understanding of the humanities. For application materials and information call (202) 606-8466 or (202) 606-8467, or visit www.neh.gov.


7-10 July 1999. Feminist Theory and Music 5. St. Mark's on Old Marylebone Road, London, England. In conjunction with the Eleventh International Congress on Women in Music sponsored by The International Alliance for Women in Music. For more information contact Fred Maus, Secretary, Program Committee, FTM5, Department of Music, University of Virginia, Charlottesville, VA 22903, f-m5@virginia.edu. 30 September-2 October 1999. Don't Stop Till You Get Enough: Consuming Popular Music: The 1999 National Meeting of the International Association for the Study of Popular Music, United States Branch (IASPM/US). Middle Tennessee State University (MTSU), Murfreesboro, Tennessee. The 1999 IASPM/US conference welcomes papers on the cultural roles of music and musicians; the means by which music gets to its audiences; and the ways in which music is interpreted and used by listeners in a variety of contexts. Within this broad frame, the conference will focus especially on consumption practices. In the study of popular music, attention is sometimes focused on producers at the expense of consumers: we still understand and investigate very little who is who listens to popular music, how they hear it, and how that music affects their lives. In addition, we welcome disciplinary and interdisciplinary examinations on a large variety of topics related to popular music. Deadline for proposals: 15 May 1999. Please send all proposals to (submissions by e-mail are strongly encouraged): Thomas Swash, Chair, Program Committee, 1514 Buresh Ave, Iowa City, IA 52245, thomas.swash@drake.edu. For more info, contact Paul Fischer, Dept. of Recording Industry, Box 21 Middle Tennessee State University, Murfreesboro, TN 37132, (615) 898-5470, pfischer@frank.mtsu.edu.


18-21 November 1999. Society for Ethnomusicology. University of Texas, Austin, Texas. Local Arrangements contact: Stephen Slawek; Local Arrangements Chair, School of Music, University of Texas at Austin, Austin, Texas 78712; (512) 471-0671, slawek@mail.utexas.edu. Program contact: Tom Turino, School of Music University of Illinois at Urbana-Champaign, 1114 W. Nevada St., Urbana, Illinois (217) 244-2681, t-turino@uiuc.edu.

5 December 1999 Conference on the Music of Amy Beach. Mannes College of Music. The conference will coordinate efforts of musicologists, music theorists, and performers in exploring specific works by Beach. Each session will consist of papers devoted to analytic, stylistic, and contextual explorations of a single composition of Beach's, along with a performance of the composition discussed. Those interested should submit a preliminary proposal by 15 March 1998. For further information, please contact Adrienne Block and Poundie Burstein at AMYBEACH@AOL.COM.

1-5 November 2000. Toronto 2000: Musical Intersections. Queries about joint session proposals can be directed to Katherine Preston, Program Chair of the SSAM portion of the Toronto 2000 conference and SSAM representative on the Steering Committee. Preston's email address is kkpres@facstaff.wm.edu; other contact information is in the Society directory.
REVIEWS OF BOOKS


Using everything from contemporary newspaper and magazine accounts to memoirs and interviews, Peter G. Davis paints a picture of the struggle of American musicians to define exactly what an "American singer" is. The American Opera Singer is a colorful, whirlwind exploration of the development of a tradition of American-born and American-trained vocalists. The author's detailed knowledge of performance issues and biographical intimacies makes this an enticing volume. The book is accompanied by a two-CD set, The American Opera Singer: 36 Great American Singers.

The 29 November 1825 arrival of the Garcia troupe in New York for the first performance of Rossini's Il Barbiere di Siviglia at the Park Theater marks the initial acquaintance of American audiences with "grand opera." Davis notes the critics' attempts to educating New York audiences on the differences between aria di bravura and aria di mezzo cantare, and their notes to fashion-conscious opera patrons about "proper dress for the occasion" (10).

Davis continues through an in-depth discussion of several prominent divas, including Jenny Lind, Adelina Patti (who, although born in Madrid, spent her childhood in New York City), and Clara Louise Kellogg of Sumterville, South Carolina, who made her professional stage debut in 1861 at New York's Academy of Music as Gilda in Verdi's Rigoletto. Davis gives details of her difficulties in that performance, including a jealous Adelaide Phillips as Maddalena, and Georg Stiegele as the Duke, who smelled intensely of beer and cheese, thus requiring "an extra amount of imagination and self-control" on the part of Ms. Kellog (55).

