

After 100 (!) Years: The Editorial Side of Sonneck



*After 100 [!] Years:
The Editorial Side of Sonneck*

In memoriam Oscar George Theodore Sonneck, 1873–1928

a lecture by

H. WILEY HITCHCOCK

Director

Institute for Studies in American Music

Brooklyn College of the City University of New York

with

Oscar George Theodore Sonneck
His Writings and Musical Compositions

a bibliography by

IRVING LOWENS

Music Critic, *Washington Star-News*

LIBRARY OF CONGRESS WASHINGTON 1975

After 100 [!] Years: *The Editorial Side of Sonneck*
© 1974 by H. Wiley Hitchcock

Oscar George Theodore Sonneck
His Writings and Musical Compositions
© 1974 by Irving Lowens

LIBRARY OF CONGRESS CATALOGING IN PUBLICATION DATA

Hitchcock, Hugh Wiley, 1923-

After 100 [!] years: The editorial side of Sonneck.

(Louis Charles Elson memorial lecture)

Supt. of Docs. no.: LC 12.2:So5/3

1. Sonneck, Oscar George Theodore, 1873-1928.

I. Lowens, Irving, 1916- Oscar George Theodore Sonneck, his writings and musical compositions. 1974.

II. Title. III. Title: Oscar George Theodore Sonneck, his writings and musical compositions. IV. Series.

ML423.S7H6 780'.92'4 [B] 74-23908



LOUIS CHARLES ELSON was born on April 17, 1848, and died on February 14, 1920. He was educated in Boston, his native city, and Germany. As a teacher at the New England Conservatory of Music and as music editor for Boston newspapers, he exerted a great influence for music in this country over a period of many years. He also served as music correspondent for several European and South American papers, and enjoyed distinction as a lecturer to the public as well as in the classroom. As author, composer, and editor, he had a career of great significance in America's musical development.

In 1945 the Library of Congress received a bequest from the late Mrs. Bertha L. Elson, widow of Louis Charles Elson, to provide lectures on music and music literature in memory of her husband. Professor Hitchcock's lecture, delivered in the Coolidge Auditorium of the Library of Congress on November 15, 1973, was one of the series made possible by Mrs. Elson's generous bequest, which also supplied funds for this publication.

Oscar Sonneck's life and his contributions to musical scholarship have been summarized by persons much more authoritative than I, notably by Otto Kinkeldey, long a friend of Sonneck and, like him, one of the pioneer American musicologists. Kinkeldey's memoir, published in *Notes* magazine just 20 years ago,¹ when Sonneck would have been 80 years old, cannot be improved upon as a résumé of Sonneck's career and a judicious assessment of his position—very high indeed—in the musicological firmament. Others, too, have written perceptively about Sonneck's achievements, among them Herbert Putnam, Carl Engel, and Irving Lowens.² Putnam was the Librarian of Congress who hired Sonneck and made him chief of the Music Division in 1902; Engel, a scholarly associate of Sonneck for many years, was his successor in three posts, as Music Division chief, as editor of the *Musical Quarterly*, and as director of publication of the firm of G. Schirmer, Inc.; Lowens has been one of the most notable of Sonneck's scholarly grandchildren, so to speak, as a historian and bibliographer of American music. Still others have made "Sonneck surveys," including a graduate student at Drexel Institute awarded an M.A. with a thesis on "Oscar George Theodore Sonneck: The Man and His Works."

Thus it seems to me that any general discussion here of Sonneck or his works might be a rehash—and rehashes are seldom as savory as the original dish. I have chosen instead to speak on a little-noted side of Sonneck, the "editorial" side. That adjective has several meanings, and I should like to view Sonneck in the light of all of them. But I also have a second aim. That can be suggested by my having considered at one point calling this lecture "The Lighter Side of Sonneck" or "Sonneck's Sunnier Side." And, in fact, if I were to choose a motto for the lecture, it would be one or the other of the following remarks by Sonneck: he once wrote, "The searcher after bibliographical and historical data is not always averse to finding a few 'readable' pages in a catalogue," and elsewhere he commented, "We need a little more fun in music."³

Sonneck is not exactly famous as a humorist. Those who know his literary work think of him primarily as a "meat and potatoes" scholar, one who produced a substantial body of very solid scholarly fare—highly caloric, not particularly enlivened with sauce, and certainly not spicy. As a historian, Sonneck specialized in documentary history and bibliography. These involve the reproduction of source materials and the compiling of lists of things. They give their practitioner very little room to be belle-lettristic, graceful, witty—personal, in short. Many scholars simply do not have the patience, the stamina, or the selflessness for such documentary and bibliographical work. Sonneck did.

As a librarian, Sonneck's forte lay in similarly impersonal areas. His main literary works were catalogs—impeccable, detailed, monumental, invaluable, but still catalogs. And one of his main achievements in the Music Division of the Library of Congress was to establish—and brilliantly—that most impersonal thing in a library, a system of classification for its holdings.

Sonneck's personality seems to have matched his inclinations as a scholar and librarian. Those who knew him remarked first on a rather dour, even glacial, manner. Carl Engel admitted that "many who met Oscar Sonneck saw oftenest . . . his serious and occasionally rough or disgruntled side."⁴ Otto Kinkeldey said that he and other friends knew Sonneck to be "a sober, serious-minded man, with a dash of pessimism in his make-up [and] of seeming reserve or aloofness."⁵ Herbert Putnam remembered Sonneck's "intense seriousness" and claimed that Sonneck "lacked the diversions which, with most of us, serve as counterpoise; lacked indeed the *art* of diversion. He did not know 'how to play.'"⁶

And yet—and this struck me repeatedly as I reviewed impressions of Sonneck by his intimates—he did have a sense of humor. Engel wrote about Sonneck's combination of "all the methodical exactness of the scholar and at the same time . . . the light touch of the ironist."⁷ Kinkeldey said that Sonneck's "serious outward bearing was often lighted up by unexpected flashes of a dry, whimsical humor."⁸ Irving Lowens and Allen Britton, in a discussion of Sonneck's voluminous manuscript notes, remark on the "pungent comments . . . frequently barbed and witty" which Sonneck made in them; and they cite his note on a German doctoral dissertation: "Ein ganz wischiwaschi Thesis!"⁹

In view of all this, I determined to turn to Sonneck not as one usually does, in search of some specific item of fact or record, but rather in search of his personality, and especially that element of wit and humor claimed for him. What follows is the result of my search.

I was reminded first of all that Sonneck had an uncommon ability at coining *bons mots*—memorable aphorisms, even sometimes virtually frameable epigrams. *Item*: "Some music is suitable for adults; some is suitable only for children. Some is suitable for both—and

some is suitable for neither, because merely childish.”¹⁰ *Item*: “After all, taste is merely the faculty for distinction.”¹¹ Sonneck found an apt metaphor for those writers on early American music who blindly accepted and preserved the myth of Puritan restrictions on colonial secular music: “As a rule,” he wrote, “they make the great mistake of observing things through a New England church window.”¹²

Among such trenchant remarks of Sonneck’s are a number with an ironic twist of considerable pungency. For example, warning that *Suum cuique*, one of his two books of miscellaneous essays, might have some inconsistency of opinion in it, he added that in fact he hoped that to be the case, since “chronic consistency is a virtue in mummies only.”¹³ Or again, defending basic research in music as against mere musical journalism, he made this wicked thrust: “I cannot help thinking that the excavation of some forgotten fact of musical history, trivial in itself perhaps, bears at least as much on the art of music as would the snapshot of a charming primadonna brushing the teeth of her pet monkey.”¹⁴

Sonneck knew several foreign languages, and occasionally he would throw into an otherwise sober, factual account a witty linguistic invention. Thus, in his review of the Haydn Centenary Festival in Vienna in 1909, he wrote: “The trouble really is that so many musicians with *vanitas digitalis* consider musicianship incompatible with a scientific interest in their art.”¹⁵

In a paper on early American operas, Sonneck drew on his knowledge of Italian to coin a word with multiple suffixes—two diminutives plus one pejorative—and even called attention to his coinage in a rare colloquialism: “The peculiarly spectacular and nonsensical character of the American (so-called) comic operas of to-day—veritable operettinaccias, to murder the Italian language—must partly be traced back to the beginnings of operatic life in America.”¹⁶

This playing with language sometimes approaches punning: “If this concert [in Charleston] was *post*-poned, an irregularity of quite a *[recte an]* unusual nature happened to a concert with ball which had been announced for Oct. 27, 1785. It was *pre*-poned to Oct. 26th.”¹⁷