Of special interest is the chapter about American vocalist Olive Fremstad, who performed at the Metropolitan Opera between 1903 and 1914, and was hailed for her interpretations of the music of Wagner. Davis suggests that she was what American opera had lacked: "a homegrown singer of true incandescence" (165). Her final performance at the Met was on 23 April 1914 as Elsa in Lohengrin, and although it was suggested that she be invited to return during the 1917-18 season to perform more Wagnerian works, German opera had been banned from the Met during World War I, and Fremstad strenuously objected to the projected compromise—she refused to sing Wagner in English. (She later relented.)

Davis traces the development of the modern American opera singer from African-American vocalists Elizabeth Taylor Greenfield, Marie Selika, Sissieta Jones (the "Black Patti"), and Roland Hayes, through the glamorous era of movie musicals and media darlings, to Maria Callas, Dawn Upshaw, and the age of the Three Tenors.

The conclusion Davis draws is that the internationalization of American voices has created a type of "global mix," and that "although new native operas have once again begun to reach the stage in quantity, few have offered music that inspires the voice to what it can do best. Only music of a lyrical, expressive eloquence . . . can reanimate the age-old, mutually beneficial relationship between singer and composer" (581). Lamenting the absence of any "lyrical native operas," Davis suggests that The Ghost of Versailles, Einstein on the Beach, and Nixon in China are not the sort of works that would allow for a development of a distinct, American school of singing. His concluding challenge to American vocalists is to encourage them to "reinvent" themselves once again, suggesting that "perhaps when they do, a truly distinctive school of American singing will arise at last" (582).

—Kristen K. Stauffer
Eastern Kentucky University


What we have here is a splendid, "easy-read" introduction to the life and works of Leonard Bernstein. The book, part of a series featuring some forty disparate twentieth-century composers, assumes no knowledge of specialized terminology or musical notation. Paul Myers, a one-time European representative of CBS/Columbia Records and Bernstein's producer for some eighteen years in such locales as London, Paris, and Vienna, knows his subject intimately and writes about it in vivid, compelling fashion. He has organized his five chapters with a sense of heroic sweep: "The Early Years, 1918-45"; "The Road to Stardom, 1945-57"; "Years of Glory, 1957-69"; "Frustrations and Successes, 1969-79"; and "The Final Decade, 1980-90." These are buttressed, on the one hand, by an insightful introduction, and, on the other, by useful end matter consisting of an epilogue, a classified list of works, suggestions for further reading, a selective discography, and an index.

Despite the book's relative brevity—a total of 240 pages—Myers spares the reader little of the high drama that shaped the brilliantly theatrical, sometimes exasperating, multiple career of Bernstein as pianist, composer, conductor, educator, and media personality. At the same time, he is keenly aware of the extent to which Bernstein "seemed to be driven by Jekyll and Hyde forces which he recognized in himself and which affected many aspects of his behavior" (7). Especially poignant is the theme of anxiety, epitomized, of course, in the Auber-inspired Second Symphony (The Age of Anxiety), but recurring in the autobiographical Trouble in Tahiti and A Quiet Place, not to mention his Third Symphony (Kaddish). The creation of this last-mentioned work coincided with the Biblically resonant three-score-years-and-ten birthday of Samuel Bernstein, the father with whom he had a strained relationship for much of his life. What this does is help place in context Bernstein's bisexuality and his search for surrogate fathers, whether in the guise of Aaron Copland, Serge Koussevitzky, or Dimitri Mitropoulos. Then again, while seemingly insatiable in his need for public adoration as conductor and pianist (he is quoted as having once said, "I'm the only person I know who's paid to have a fit in public"), Bernstein is presented as one haunted by the fear that all he will be remembered for are such theater works as West Side Story.
this regard, Myers recalls a CBS-hosted party on the occasion of Bernstein's fifty-fifth birthday that was held during the 1973 Edinburgh Festival. By the end of the evening Bernstein was weeping on Myers's shoulder, complaining bitterly that he was now only two years younger than Beethoven at the time of his death, and that he had not yet created a lasting musical masterpiece. We know otherwise.

—Joshua Berrett
Mercy College


In his introduction to the present publication the author writes that when the first two volumes of the encyclopedia were published there was little expectation of recovering the investment made by the foundation that supported its production. Five years later, however, the initial volume is going into their third printing, and so much additional information has been collected that this Supplement is very nearly as long as the initial two volumes together (which were reviewed in the Bulletin XVIII, 2, 81). Obviously there is a need for such a reference work!