Sonneck’s great survey of the early development of our art music. *Early Concert-Life in America*, is a kind of bibliography in book form, essentially a record of concert programs and performers as unearthed by him in a tireless search through early newspapers. As such, it gave him little chance for humor or wit of the sort we have been describing. Nevertheless, he seized what opportunities he could to leaven his account in an understated, deadpan way. Here is his writeup of one New York concert in 1793:

. . . Mrs. Hodgkinson was to give an entertainment on June 17th.
. . . However, [her] personal attendance was rendered impossible by her safe delivery of a daughter on June 16th and therefore Mr. Hodgkinson saw himself under the necessity of substituting for the

two songs advertised to be sung by his wife his own new song of 'Bow Wow' and a favorite one by Dibdin . . . which he hoped the emergency of the occasion would render acceptable.¹⁸

A very quiet chuckle, that. In another concert writeup, Sonneck simply let his source material speak for itself. In July 1786, Philadelphia's leading musician, Alexander Reinagle, went up to New York to organize a concert. A preconcert announcement in the *New York Packet* carried, as usual, the titles of the works to be performed and the names of the performers, but in addition (and exceptionally) it also included the entire text of the last work on the program. With considerable relish, one imagines, Sonneck chose to quote the entire announcement, including the text of the song finale, which goes:

Now the time for mirth and glee
Laugh, and love, and sing with me;
Cupid is my theme of story.
'Tis his god-ships' fame and glory;
All must yield unto his law:
*Ha; ha! ha! ha! ha! ha! ha!*¹⁹

The *Massachusetts Centinel* of October 28, 1789, also printed the entire text of a work. It was called *Ode to Columbia's Favourite Son*, and it had been performed at a concert attended by George Washington. Sonneck chose to reprint only the first stanza but, this time, could not resist commenting on it:

Great Washington the Hero's come
Each heart exulting hears the sound
Thousands to their Deliverer throng,
And shout him welcome around.
Now in full chorus join the song,
And shout aloud great Washington!

Said Sonneck: "The President had to submit to seven stanzas of this awful stuff!"²⁰

With this last quotation we approach Sonneck's editorial side, for here he is not just giving the facts but also his opinion of them; he is, in short, editorializing. Before looking into this editorial side of Sonneck, we might pause to consider the various meanings of the adjective.

We use the word *editorial*, I think, in at least three different senses. Derived from the noun *editor*, it can refer, of course, to the duties of, say, a magazine or a music editor, who receives or solicits manuscripts, accepts or rejects them, suggests changes in them (or makes them himself). But then, having chosen to publish a manuscript, the editor retires into the background: such articles or musical works appear over the names of their authors or composers only. This kind of editorial work thus results in what we might call an invisible embodiment of self.

On the other hand, we find in the world of scholarship a com-

pletely different meaning for the word *editorial*. I mean those occasions when a scholar interpolates in material quoted from original sources his own clarifications, explanations, or annotations. The good scholar always seeks to make perfectly clear any such "editorial" additions or emendations that he has made in the source: he actually makes a point of showing what is his in the otherwise primary source material. This kind of editorial work thus results in a visible interpolation of self.

Finally, there is the "editorial we," by which a writer can feign anonymity and impersonality. This usage resembles that of writing under a pseudonym, since it results in a pretended denial of self.

In speaking of the editorial side of Sonneck, I propose to comment on him in all three senses of the word.

Sonneck "editorialized" in the first sense of the word in his position as founding editor of the *Musical Quarterly* and as director of publication for Schirmer's (who published the *Quarterly*). The *Musical Quarterly's* first issue appeared in January 1915 with Sonneck's name on the masthead as editor. He was to retain the editorship until his death in 1928. In 1917 he had resigned from the Library of Congress to join Schirmer's in New York as their director of publication. In this post he was effectively an executive editor, reading manuscripts, negotiating contracts with composers, expediting the publication of their works, and promoting performances of them. Alongside of him worked Dr. Theodore Baker, as Schirmer's literary editor and translator, and Carl Deis, as the firm's music editor.

Future scholars will, I hope, make a rounded assessment of this editorial side of Sonneck. Regrettably, two different relocations of the house of Schirmer from the offices that Sonneck knew, at 3 East 43rd Street, have taken their toll of the company's files, but there is still enough in them for a fascinating study, which I can only hint at this evening in turning my attention to the lighter side of Sonneck.

Sonneck's wry, ironic, and often mocking humor shows up in the first exchange he had, as editor of the *Musical Quarterly*, with Edwin Hughes, the American pianist, at a time when Hughes had been living in Germany for some years. Sonneck had sent a circular letter to many musicians inviting them to contribute to the new journal, and Hughes had responded by sending to Sonneck a bulky manuscript of an article on Liszt's songs. Sonneck acknowledged receipt of the manuscript and, wasting no time on amenities, swung into immediate action as editor:

My dear Hughes:

I have received and read your manuscript on Liszt's lieder. Hand auf's Herz, is that article entirely the product of *your* pen and brain? I thought that I knew your English style by this time but this article puzzles me. The English is often singularly German and does not always read as if penned by an American. If you are losing your grip on your native tongue, for the love of Mike read nothing but English or American literature for a year.²¹

Sonneck then went on to criticize rather severely the second half of Hughes' manuscript, suggested concrete ways in which it could be (and should be) cut drastically, then closed: "Wind up with any kind of codetta that will keep the reader thinking." (Hughes eventually, but very grumpily, accepted the criticisms, and the article was duly published—with cuts—in the October 1917 issue of the *Quarterly*.)

Some correspondence between Sonneck and Amy Lowell is rather on the serious side (and certainly deserves publication some day). But I cannot resist quoting from a letter Sonneck wrote to the poet-critic early in their acquaintance. Sonneck's secretary had made an appointment for Miss Lowell to see him, forgetting that Sonneck was going to a concert that afternoon. Miss Lowell arrived at the *Quarterly* office and, on learning that Sonneck was not there, had a temper tantrum: she berated the *Quarterly*, G. Schirmer's in general, their office staff in particular; and she left in a huff. When Sonneck returned later that afternoon he heard about the incident and dashed off a letter to Miss Lowell:

Dear Madam:—

. . . I was informed of the embarrassing scene that took place here at Schirmer's between you and my assistants. It goes without saying, of course, that no discourtesy was intended to you by my absence. . . . I do not know whether it is customary in Boston to call some one else's Secretary[,] within the hearing of others, a goose, but I do know that it is not customary in New York. . . .²²

(Things were patched up between the two, and Amy Lowell's article, "Some Musical Analogies in Modern Poetry," was later published in the *Quarterly*.)

In his position as Schirmer's director of publication, Sonneck was in frequent correspondence with a number of major composers of the 1920's. His letters reveal him to have been an executive editor with a sharp and witty pen, great self-assurance, and equally great tough-mindedness—even combativeness. Let me again just hint at the richness of this correspondence by reviewing a few of the exchanges between Sonneck and a single composer, Ernest Bloch.

The correspondence between the two that remains in the Schirmer files begins in 1919, when Bloch was living in New York and teaching at the Mannes School of Music—before, that is, he moved to Cleveland in 1920 as the first director of the Cleveland Institute of

Music. On December 10, 1919, Bloch wrote to Sonneck to complain about various matters—about Schirmer's not publicizing his music adequately, about the *Musical Quarterly's* not having published an article about him, about a recent review of his Suite for viola and piano (a clipping of which he enclosed). The review had appeared in the *New York Evening Journal* (which proclaimed itself "America's Greatest Evening Newspaper"); it was a vicious review, anti-Semitic and anti-Bloch, and it made much of what it called the "unstinted lamentation," the "conscious Hebraic cast," and the "wailing wails" of Bloch's music. Bloch told Sonneck he was considering filing suit against the writer. But he was even more concerned about urging Schirmer's and the *Quarterly* into more aggressive action on his behalf; writing in French, he wondered what he had to do to get more public recognition:

Un bon petit scandale, par exemple? Divorce retentissant . . .
affaire de moeurs? de quoi défrayer la chronique mondaine!²³

Sonneck replied the next day in a long letter, parts of which I quote:

My dear Mr. Bloch,

I have before me your letter of December tenth. I read it once and then I read it twice as an encore. . . .

The clipping from "America's Greatest Evening Newspaper" I am keeping here for future reference, unless you wish me to return this . . . vile Wail. . . .

The only kind of petit scandale that would give you added publicity I can suggest is for you to jump off Brooklyn Bridge with the tens of thousands of dollars which you have extracted from the pockets of New York's millionaires by composing music a la Job. Or, perhaps, the desired effect could be made by crouching down in front of G. Schirmer, your publisher, clad in nothing but part of a night shirt, and with a trained monkey passing the hat around to G. Schirmer's customers. . . .

If these two suggestions do not strike your fancy my mind is very fertile in such things and I can sell you a thousand suggestions of that kind either on a 10% royalty basis or for an outright sum of \$50 per suggestion. . . .

As a Finale to this letter I must remark again that it has not been my fault that the *Musical Quarterly* has not yet published about your Oeuvre, once translated by a young lady who studied French in a convent as "rotten eggs". The fact is that all three gentlemen who had been commissioned to write an essay about you fell down on the job and did not deliver the promised goods. . . .²⁴

Early in 1923 Bloch urged Sonneck to have Schirmer's get on with the publication of a new piano suite called *Three Poems of the Sea*, in the hope that the pianist Harold Bauer, who had programmed Bloch's *Love Poem* for that season, might also be persuaded to play the suite. Sonneck replied: "My guess is that if H.B. plays the love-tune at one of his concerts before end of season, he will not get

around to the three drops of water."²⁵ Bloch did not take too well to Sonneck's levity and wrote back somewhat frigidly: "I was very pleased with the celerity with which my Love Tune (as you call it) was brought out, and I hope that the Three Drops of Water (as you call them) will have the same good fortune."²⁶ In the same letter he requested some complimentary copies of the *Love Poem*. Sonneck replied the next day: "In accordance with your request of March 15th I have already given instructions to send you twenty complimentary copies of your 'Love Poem' (as you, I believe, call it)."²⁷ The *Poems of the Sea* are mentioned only once more in the Sonneck-Bloch correspondence: a few months after the exchanges just quoted, Sonneck remarked in a letter to Bloch that "[Hugo] Riesenfeld has at last inquired about the watery pieces with salt in them."²⁸ Bloch declined to rise to this bait.

One of the few times when Bloch wrote to Sonneck of his personal life and feelings was at the end of a transcontinental train ride he made in the summer of 1924. He penned a note from San Francisco saying, among other things: "And what a country! The Grand Canyon! The Yosemite Valls [*sic*]! And the *Pacific* . . . qui me trouble réellement."²⁹ Sonneck replied: "Evidently, you are an addition to those who have caught the *Bacillus Pacificus*. If you now should descend to Los Angeles, the disease will turn into a rash, and furthermore your San Francisco friends will cease being your friends."³⁰

That same summer of 1924 saw the climax (but not the conclusion) of a long series of problems besetting the plans for publication of Bloch's symphony with solo voices, *Israel*, which had gone into editorial production at Schirmer's in 1921. Bloch wished a score of the symphony available for performances, so Schirmer's had hired copyists to make a duplicate. This duplicate copy was then sent to Bloch. Two years later, the work still not published, Bloch decided to revise it. In the course of working on the revision, he wrote one day to Sonneck, asking him to have Carl Deis include a note in the publication:

Kindly ask Mr. Deis to enclose a note that the bass clarinet, though written in the bass clef in the score, has to appear in the parts in the treble (an octave higher than the bass clef) and *loco* when I use the treble, except where I myself have written Octave higher.³¹

Sonneck was predictably befuddled by this request. He wrote back:

As to *Israel*, please help me to scratch my head. I happen to see the word *loco* in your letter. This is how I feel. If you do not know what I mean, let a native American explain it to you.³²

Bloch replied ingenuously:

My dear Mr. Sonneck:

It took me some time, of course, to understand what *loco* meant, in spite of the fact that I am just through reading [Sinclair Lewis's] *Babbitt*, that wonderful picture of American life and ideals.³³

During the next year, Bloch finished the revision of *Israel*; it was put into publication production at Schirmer's; first proofs went to Bloch; he returned them. Second proofs were drawn in the summer of 1924—that summer when Bloch began a long vacation with a transcontinental trip to San Francisco; he then went to a resort on Bear Island in Lake Timagami, Ontario. Schirmer's dispatch of the second proofs of *Israel* failed to reach him. No one seemed to know whether they had been sent to Cleveland, to San Francisco, or to Bear Island. Sonneck wrote to Bloch on September 22: "We are trying to trace the score. From our point of view as publishers, summer resorts are a nuisance."³⁴

Bloch did finally get the proofs. But he was angry about the whole affair, and on October 7 he wrote to Sonneck complaining about several things—the mixup in the mails of the proofs of *Israel* (which he blamed on Schirmer's), the general slowness with which publication of the work had been proceeding, and finally Schirmer's carelessness in recently sending him a check for royalties not due him. His letter concludes: "From my point of view as a composer, such publishers are a nuisance."³⁵

Sonneck whipped a reply back to Bloch, saluting him not with his usual "My dear Mr. Bloch" but rather the chilly "Dear Sir":

I have just received your letter of October 7, 1924.

And still, summer resorts are a nuisance, from any point of view, if they involve changes of address, forwarding, etc. . . .

Mr. Fay [president of Schirmer's] will be delighted to learn that the royalties were not due you. . . .³⁶

Bloch retorted with a long, defensive but also aggressive letter ending up with an exculpation of summer resorts and a demand that Sonneck have the courtesy or courage to admit it when Schirmer's had been wrong:

. . . The fault was entirely due to you and the notes I have concerning the score of *Israel* prove that the summer resorts have to be entirely exonerated from every attack. A small word in acknowledgment of an error committed would find me very reasonable but it is true that when people are in the wrong and try to be right and want to be right at any price, it puts me in a very combative mood. . . .³⁷

Sonneck came back with this lead:

Well, then, summer resorts are a nuisance only in general and such publishers as we a nuisance only in particular, with extenuating circumstances in both cases. . . . As to the last paragraph in

your letter, about mistakes and their acknowledgment, your sentiments work both ways. Perhaps the truth lies in the middle: your manner of complaint irritates me and my manner of explanation irritates you. Looking through our correspondence, I find that whenever and as soon as I found myself actually in error, I conceded the fact. That is a bad habit of mine, bad, because I rarely get credit for it.³⁸

When Sonneck dictated this letter, the second proofs of *Israel* corrected by Bloch had not yet reached him, but by the time he signed the letter, they had. He was thus able to close with a characteristic postscript on the lighter side: "P.S. 'Israel' has just crossed the Red Sea."

Israel's problems were not yet over; there were further delays with the engraving, and Sonneck had to write to Bloch on January 14, 1925: "Apparently 'Israel' is pursued by bad luck. The tribes get themselves lost in a most wonderful way"³⁹ But finally, later that year, the work was published—surely to the relief of both Bloch and Sonneck.

It would be unfair to both men to leave you with the smoke of battle between them still curling in the air. Their last substantive exchange of letters, in midsummer 1927, proves that they came to terms, at least, with their never very warm relationship. Bloch had resigned as director of the Cleveland Institute and was spending the summer in Europe. He wrote to Sonneck an uncharacteristically chatty letter, saying among other things:

After five rather hectic weeks in Paris, and two new doctors to add to my collection of already *ten*, I decided to see a thirteenth one, in Zurich, who, at last, seems to help me. . . . Here I am really finding my *roots* again—as my father was born, six km. far from this charming little old town. What a pleasure to find slow people . . . with no hurry and no ambition—away from the rush and tension and false values—without thinking of "making a success" . . . simply *living life!*

This alone is a good medicine—for me especially.⁴⁰

Sonneck answered:

. . . Let us hope that your thirteenth doctor will be the unlucky one not to have been asked years ago to cure you if, as you believe, he at last is able to help you.

I am in hopes that you will find your *roots* again. I should, too, in that region although I have no ancestral connections with it. Apparently we agree that "Bigness" makes for smallness of life.

With best wishes, / Sincerely yours,⁴¹

Let us turn to a second facet of the editorial side of Sonneck, viewing him as a scholar in the areas of bibliography, documentary history, and catalog preparation, in which he was constantly working with, and often quoting from, primary source materials.

Sonneck had got his scholarly training in Germany, fountainhead of modern documentary historiography and bibliography, and there he had learned a cardinal principle about the scholarly use of source material: it must be given as found in the source, in every detail. A phrase torn out of context, a punctuation mark omitted, a word respelled may alter completely the meaning of a source document; hence the need for absolute punctiliousness in presenting primary source material. The late Sir Donald Francis Tovey liked to tell a story that is a particularly horrible example of the misuse of sources. It is about "the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!'—which he had found in Matt. xxiv.17 ('Let him which is on the housetop not come down')."42

Sonneck never thus misused his sources; we can count on him to "tell it like it is." On the other hand, whenever he feared that the reader's credulity might be strained by a source's spelling or punctuation or date or fact—that the reader might think that Sonneck either could not transcribe documents correctly or did not proofread carefully—he used a conventional scholarly device to indicate that "Yes, that is the way it is in the source." In scholarly American writing today, the conventional way of doing this is to follow the dubious word or date or passage of the source with the Latin word *sic*—meaning "thus"—enclosed in square brackets. But in Germany Sonneck had been trained in a slightly different convention—he used an exclamation mark enclosed in square brackets: [!].