As stated in volume I, the encyclopedia seeks to document “all editions of all music ever published . . . for concert and military band.” Volumes I and 2 listed nearly 9,000 composers, with biographical information where available, and nearly 55,000 titles of works for band. The Volume 3 supplement adds some 5,200 new composers in addition to presenting enlarged or revised biographical information and work lists for many composers already included. Where substantial new information has been found, the composer's entire revised entry is listed; otherwise, only the updated information is given. (Each entry states whether it represents a new composer, a completely revised entry, or additional information to be read along with the original volume 1 or 2 entry. References to the original page numbers, or to where the new information would fit in the original pagination, are also given.) Anyone wishing to look up a number of compositions or composers is going to have a job juggling three large volumes, but the division of information is for the most part logical and is clearly indicated. The Supplement has its own bibliography—which includes a number of additional references, mostly foreign, along with many but not all of the items listed in the volume 1 and 2 bibliography—and its own title index.

As far as who and what are included, the Supplement (as did volumes 1 and 2) lists both works composed for band and those arranged for band. Composers as diverse as John Philip Sousa, Johann Sebastian Bach, and Joni Mitchell are included. (Mitchell is a “new composer” in the Supplement, with two arrangements of her song “Both Sides Now” listed. Sousa and Bach have new work lists. The list of Bach’s “known arrangements for band” now numbers 193 works, quite a few with multiple arrangements.) Not included, however, are British-style brass band compositions, it being “beyond the scope of this endeavor to include that vast library of works” (volume 1, v).

The Supplement includes a number of composers known only by last name and initial, with no birth or death dates, and with only one known work for band, publisher unidentified. One may question the usefulness of such a listing. Yet similar entries with minimal information in the original publication have been updated in the Supplement with at least some biographical data and an expanded work list—from information sent in by readers of the original volumes. One may also appreciate the many references listed as “correspondence with [John Doe], band historian” with, however, no indication as to where the person’s information came. But these points of sometimes questionable fact do provide a starting point from which further research may be carried out. That is one of the strong points of the Heritage Encyclopedia of Band Music—it is proving to be a focus for basic research about band music.

—Carolyn Bryant
Bethesda, Maryland

NOTES IN PASSING


Slightly more than thirty years ago, Jean Ritchie, the best known and most respected singer of traditional ballads in the United States, published Folk Songs of the Southern Appalachians, a compilation of Child ballads, lyric folksongs, play party and frolic songs, native American ballads, Old Regular Baptist lined hymns, “hant” songs, and carols that she selected from the repertoire of the unique “Singing Ritchie Family.” This new edition, faithful in every respect to the original Oak Publication, celebrates fifty years of public performances by Ritchie, the youngest of the fourteen children in the Singing Ritchie Family. All seventy-seven songs are represented in the line scores transcribed by Melinda Zacuto and Jerry Silverman, simple choral indications are provided to facilitate guitar or autoharp accompaniment for most of the songs, the wonderful headnotes introducing each song have all been retained, and the original photographs accompanying the pictures have all been reproduced. In addition, four new songs have been included, three of which have not been previously published: “Loving Hannah,” “Lovin’ Henry,” and “Her Manly So Green”; “The Reckless and Rambling Boy” was previously published in a shorter version. Since music notation and the printed word can only present a reasonable facsimile of any of the songs, a new audiography and videography of current sources has been compiled to facilitate access to Jean Ritchie’s recorded versions of the music. This edition also includes two forewords: the original by Alan Lomax, plus a new one by Ron Pen.

This remarkable collection of folk songs “contains the very essence of home, hearth, and porch family life—the heart of Jean Ritchie’s music and career” (ix).


In Appalachian Dulcimer Traditions, Ralph Lee Smith focuses on the major Appalachian dulcimer traditions and certain important personalities involved with these traditions. He begins with a brief overview of the dulcimer’s development, and continues with the unique musical features of the dulcimer, the ancestors and “cousins” of the dulcimer, and the dulcimer’s origins on the
JOHN CAGE: THE PIANO CONCERTOS.

JOHN CAGE: THE PIANO WORKS 3.

The Piano Concerto disc covers a wonderfully wide range of material: three different sound worlds of Cage's output, all in excellent performances. The fact that the repertoire focuses on Cage's grievously under-recorded medium-to-large ensemble compositions is an added pleasure. The disc contains many surprises, beginning with its title (who thinks of Cage as a composer of three piano concertos?) and moving on to the realization of its content.