As we might imagine, given the vagaries of early printers of newspapers, librettos, and the like, Sonneck constantly ran into typographical errors, and the pages of his publications are liberally sprinkled with [!]'s, Haydn's name spelled "Heyden [!]", Handel cited as "G. H. [!] Handel"; a Baltimore soprano whose name is spelled three different ways on a single concert program ("Miss Tiesseire [!]", "Miss Tiessier [!]", "Miss Teisseire [!]"); a song in *Young's Vocal and Instrumental Musical Miscellany* entitled "The Reconsaliation [!]", another song title given as "Yanke [!] Doodle"; the first line of yet another appearing in the source as "Tell me babbling [!] echo why"; a 1739 imprint with a lengthy title beginning *Promiscuous singing no divine institution; having neither president [!] nor precept to support it*—all the offending words are signaled with Sonneck's semaphore.

Sonneck added a footnote—and with considerable relish, we can imagine—to one such typographical goof (or gaffe). Baltimore's *City Gazette* reported early in 1793 on the opening of Shield's ballad opera, *Highland Reel*. Mrs. Bignall, in the role of Miss Moggy M'Gilpin, was lauded for her "comic powers, gaiety, and *naivette* [!]." Sonneck footnoted this:

Dr. Theodore Baker, to whom I am indebted for relieving me of much of the labor of seeing this book through the press, here made the following marginal remark: "Dear Author: Very likely 'naivette' was the local pronunciation! Up-State in New York, at the present time, they pronounce *décolleté* deck-o-leet!"⁴³

If most appearances of [!] in Sonneck's works are intended merely to alert the reader to a palpable error in the sources, some are not. Unlike [sic], the bracketed exclamation mark is not concretely meaningful; it does not necessarily mean only "thus." It is literally only a symbol for an exclamation, and there are exclamations of various kinds. With Sonneck, in fact, the simple sign has a variety of meanings; it is an extraordinary chameleon, now meaning this kind of exclamation, now that. In sum, in Sonneck's writings [!] is an expressive editorial device.

I have made a tentative classification of the varied meanings of [!] in Sonneck. In order of decreasing frequency, according to my tabulations:

1. [!] = [sic]
2. [!] = A surprising fact! (or Aha!)
3. [!] = Unlikely!
4. [!] = Impossible!
5. [!] = Ha! ha! (or That's a good one!)
6. [!] = Ugh! (or Yecch!)

Let me present a few specimens of each type, other than the most common one ([!] = [sic]), which we have already observed in action.

First, [!] as indicator not of an error in the source but of a surprising fact in it. Sonneck reports on a concert organized by the Van Hagen family at Salem, Mass., in the summer of 1798. It was a subscription concert, and Sonneck quotes the terms on which persons were admitted: "A subscriber for a ticket to admit a lady and gentleman, 1 dollar 50 cents; *do.* for one person 88 cents [!]; a non-subscriber, 1 dollar."⁴⁴ Here, Sonneck's [!] really amounts to an expression of surprise over the ticket-price differential: if a subscriber's ticket admitting a *couple* cost \$1.50, how on earth did Peter Van Hagen arrive at a price of 88¢ for a single admission?

Puzzled surprise must also lie behind another such (!) that we find in Sonneck's discussion of early concert life in Providence. He writes: "Providence . . . was not blessed with overly many concerts [although] to be sure, as early as August 1762 'Concerts of musick' were advertised in the Boston Evening Post (!) [sic] to take place . . . at at the new Schoolhouse."⁴⁵ I take it that Sonneck is calling attention to the surprising fact that a concert in Providence was advertised in a Boston paper.

One last sample of this type of [!]. By now everyone spells the name of a certain great Italian composer as "Monteverdi," but in

Sonneck's time there were many who insisted on "Monteverde." Sonneck tended to side with Emil Vogel, who, referring to the composer's manuscripts, argued for the *i* ending. Thus, with some satisfaction Sonneck noted, in his catalog entry for a libretto of *Arianna* published within the composer's lifetime, the surprising fact that the name was spelled twice with an *i*:

L'Arianna del Sig. Ottavio Rinuccini. Posta in musica dal Sig Claudio Monteverdi. [!] Rappresentata in Venetia l'anno 1640. . . . [Sonneck quotes later, from the dedication:] L'Arianna . . . ritorna à veder le scene in Venetia, per opra del Signor Claudio Monte Verdi [!] celebratissimo Apollo del secolo. . . .⁴⁶

A subcategory of the "surprising fact" usage of [!], found very rarely, is the double exclamation mark: [!!]. Sonneck very seldom lets himself go that far, but when he does it marks a super-surprising fact, and the reader should take special notice. Thus, in his commentary on the libretto of Ottavio Rinuccini's *L'Euridice*, printed in Florence in 1600 after the successful performance of the opera in Jacopo Peri's setting, Sonneck remarks on the dedication: "In this dedication Peri speaks of his 'Euridice' as '*le nuove musiche* [!!] fatte da me nello sponzalizio della Maestà Vostra.' In other words," says Sonneck excitedly, "Peri used this famous term, at least in print, prior to Caccini."⁴⁷

Some sources provoke from Sonneck bracketed exclamation marks with the meaning of "Unlikely!" or even "Impossible!" In one concert notice from Philadelphia dated June 15, 1787, he found the following list of instrumentalists: "Messrs. Hopefield[,] Wolfe, Mucke, Homann, Brooke, Shetky, Petit, Oznabluth [!], Morel, De Clary, etc."⁴⁸ (We can hear Sonneck snorting, "Oznabluth indeed!") And in a New York program of June 16, 1800, he noted another unlikely name; whether composer or performer, the man was of doubtful existence, at least under this sobriquet:

Sinfonie	_____	Sterckel
Song "Ellen or the Primrose girl"	_____	Mr. Hodgkinson
Andante	_____	Monchhausen[!] ⁴⁹

An attribution to Mozart of a certain march seemed "Impossible!" to Sonneck, and that of another to one "Moyard" seemed "Unlikely!" in two items in an advertisement for *The Gentleman's Amusement*, a New York collection of music of the 1790's:

Grand march from the opera of the Prisoner. *Mozart* [!]
 Grand march from the opera "the Pirates,"
 composed by Moyard [!]⁵⁰

One concert program in New York (July 8, 1797) drove Sonneck to scatter editorial exclamations on the page like birdshot.⁵¹ First comes a surname of doubtful accuracy, "Wiska [?]." Later in the program appears the composer "Canabichi [!]" obviously a typo for *Cannabich*.

The Finale is said to have been composed by "Mustcropro [!]"—and certainly Sonneck's [!] represents an outraged exclamation of "Impossible!"

In a few instances Sonneck clearly wanted to communicate his amused reaction to a source by using the [!] in the sense of "Ha! ha!" or "That's a good one!" "Handle's [!] Celebrated Water Music" could be argued as just another typo, the [!] equaling [*sic*], but there is less doubt about "Six Favorite German Waltzen [!]," and even less about the "two eminent masters [of the flute], *Florio* and *Tacet* [!]," mentioned in the *New Instructions for the German Flute* (Philadelphia, [1795-97]).⁵² Equally amusing to Sonneck was a notice in New York of a new symphony, apparently notable for its seaworthiness: it was billed as a "Symphony, just received from Europe per the *Eliza*, Capt. Armour [!]."⁵³

My classification of the varied meanings implied by Sonneck with [!] ends with an *unicum* which can only mean "Ugh!" or some other such expression of disgust. In his research on New York's early concert life, Sonneck found the first specific concert announcement in 1736. But in a 1733 issue of the *New York Gazette* he found evidence of a still earlier concert. This was in the form of a poem entitled "Written at a Concert of Music where there was a great Number of Ladies." Unable to resist documenting precisely this indication of a pre-1736 New York concert, Sonneck printed the whole poem; at the same time, unable to suppress his aesthetic opinion of it, he appended an editorial comment:⁵⁴

Music has Power to melt the Soul:
By Beauty Nature's sway'd
Each can the Universe controul
Without the other's Aid:
But here together both appear
And Force united try
Music enchants the listning Ear
And *Beauty* charms the Eye.
What cruelty these Powers to join!
These transports who can beat!
Oh! Let the Sound be less divine
Or look, ye Nymphs, less fair. [!]