The disc opens with the beautiful sounds of Concerto for Prepared Piano and Chamber Orchestra. A well-rehearsed orchestra plays in tune and with good tone, taking loving care with details. Even the blend with the solo prepared piano, so problematic with this concerto featuring a muted soloist with a full symphony orchestra, is carried off with finesse. The exotic compounds of instrumental sound in the orchestra complement with logic the metal and wood aggregates of the stopped notes in the piano. When the soloist's prepared notes combine with orchestral sounds, the results are simply magical.

With the problems of dynamic and timbral balance solved, the listener hears, for the first time in a recording of this work, a real dialogue taking place among the instruments and the soloist. The shining performance of this pivotal work in Cage's output allows us to hear clearly the fascinating amalgam that it is. It weaves together several threads of Cage's composition to this point (1951) and, especially with the increasing sparsity of the third movement, hints of things to come.

Fourteen is an example of the "time bracket" pieces Cage was occupied with at the time of his death. As in Concerto, the instruments play independently from each other, but here they produce only single pitches one at a time, in "an anarchic society of sound." The piano, which is produced by means of bowing with a rosined fishing line, is embedded within the ensemble.

The recording of Concerto for Piano on this disc has the additional historical interest of being David Tudor's last recording at the piano. Tudor also controls an array of electronics in this 1992 live performance with the Ensemble Modern at the "Festival Anarchic Harmonies" in Frankfurt, Germany.

The solo piano recording covers a similar span of styles. After a long career devoted to techniques of chance composition, we can forget the effectiveness of Cage's intentional expressiveness. For example, the opening sections (Winter) of The Seasons are an image of stasis, portrayed with the implacability of weather itself. This is followed by a portrait of Spring, a picture of sprouting friskiness and growth.

The Seasons also shows Cage's penchant for taking an idea from one medium and planting it elsewhere. In this case, the phenomenon of aggregate sounds, derived from his experience with the prepared piano, is applied to the unprepared instrument. To imitate the multiple sounds of some prepared notes, certain pitches are always played simultaneously. What at first sounds like a chord becomes part of a highly colored melodic line.

Stephen Drury's performance of the earlier material is joyous; he combines precise detailing with an eloquence of melodic gesture in this music where melody is everything. He then forces the realization in the later music that musical composition made without the intention of personal expression can be, nonetheless, expressive music. Cheap Imitation provides a combination of these two ideas: its simplicity requires a mature and thoughtful artistry to bring it to life, and especially, to sustain interest for its duration. This is the first successful performance of Cheap Imitation that I have encountered.

Lack of space precludes mentioning all the gifts waiting for the listener on these superb performances of a marvelous variety of repertoire. Each disc contains over seventy minutes of music and comes with brief but useful program notes. I should mention as well the good use that could be made of these discs as demonstration material in instructional situations.

—Louis Goldstein
Wake Forest University


Reinagle's piano sonatas are some of the most elegant and sophisticated keyboard music composed in America during the Federalist period. The Philadelphia Sonatas were probably written before 1794, but were never published. They were hardly known until the autographs were donated to the Library of Congress in 1904. The works on this disc display Reinagle's gift for lyrical writing and poignant harmony. His keyboard style ranges from the serenely melodic to the dramatically intense. Syncopation in the melodic lines and interaction between the hands give his piano music rhythmic energy and interest.

Two instruments are used on this disc. The Philadelphia Sonatas I, II, and III and the sets of variations are recorded on a modern grand piano. Three works—the Sonata I, Variations on "Lee Rigg" and Variations on "Steer Her Up and Had Her Gawn"—are recorded again on an 1806 Clementi grand. Hearing these pieces both ways is very enlightening. Siek's two performances of Variations on "Steer Her Up and Had Her Gawn" are quite different. Both are tasteful and clear. The lyrical sound of the modern piano is very appealing, but the best attributes of the fortepiano are immediately obvious in
the second performance. The color of the Clementi is particularly appropriate for this music, especially the warmth of the middle register in melodic passages. Its clarity and silvery sound in passagework give rhythmic figures an energy that is obscured by the richness of the modern instrument. Sick adapts beautifully to the early piano, although there are some unsteady rhythmic figures (perhaps due to the use of a potentially temperamental 1806 instrument). He uses agogic accents and pacing in general quite differently with the two instruments. Most of the playing on this disc is lovely. Crisp ornaments, a beautifully sensitive dynamic range, and impressive passagework abound. Sick is especially expressive in the mournful Scotch tune of “Lee Rigg” and the slow movement of Sonata III. The playing captures the spirit of the music so well that one would like to hear this pianist tackle Haydn’s keyboard music. This disc is extremely well engineered, creating a very lively piano presence. The liner notes are by Anne McClenny Krauss, who has published extensively on Reingale. This disc will be of great interest to those who teach music in the classic period, American music, or keyboard literature.

—Ann Sears
Wheaton College

True American Miscellany

Orly Krasner reports that the following excerpt was brought to her attention by a graduate student, Richard Spicer, in her American Music seminar last semester. The orthography of the 17th-century quote is that way in the original.

“A letter which Leonard Hoar, later president of Harvard College, wrote from London on March 27, 1661, to his freshman nephew Josiah Flynt, perfectly illustrates the Puritan attitude. Josiah had written asking his uncle to send him a fiddle. Hoar replies with a very lengthy epistle of sensible advice about his studies and his conduct, which had been none too satisfactory. Near the end he says,

Musick I had almost forgot. I suspect you seek it both to soon, and to much. This be assured of that if you be not excellent at it Its worth nothing at all. And if you be excellent it will take up so much of your mind and time that you will be worth little else: And when all that excellence is attained your aquest will prove little or nothing of real profit to you unless you intend to take upon you the trade of fiddling. Howbeit hearing your mother’s desires were for it for your sisters for whom tis more proper and they also have more leisure to look after it: For them I say I had provided the instruments desired, But I cannot now attend the sending them being hurrying away from London.¹

Evidently Hoar had no objection to music for the girls who would not have to go out and earn a living, but foresaw that a fiddle would only tempt Josiah to waste his time over an amusement from which he could not hope to gain a livelihood.”


Members in the News

The Philadelphia Chapter of the American Composers Forum honored Harry Hewitt for his outstanding efforts as a promoter and producer of concerts featuring music by Philadelphia composers: his work, along with his wife, Betty, as editor of Penn Sounds; for his service as director of Composer Services; for his extraordinarily prolific and musically rich career as a composer; and for his love of music and devotion to composers in Philadelphia. The Scribner Encyclopedia of American Lives, Vol. 2 (1986-90) has entries by several Sonneck members. Michael Sumbera contributed the entry on Leonard Bernstein, Michael Meckna wrote on Aaron Copland, and Barbara Tischler has articles on both Vladimir Ussachevsky and the political activist Abbie Hoffman.

Two Sonneck members received the ASCAP Deems Taylor Awards at a ceremony in December: Scott DeVeaux for Bebop (University of California Press) and Judith Tick for Ruth Crawford Seeger: A Composer's Search for American Music (Oxford University Press). DeVeaux's book has also won the 1998 IASPM/US Book Award and the AMS Otto Kinkeldey Award.


Alan Mandel and Leonard Lehman performed the New York premiere of the two-piano version of Elie Siegmeister's Piano Concerto which had previously been performed only once: at American University as part of the Sonneck Society Convention three years ago. The concert was part of a celebration at Hofstra University of the 90th birthday of Siegmeister and the 70th birthday of Martin Luther King (both on 15 January), at which the formation of an Elie Siegmeister Society was announced. Elaine Keiloo, Professor at Carleton University, Ottawa, has been named the inaugural recipient of the Canadian Women's Mentor Award, "Arts and Culture" category.

Mary Dupree was honored with the Idaho Governor's Award in the Arts in October. The award recognized her activity in various aspects of arts education, including her teaching at the University of Idaho, her research and public presentation throughout the state on the early 20th century bands in Idaho, and her work in establishing and directing the Auditorium Chamber Music Society in Moscow. John Koegel, University of Missouri-Columbia, is currently working on a MUSA edition of Spanish-language folk, popular, and salon music recorded by onto wax cylinders by collector Charles Lummis in Southern California in 1904. He is also completing a source book of Mexican music in the United States since the colonial period. In 1998 he received a research grant from the U.S. Hispanic Literary Heritage program to support research for this project. Also he in 1998 he traveled to Mexico and Bolivia to speak on Hispanic music topics. The soon-to-be published The Broadway Sound: The Autobiography and Selected Essays of Robert Russell Bennett. (Rochester: University of Rochester Press, 1999) was edited by George J. Ferencz.