There remains for us to consider the editorial side of Sonneck in a third and final sense of the word *editorial*. This sense is typified, as we have noted, by the so-called "editorial we," in which a writer or a speaker, by using the first person plural, depersonalizes his remarks—pseudonymizes them, so to speak. Indeed, the "editorial we" is simply carried a step further when a person writes under a pseudonym, or when he publishes without any byline at all.

Sonneck published several articles of this sort, at least two of them under pseudonyms. The pseudonymous articles were probably published as such because of their content, which is quite harshly satiri-

cal. One appeared in an early issue of the *Musical Quarterly*; it is entitled "Kluckhuhn's Chord."⁵⁵ The other came out in the *Musical Courier* of February 24, 1927, under the title "The Communistic Cell: A Symphonic Hypoblast."⁵⁶ What interests me, in the context of our approach to Sonneck's "sunnier side," are the pseudonyms he chose for himself.

One must remember that after growing up and being educated in Germany (where he spent virtually all of the first 30 years of his life) Sonneck became an East Coast urbanite: Washington, D.C., and New York City were his domestic domiciles, and one wonders whether he ever went west of the Hudson River. But, as we have seen, Sonneck liked to play the "middle American"—as evidenced by his use of colloquialisms such as "loco" and "for the love of Mike." This aspect of him is also revealed in the postscript of a letter he wrote near the end of his life to a Mrs. Parker of Philadelphia. She was a key figure in the Pennsylvania Society of the Colonial Dames of America, which sponsored (with Sonneck's urging and support) a monumental publication on *Church Music and Musical Life in Pennsylvania in the Eighteenth Century*. Mrs. Parker had sent Sonneck a complimentary copy of volume 2 of the book, and Sonneck wrote to thank her. Having congratulated the society on its publication, he signed off, but then added a postscript (as so often he did):

P.S. May I point out on p. 155 a "misprint" which pursues me everywhere? I am not a "Dr.," but justaplain "Mr."⁵⁷

The pseudonyms Sonneck chose for himself are those of "justaplain Mr." Sonneck. Both articles actually offer two pseudonyms: in each, there is an author's byline, but then the "author" recounts what he has heard from an alleged friend: the "friend" is thus a Doppelgänger, and his name is also a pseudonym for Sonneck.

The article "Kluckhuhn's Chord" is attributed to "Frank Lester" of St. Louis, Mo. The article is "Frank Lester"'s account of the search for a kind of lost chord by one "Cyrus Kluckhuhn" (with a capital "K," and the surname might be translated as "Clucking Hen"). "Cyrus Kluckhuhn" is described as a "middle-aged gentleman [who] invariably busied himself with pad and pencil."

The author of "The Communistic Cell: A Symphonic Hypoblast" is "Si Whiner," who begins by saying:

What follows came to me in the form of a personal letter from my friend, Bill Jones. Of course, you know Bill Jones! No introduction is necessary. The name is so famous, not to say common, that no reader can fail to place its proud owner.

The article is an attack on ultramodern music. (And, as president of the Charles Ives Society, I regret to say that it was inspired by a performance of "a symphony so-called by Lord St. Ives, Knight of the

Halter and martyr to the cause of Connecticut Modernism—which did not connect, nor was it cut, alas!”)⁵⁸ “Bill Jones,” purportedly a composer, tells in his letter to “Si Whiner” about the genesis and general nature of his ultramodernistic Opus 100, *The Communistic Cell: A Symphonic Hypoblast*, which he has dedicated to “Si Whiner, Pessimist.”

Related to these Sonneckian pseudonyms is one in-joke embodied in a Latin phrase Sonneck first used as a title for an essay, then re-used as a title for a book in which he published that essay and 10 others. I refer to *Suum cuique*. The original essay with that title appeared, in German, in *Die Musik* in 1908. Later Sonneck reprinted the essay, in an English translation by Theodore Baker, as the lead piece in a book of miscellaneous essays of 1916; and for the book he used the essay’s title. “*Suum cuique*” is a plea for critical tolerance, specifically tolerance of the many kinds of new music that were being composed in the early years of the century, each with its ardent and often dogmatic adherents. Sonneck argued for the right of a composer—any composer—to use any means whatsoever to express his ideas, if only he were motivated sincerely and were craftsman enough to know how to handle the new means. “He may frame quadruple fugues,” wrote Sonneck, “or fashion a musical projection of the Leaning Tower of Pisa, should the spirit irresistibly urge him thereto.”

For this essay the title “*Suum cuique*” was a natural, since the Latin phrase means “To each his own.” Less clear by far, however, is the appropriateness of the phrase as a title for the later book of miscellaneous essays. As I worked at the preparation of this lecture, realizing increasingly how often Sonneck’s tongue was in his cheek, I began to wonder whether possibly besides the literal meaning of the phrase *Suum cuique* Sonneck might not have intended something else. I began asking about among friends and colleagues, particularly those who had studied Latin in Germany, as, of course, Sonneck had. One evening I inquired of a designer friend, Kim Hoffmann (born Joachim Hoffmann), who completed his *Gymnasium* studies just before the Nazi years, what the phrase *Suum cuique* meant to him. Without any hesitation he snapped back, “The pig oinks.” “What?!” said I. “Well,” he said, “actually it’s ‘The pig squeaks,’ but here in America we would say, ‘The pig oinks.’” He then went on to explain that in Germany, in his youth, one technique used in teaching Latin was to set students to learning aphorisms, like *Ars longa, vita brevis, Iacta est alea*, and the like. *Suum cuique* was one such aphorism he learned that way. Now, as with foreign-language students everywhere, a favorite game in Germany was to coin outrageous mistranslations for such aphorisms—“fractured Latin” translations. Out of this came, as a translation for *Suum cuique*, “The pig squeals” from *sus*, Latin for “pig” and the German verb *quiecken*, “to squeak.”⁵⁹

How characteristic it would be for Sonneck to refer to himself as "the pig," and his essay—later his book of essays—as the "oinks"! But could it be true? I went back to Sonneck's essay. It is true. In his plea for letting the modern composer use any means at all to express himself, as long as he is strongly and honestly motivated, Sonneck wrote the following: "He must not even be forbidden to employ squeaking piglings as orchestral color."

Cyrus Kluckhuhn, Frank Lester, Bill Jones, Si Whiner! Cyrus, Frank, Bill, and Si! The clucking hen and the oinking pig! These are the alter egos of Oscar George Theodore Sonneck. How revealing they are of his "editorial" side, one which in many ways offsets the anonymity, the impersonality, and the sobriety which were inherent and inevitable in the kinds of work he performed so superbly—bibliography, librarianship, documentary history, magazine editing, music publishing. And how perfectly they suggest the lighter side of "Justaplain Mr." Sonneck, who did, after all (*pace* Mr. Putnam), know "how to play."

(That, of course, is the logical conclusion of this lecture. But I cannot resist adding a Sonneckian P.S. For the few who may not have guessed it by now, the first half of my title—"After 100 [!] Years"—is a quotation from a primary source, but the [!] calls attention to an error in it, or a fact especially to be exclaimed over. The source is the title of a short editorial Sonneck wrote as the *Musical Quarterly* ended its first decade of publication under his editorship. His title was, of course, "After Ten Years."⁶⁰ But in view of the centenary we are commemorating—that of Sonneck's birth—perhaps even he would excuse the misquotation, granted that I have duly signaled it with a careful [!]. After all, it was Sonneck who wrote, "We need a little more fun in music.")

NOTES

¹ Otto Kinkeldey, "Oscar George Theodore Sonneck (1873-1928)," *Notes* 11 (1953): 25-32.

² Herbert Putnam, "O. G. Sonneck: October 6, 1873–October 30, 1928," *Musical Quarterly* 15 (1929): 1-4; Carl Engel, foreword to the posthumously published essay by Sonneck, "99 Pacific Avenue, or, In Search of a Birthplace," *Musical Quarterly* 19 (1933): 456-62; Irving Lowens, preface to the reprint of the revised edition of Oscar George Theodore Sonneck, *A Bibliography of Early Secular American Music* (1905; rev., 1945; reprint ed., New York: Da Capo Press, 1964), pp. v-x.

³ "A Preface," *Miscellaneous Studies in the History of Music* (1921; reprint ed., New York: Da Capo Press, 1968), p. 322; "Guillaume Lekeu," *Miscellaneous Studies*, p. 213.

⁴ Engel, op. cit.

⁵ Kinkeldey, op. cit.

⁶ Putnam, op. cit.

⁷ Engel, op. cit.

⁸ Kinkeldey, op. cit.

⁹ "Unlocated Titles in Early Sacred American Music," *Notes* 11 (1953): 35.

¹⁰ "Music for Adults and Music for Children," carbon copy of typescript, Music Division, Library of Congress

¹¹ *Early Opera in America* (1915; reprint ed., New York: Benjamin Blom, 1963), p. 161.

¹² "Benjamin Franklin's Musical Side" (1903), *Suum cuique: Essays in Music* (1916; reprint ed., Freeport: Books for Libraries Press, 1969), p. 73. Sonneck liked this metaphorical *trouville*; he used it again, in urging more comprehensive studies of early American sacred music, in "The History of Music in America" (1916), *Miscellaneous Studies*, p. 338: "A historian might well afford to look broadly and deeply into all this instead of gazing contentedly through a New England church window."

¹³ Prefatory note to *Suum cuique*, p. [v].

¹⁴ "The History of Music in America," *Miscellaneous Studies*, p. 332.

¹⁵ "The Haydn Centenary Festival at Vienna—Retrospective Impressions," *New Music Review*, November 1909, p. 607.

¹⁶ "Early American Operas" (1904–5), *Miscellaneous Studies*, p. 75.

¹⁷ *Early Concert-Life in America* (1907; reprint ed. Wiesbaden: M. Sändig, 1969), p. 25.

¹⁸ *Ibid.*, p. 234.

¹⁹ *Ibid.*, p. 225.

²⁰ *Ibid.*, p. 283n.

²¹ Letter of April 10, 1915, carbon copy of typescript, Music Division, Library of Congress. I should like to acknowledge gratefully here the aid given me by members of the staff of the Music Division, notably Edward N. Waters, William Lichtenwanger, and Carroll D. Wade.

²² Letter of March 24, 1919, carbon copy of typescript, G. Schirmer, Inc. For access to this and other correspondence in the files of the *Musical Quarterly*, I should like to thank Paul Henry Lang, editor emeritus, and Christopher Hatch, editor.

²³ Manuscript, G. Schirmer, Inc. I am grateful to Schirmer's present director of publication, Mario di Bonaventura, for access to this and other correspondence in the files of the publication department of G. Schirmer, Inc.

²⁴ Letter of December 11, 1919, carbon copy of typescript, G. Schirmer, Inc.

²⁵ Letter of January 24, 1923, carbon copy of typescript, G. Schirmer, Inc.

²⁶ Letter of March 15, 1923, typescript, G. Schirmer, Inc.

²⁷ Letter of March 16, 1923, carbon copy of typescript, G. Schirmer, Inc.

²⁸ Letter of August 22, 1923, carbon copy of typescript, G. Schirmer, Inc.

²⁹ Letter of June 30, 1924, manuscript, G. Schirmer, Inc.

³⁰ Letter of July 7, 1924, carbon copy of typescript, G. Schirmer, Inc.

³¹ Letter of January 31, 1923, typescript, G. Schirmer, Inc.

³² Letter of February 2, 1923, carbon copy of typescript, G. Schirmer, Inc.

³³ Letter of February 5, 1923, typescript, G. Schirmer, Inc.

³⁴ Carbon copy of typescript, G. Schirmer, Inc.

³⁵ Letter of October 7, 1924, G. Schirmer, Inc.

³⁶ Letter of October 9, 1924, G. Schirmer, Inc.

³⁷ Letter of October 14, 1924, typescript, G. Schirmer, Inc.

- ³⁸ Letter of October 16, 1924, carbon copy of typescript, G. Schirmer, Inc.
- ³⁹ Carbon copy of typescript, G. Schirmer, Inc.
- ⁴⁰ Letter of July 12, 1927, manuscript, G. Schirmer, Inc.
- ⁴¹ Letter of July 22, 1927, carbon copy of typescript, G. Schirmer, Inc.
- ⁴² *Essays in Musical Analysis*, 6 vols. (London: Oxford University Press, 1935-39), 1:141.
- ⁴³ *Early Opera*, p. 169n.
- ⁴⁴ *Early Concert-Life*, p. 315.
- ⁴⁵ *Ibid.*, p. 317.
- ⁴⁶ *Catalogue of Opera Librettos Printed Before 1800*, 4 vols. in 3 (1914; reprint ed., New York: Burt Franklin, 1967), 1:141.
- ⁴⁷ *Ibid.*, 1:460n.
- ⁴⁸ *Early Concert-Life*, p. 102.
- ⁴⁹ *Ibid.*, p. 221.
- ⁵⁰ *Bibliography of Early Secular American Music*, rev. ed., p. 159.
- ⁵¹ *Early Concert-Life*, p. 212.
- ⁵² *Bibliography of Early Secular American Music*, pp. 176, 164, and 291, respectively.
- ⁵³ *Early Concert-Life*, p. 228.
- ⁵⁴ *Ibid.*, p. 158.
- ⁵⁵ *Musical Quarterly* 2 (1916): 418-24. Sonneck is identified as the author in the index to vols. 1-9 of the journal.
- ⁵⁶ Sonneck identifies himself as the author in a penciled note on a copy of this article in the Music Division, Library of Congress; next to the name "Bill Jones" in the article's title is written, in Sonneck's hand, "That's me! OGS."
- ⁵⁷ Letter of November 28, 1927, carbon copy of typescript, Music Division, Library of Congress.
- ⁵⁸ This would have been the Fourth Symphony, or at least its first two movements, which were performed in New York, with Eugene Goossens conducting, on January 29, 1927, slightly less than a month before Sonneck's pseudonymous article appeared. See John Kirkpatrick, ed., *Charles E. Ives—Memoirs* (New York: W. W. Norton, 1972), pp. 12, 332.
- ⁵⁹ Mr. Hoffmann kindly made available to me the textbook from which he and his fellow students learned Latin aphorisms (and those in other languages as well): Georg Büchmann, *Geflügelte Worte*, 19th ed. (Berlin: Haude & Spener'sche Buchhandlung, 1898). My colleague Siegmund Levarie, whose *Gymnasium* schooling was in Vienna, reported several similar fractured-Latin translations out of his experience. One related to *Suum cuique*, in that it too is a play on *sus*, is "My mother is a bad pig," as a translation for *Mea mater sus est mala* (recte "Run, Mother, the pig is eating the apples").
- ⁶⁰ *Musical Quarterly* 10 (1924): 459-62.

His Writings and Musical Compositions
Oscar George Theodore Sonneck

by IRVING LOWENS

BOOKS AND ARTICLES

1894

1. *Recension und Kritik: ein Kapitel in der Reform des modernen Musikwesens.* Unpublished.
No. 1 in Sonneck's MS checklist of writings in LC Music Division.
2. "Referat über Méhuls 'Joseph.'" Unpublished; read Dec. 5.
No. 3 in Sonneck's checklist of writings in LC Music Division.

1895

3. "Referat über Spontinis 'Vestalin.'" Unpublished; read Jan. 30.
No. 3 in Sonneck's MS checklist of writings in LC Music Division.
4. *Seufzer* (Frankfurt, Gebrüder Knauer).
Poems.

1896

5. "Geschäft, Zopf und Clique in der Musik der Gegenwart," *Neue Musik-Zeitung* 17: 133-34, 148.
6. "Münchener Komponisten," *Kieler Zeitung*, Feb. 12-13.
In two parts.
7. "La nuova rappresentazione del 'Don Giovanni' di Mozart a Monaco," *Rivista musicale italiana* 3: 741-55.
(a) English translation by Theodore Baker in *Miscellaneous studies* (1921), pp. 1-15.
Translated by Luigi Torchi from the original German; German holograph in LC Music Division.
8. "Die sogenannte Unsterblichkeit in der Musik," *Kieler Zeitung*, Apr. 12.

9. "Wechselströme in der Musik," *München Allgemeine Zeitung*, July 24.

1897

10. "Das Bayreuth Mozarts," *Kieler Zeitung*, Sept. 28.

11. "Die Klassiker als Zukunftsmusiker," *Kieler Zeitung*, Dec. 22-23.

In two parts.

12. *Ein kritisch-polemischer Referat über die Musik-ästhetischen Streitfragen u.s.w. von Friedrich Rösch, als Protest gegen den Symbolismus in der Musik* (Frankfurt, Gebrüder Knauer).

13. "Rote und gelbe Musik," *Frankfurter Zeitung*, Oct. 23.

1898

14. *Eine Totenmesse* (Frankfurt: Gebrüder Knauer).
Poems.

1899

15. "Italienisches Provinzpublikum," *Kieler Zeitung*, Sept. 21-23.
In three parts.

1900

16. "Der Anti-Bayreuth-Unfug," *Musikalisches Wochenblatt* 31: 653-54.

17. "Benjamin Franklin's relation to music," *Music* 19: 1-14.