The article "Passionate Dancing and Pianoforte Reform: Respectability, Modernism, and the Social Dancing of Irene and Vernon Castle" by Susan Cook just appeared in the collection The Passion of Music and Dance: Body, Gender and Sexuality edited by William Washabaugh (Oxford and New York: Berg, 1998). The collection, largely drawn from papers given at a recent meeting of the American Anthropological Association, contains essays on South American tango, Spanish flamenco, and Greek rebetika traditions. Kansas City... And All That's Jazz to be published this Spring by Andrews McMeel Publishers in Kansas City will contain an article, entitled "Jazz, An African American Gift to the Nation and the World" by Leonard Brown. Brown also edited an exclusive interview with jazz legend continued on page 16
Compiled by William Kearns, University of Colorado at Boulder

AMERICAN BRAHMS SOCIETY (Autumn 98): Daniel Gregory Mason, "Yankee Doodle" as it might have been treated by Brahms [reprinted from The Outlook, 27 Jan. 1912], 7.


ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL (Fall 98): Phil Milstein, "American Song-Poem Music Archives," 206; Ron Sweetman, "Recording Activity in New Orleans in the 1920s," 208.


BLUES REVUE (Jan/Feb 99): Short features on Lucky Peterson, Shirley King, the Holmes Brothers, Buddy and Phil Guy, the Brooks Family, and Kenny Neal.

BOOSEY & HAWKES NEWSLETTER (Sept 98): "Elliott Carter: A Phenomenal Career," 1; Premiers of Maxwell Davies, A Reel of Seven Fishermen: Michael Torke's Kasper, Lucent Variations, and Pentacoe: Edgar Payne Symphony No. 3; Steve Mackey's Ravenhead; and Del Tredici's The Spider and the Fly.


Recent Articles, continued from page 29


GRAMOPHONE (Dec 98): Mark Walker, “Film Music of Debbie Wiseman, Alex North, & George Fenton,” 120.


INTERNATIONAL CLASSICAL RECORD COLLECTOR (Fall 98): Kenneth Morgan, “The Drama Queen [Rise Stevens],” 8; Graham Silcock interviews Seymour Solomon [Vanguard Classics], 60. (Winter 99):

Mortimer H. Frank, “From the Pit to the Podium: Toscanini in America,” 8.


JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY (Sum 98): Scott DeVeaux reviews Paul Berliner’s Thinking in Jazz: The Infinite Art of Improvisation, and Ingrid Monson’s Saying Something: Jazz, Improvisation, and Intention,” 392.


MUSIC AND LETTERS (Nov 98): reviews of Philip Blackburn’s Enclosure 3: Harry Partch, by David Nicholls, 636; Paul Oliver’s Conversations with the Blue, by Mervyn Cooke, 638; Judith Tick’s Ruth Crawford Seeger: A Composer’s Search for American Music, 637.


SCHWANN OPUS (Fall 98): Wayne Shirley, “George Gershwin: Yes, the sounds as well as the tunes are his,” 6A.

early Appalachian frontier. Smith then discusses the contributions of an important maker of each of the three major dulcimer design traditions: the Melton family of Galax, Virginia; Charles M. Prichard of Huntington, West Virginia; and "Uncle Ed" Thomas of Kentucky. A final chapter is devoted to four Appalachian dulcimer makers of the folk revival transition.

In addition to a selected bibliography and index, Smith enriches his book with excellent photographs and five appendices that include the measurements of representative instruments; the fretting pattern of the Ache Scheitholt; winners of the dulcimer contest in Galax, Virginia; the newspaper story on Nineveh Pressnell and her dulcimer; and how to order dulcimers from "old-time" makers. Smith also includes listings of dulcimer recordings in the Archive of Folk Culture of the Library of Congress.

Appalachian Dulcimer Traditions represents an important introduction to the history of the Appalachian dulcimer, one of America’s major contributions to world music and folk art.
Notes from the Sonneck Tickler File

Call for Articles—American Music

The Editor of American Music seeks stimulating scholarly articles on all aspects of American music and music in America. Send three printed copies to Robert Walser, Musicology Department, UCLA, Box 951623, Los Angeles, CA 90095.

Annual Conferences

26th Annual Conference: 1-5 March 2000; Charleston, South Carolina; Paul Wells, Program Committee Chair; William Gudger, Local Arrangements Chair.

Mega Conference: 1-5 November 2000; Toronto; Katherine Preston, Program Committee Chair; Mark Tucker, Concert Committee Liaison; Kate van Winkle Keller and Jim Hines, Local Arrangements Chairs.

27th Annual Conference: Memorial Day Weekend 2001; Trinidad; Port of Spain, in conjunction with the Center for Black Music Research; Johann Buiss, Program Chair; Jim Hines, Local Arrangements Chair.

American Music Week

American Music Week is the first full week of November beginning on a Monday: 1-7 November 1999; 6-12 November 2000; and 5-11 November 2001.