(a) Revised version, read as a paper in 1903 under the title, "Benjamin Franklin's musical side," printed in *Suum cuique* (1916), pp. 59-84.

18. "Don'ts for the public," *Etude* 18: 124.

Holograph of "Don'ts for pupils and public" at LC Music Division; submitted in *Etude* contest for three best sets of "don'ts." Sonneck's "Don'ts for the public" was one of three prize-winners.

19. "Ein Indianer-Konzert," *Kieler Zeitung*, Apr. 19.

20. "Italian composers: a correction," *Music* 18: 79-81.

21. "Im Konzertsaal nur Konzertmusik; eine Anregung," *Zeitschrift der IMG* 1: 121-26.

(a) Reprinted *Rheinische Musik- und Theater-Zeitung* 9, no. 40 (1908).

Typescript of English translation by Theodore Baker, with ink corrections by Sonneck, in LC Music Division; tearsheets with ink corrections by Sonneck also in LC Music Division.

22. "Die musikalische Zeitschriften-Litteratur; ein bibliographisches Problem," *Zeitschrift der IMG* 1: 388-90.

23. "Notes on a Renaissance in Italian literature." Unpublished. No. 24 in Sonneck's MS checklist of writings in LC Music Division.
24. "Zum Verständnis des amerikanischen Musiklebens," *Die Zeit* 23: 136-38.
25. "Zum Wiederaufschwung des italienischen Musiklebens," *Sammelbände der IMG* 1: 630-70.
(a) English translation by Theodore Baker in *Suum cuique* (1916), pp. 215-71.

1901

26. "Alte Musik in altem Gewande," *Zeitschrift der IMG* 2: 264-67.
27. "Bemerkungen zum 44 Jahr des Worcester Music Festival." Unpublished.
No. 42 in Sonneck's MS checklist of writings in LC Music Division.
28. "Critical notes on the origin of 'Hail Columbia,'" *Sammelbände der IMG* 3: 139-66.
29. "European fallacies and American music," *Music* 19: 220-25.
30. "Italienisch oder Muttersprache?" *Zeitschrift der IMG* 2: 158-59.
31. "Musicians, etc., mentioned in directories of New York, Philadelphia, and Boston." Unpublished.
No. 40 in Sonneck's MS list of writings in LC Music Division.

1903

32. "Francis Hopkinson (1737-1791); the first American composer," *Sammelbände der IMG* 5: 119-54.
33. "Hie nationale Tonsprache—hie Volapük," *Musik* 3 (October): 47-53.
(a) English translation by Theodore Baker in *Suum cuique* (1916), pp. 25-34.
Tearsheets with ink corrections by Sonneck in LC Music Division.
34. "Mendelssohn's 'St. Paul.'" Unpublished.
Paper read before the Choral Society of Washington. No. 43 in Sonneck's MS checklist of writings in LC Music Division.
35. "A plea for home products," *Musician* 8: 239.
36. "Samiel hilf—'Parsifal' in New York," *Musikalisches Wochenblatt* 34: 354-55.
37. "To be or not to be—a critic," *Musician* 8: 321.
Tearsheet with Sonneck's pencil corrections in LC Music Division.

1904

38. "The bibliography of American music," *Proceedings and Papers of the Bibliographical Society of America* 1: 50-64.

39. "Cataloging special publications and other material: 2. Music," in Charles A. Cutter, *Rules for a Dictionary Catalog*, 4th ed. (Washington, Government Printing Office), pp. 138-40.

40. *Classification: Class M, Music; Class ML, Literature of music; Class MT, Musical instruction. Adopted December, 1902; as in force April, 1904* (Washington, Government Printing Office).

(a) Revised edition printed 1917 under the title *Classification: Music and books on music*;

(b) second edition, with supplementary pages, printed 1957.

Original typescripts, with ink corrections and additions by Sonneck, in LC Music Division.

41. "Nordamerikanische Musikbibliotheken; einige Winke für Studienreisende," *Sammelbände der IMG* 5: 329-35.

42. "The teaching of the history of music," *Etude* 22: 54.

1905

43. "Amerikanische Studenten," *Die Zeit*, Aug. 11.

44. *Bibliography of early secular American music* (Washington, D.C., Printed for the author by H. L. McQueen).

(a) New edition revised and enlarged by William Treat Upton printed 1945 by the Music Division, Library of Congress, Washington, under the title *A bibliography of early secular American music (18th century)*;

(b) reprinted 1964 by Da Capo Press, New York, with a new preface by Irving Lowens.

Original MS notes in LC Music Division.

45. "Early American operas," *Sammelbände der IMG* 6: 428-95.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 16-92.

46. "Early concerts in America," *New music review* 5: 952-57.

(a) Reprinted as part of the introduction and chapter 1 of *Early concert-life* (1907).

47. *Francis Hopkinson, the first American poet-composer (1737-1791) and James Lyon, patriot, preacher, psalmodist (1735-1794); two studies in early American music* (Washington, D.C., Printed for the author by H. L. McQueen).

(a) Reprinted 1969 by Da Capo Press, New York, with a new introduction by Richard A. Crawford.

48. "Suggestions for the formation etc. of a library for James Loeb's conservatory." Unpublished.
No. 60 in Sonneck's MS checklist of writings in LC Music Division.

1906

49. "European musical associations," *MTNA Proceedings* 1: 115-38.
50. "Washington's March," *Zeitschrift der IMG* 7: 273-74.
51. "Zwei Briefe C. Ph. Em. Bach's an Alexander Reinagle," *Sammelbände der IMG* 8: 112-14.

1907

52. "After-dinner music," *New music review* 7: 17-18.
53. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1907* (Washington, Government Printing Office), pp. 46-49.
"From the report of the chief, Mr. Sonneck" (p. 46).
54. *Early concert-life in America (1731-1800)* (Leipzig, Breitkopf & Härtel).
(a) Reprinted 1949 by Musurgia Publishers, New York;
(b) reprinted 1959 by M. Sändig, Wiesbaden.
Holograph in LC Music Division.
55. "Edward MacDowell," *Zeitschrift der IMG* 9: 1-13.
56. "The musical side of our first presidents," *New music review* 6: 311-14, 382-85.
(a) Reprinted in *Suum cuique* (1916), pp. 37-55;
(b) reprinted in part in *George Washington as a friend and patron of music* (Washington, Government Printing Office, 1931);
(c) reprinted in George Washington Bicentennial Commission, *History of the George Washington bicentennial celebration* (Washington, Government Printing Office, 1932) 2: 259-64.
57. "Pre-revolutionary opera in America," *New music review* 6: 438-44, 500-506, 562-69.
(a) Reprinted as part 1 of *Early opera in America* (1915).
58. Program notes, *Washington choral society bulletin*, 1907-10.

1908

59. "Division of Music" in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1908* (Washington, Government Printing Office), pp. 38-40.
"From the report of the chief, Mr. Sonneck" (p. 38).

60. *Dramatic music (class M 1500, 1510, 1520); catalogue of full scores* (Washington, Government Printing Office).
 (a) Reprinted 1969 by Da Capo Press, New York.
61. "Jedem das seine," *Musik* 7 (February): 203–9.
 (a) Reprinted in English translation by Theodore Baker as the title essay in *Suum cuique* (1916), pp. 3–12.
 Tearsheets with Sonneck's ink corrections in LC Music Division.
62. "Music and progress," *New music review* 8: 11–13.
 (a) Reprinted in *Suum cuique* (1916), pp. 15–21.
63. "The Music Division of the Library of Congress; methods, policies and resources," *MTNA Proceedings* 3: 260–89.
64. "Musical libraries; a rhapsody in minor," *Musician* 13: 258–59.
65. "Opera in America from 1783 to 1800," *New music review* 7: 502–6, 554–57, 598–603.
 A summary of Part 2 of *Early opera in America* (1915).

1909

66. "Anton Beer-Walbrunn," *New music review* 8: 269–71, 321–23.
 (a) Reprinted in *Suum cuique* (1916), pp. 157–74.
67. "Deutscher Einfluss auf das Musikleben Americas," in Max Heinrici, *Das Buch der Deutschen in Amerika* (Philadelphia, Walther's Buchdruckerei), pp. 355–67.
 Original typescript in LC Music Division.
68. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1909* (Washington, Government Printing Office), pp. 35–39.
 "From the report of the chief, Mr. Sonneck" (p. 35).
69. "The Haydn centenary festival at Vienna—retrospective impressions," *New music review* 8: 605–11.
70. "How to use a music library," *Musician* 14: 486–87.
71. "Das Musikleben Amerikas vom Standpunkte der musikalischen Länderkunde," in IMG, *Dritten Kongress, Bericht* (Vienna, Artaria & Co.), pp. 446–58.
 (a) Reprinted *Oesterreichisch-ungarische Musiker-Zeitung* 17 (1909): 189–91, 196, 201–2, 213, 221–22.
72. *Report on "The Star-Spangled Banner," "Hail Columbia," "America," "Yankee Doodle"* (Washington, Government Printing Office).
 (a) Reprinted 1972 by Dover Publications, New York.

73. "Should our government establish a national conservatory of music?" *Musical America* 10 (Sept. 4): 1, 22.

(a) Reprinted in *Suum cuique* (1916), pp. 107-18.

1910

74. "Bibliographie générale des publications consacrées à la musique des Indiens de l'Amérique," in Julien Tiersot, "La musique chez les peuples indigènes de l'Amérique du Nord," *Sammelbände der IMG* 11: 223-31.

75. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1910* (Washington, Government Printing Office) pp. 48-53.

"From the report of the chief, Mr. Sonneck" (p. 48).

76. "Galuppi oder Perez?" *Sammelbände der IMG* 11: 312.

77. "The Music Division of the Library of Congress," *New music review* 9: 74-78.

1911

78. "'Caractacus' not Arne's 'Caractacus,'" *Sammelbände der IMG* 12: 297-315.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 241-68.

79. "Ciampi's 'Bertoldo, Bertoldino e Cacasenno' and Favart's 'Ninette à la cour'; a contribution to the history of pasticcio," *Sammelbände der IMG* 12: 525-64.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 111-79.

80. "A description of Alessandro Striggio and Francesco Cortecchia's intermedii 'Psyche and Amor,' 1565," *Musical antiquary* 3: 40-53, 116.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 269-86.

81. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1911* (Washington, Government Printing Office), pp. 41-48.

"From the report of the chief, Mr. Sonneck" (p. 41).

82. "MacDowell versus MacDowell; a study in first editions and revisions," *MTNA Proceedings* 6: 96-110.

(a) Reprinted in *Suum cuique* (1916), pp. 87-103.

83. "Was Richard Wagner a Jew?" *MTNA Proceedings* 6: 250-74.

(a) Reprinted in *Suum cuique* (1916), pp. 177-212.

Holograph in LC Music Division.

1912

84. "A contemporary account of music in Charleston, S.C., of the year 1783," *New music review* 11: 373-76.
85. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1912* (Washington, Government Printing Office), pp. 70-78.
"From the report of the chief, Mr. Sonneck" (p. 70).
86. "Italienische Opernlibretti des 17. Jahrhunderts in der Library of Congress," *Sammelbände der IMG* 13: 392-400.
87. *Orchestral music (class M 1000-1268) catalogue; scores* (Washington, Government Printing Office).
(a) Reprinted 1969 by Da Capo Press, New York.

1913

88. *Catalogue of early books on music (before 1800)*; by Julia Gregory of the Catalogue Division; prepared under the direction of O. G. Sonneck, chief of the Division of Music (Washington, Government Printing Office).
(a) Reprinted 1969 by Da Capo Press, New York.
89. "'Dafne,' the first opera; a chronological study," *Sammelbände der IMG* 15: 102-10.
90. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1913* (Washington, Government Printing Office), pp. 78-82.
"From the report of the chief, Mr. Sonneck" (p. 78).
91. "Die drei Fassungen des Hasse'schen 'Artaserse,'" *Sammelbände der IMG*, 14: 226-42.
92. "Il giocatore," *Musical antiquary* 4: 160-74.
Original typescript and proofs in LC Music Division.
93. *A survey of music in America*; read before the "Schola Cantorum," New York City, April 11, 1913 (Washington, Privately printed for the author by the McQueen Press).
(a) Reprinted in *Suum cuique* (1916), pp. 121-54.
94. "Zu Georgy Calmus' Notiz 'L. Vinci, der Komponist von Serpilla e Bacocco,'" *Zeitschrift der IMG* 14: 170-72.
With rejoinder by Calmus, *ibid.*, 172-73.

1914

95. *Catalogue of opera librettos printed before 1800*, 2 vols. (Washington, Government Printing Office).
(a) Reprinted 1967 by Burt Franklin, New York.

96. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1914* (Washington, Government Printing Office), pp. 82–93.

"From the report of the chief, Mr. Sonneck" (p. 82).

97. "Noch etwas über Opernlexika," *Musik* 13 (August): 140–43.

98. "*The Star Spangled Banner*," revised and enlarged from the "Report" on the above and other airs, issued in 1909 (Washington, Government Printing Office).

(a) Reprinted 1969 by Da Capo Press, New York.

1915

99. *Catalogue of first editions of Stephen C. Foster (1826–1864)*; by Walter R. Whittlesey, assistant in the Music Division, and O. G. Sonneck, chief of the division (Washington, Government Printing Office).

(a) Reprinted 1971 by Da Capo Press, New York.

100. "Division of Music" in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1915* (Washington, Government Printing Office), pp. 91–94.

"From the report of the chief, Mr. Sonneck" (p. 91).

101. *Early opera in America* (New York, G. Schirmer).

(a) Reprinted 1963 by B. Blom, New York.

102. "The Music Division of the Library of Congress," *Library journal* 40: 587–89.

103. "Pauline Viardot-Garcia to Julius Rietz (letters of friendship)," *Musical quarterly* 1: 350–80, 526–59; 2: 32–60.

104. "A preface [to *A catalogue of full scores of dramatic music*]," in *Miscellaneous studies* (1921), pp. 296–323.

The *Catalogue*, which was (according to Sonneck) "practically completed in December, 1915," was never published.

1916

105. ["Appreciation"] in *Gustav Mahler: the composer, the conductor and the man* (New York, Society of Friends of Music), pp. 29–30.

Appreciations by distinguished contemporary musicians collected and published by the Society of Friends of Music on the occasion of the first performance of Mahler's 8th Symphony in New York, April 9, 1916.

106. "Creed [of the Committee on the History of Music and Libraries]," *MTNA Proceedings* 11: 47–49.

107. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1916* (Washington, Government Printing Office), pp. 70-79.

"From the report of the chief, Mr. Sonneck," (p. 70).

108. "The first edition of 'Hail, Columbia!'" *Pennsylvania magazine of history and biography* 40: 426-35.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 180-89.

109. "The history of music in America; a few suggestions," *MTNA Proceedings* 40: 50-68.

(a) Reprinted in *Miscellaneous studies* (1916), pp. 324-44.

110. "Kluckhuhn's chord," *Musical quarterly* 2: 418-24.

Published under the pseudonym of "Frank Lester."

111. "Mahler's achte Symphonie," in *Gustav Mahler: the composer, the conductor and the man* (New York, Society of Friends of Music), p. [2].

A poem in German.

112. *Suum cuique; essays in music* (New York, G. Schirmer).

Contains

**Suum cuique*

Music and progress

*National tone-speech versus Volapük—which?

The musical side of our first presidents

Benjamin Franklin's musical side

MacDowell *versus* MacDowell

A national conservatory: some pros and cons

A survey of music in America

Anton Beer-Walbrunn

Was Richard Wagner a Jew?

*Signs of a new uplift in Italy's musical life

*Translated from the German by Theodore Baker

(a) Reprinted 1969 by Books for Libraries Press, Freeport, N.Y.

1917

113. *Catalogue of first editions of Edward MacDowell (1861-1908)* (Washington, Government Printing Office).

(a) Reprinted 1971 by Da Capo Press, New York.

Typescript of prefatory note with Sonneck's ink corrections in LC Music Division.

114. "Division of Music," in *Report of the Librarian of Congress . . . for the fiscal year ending June 30, 1917* (Washington, Government Printing Office), pp. 56-68.

"From the report of the chief, Mr. Sonneck" (p. 56).

115. "Music in our libraries," *Art World* 2: 242-44.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 287-95;

(b) reprinted in part as an appendix to Music Teachers National As-

sociation, *Music departments of libraries* (Washington, Government Printing Office, 1922), pp. 49-51.

116. "Special memorandum on the Music Division." Unpublished.

Submitted to the Librarian of Congress July 25, 1917. Carbon copy of original typescript in LC Music Division with covering note tendering Sonneck's resignation. Several paragraphs quoted in 1917 *Report of the Librarian of Congress*, pp. 66-68.

1918

117. "Liszt's 'Huldigungs-Marsch' and 'Weimars Volkslied,'" *Musical quarterly* 4: 61-73.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 93-110;

(b) reprinted in *Musical quarterly* 22 (1936): 326-38.

1919

118. "Francis Hopkinson; some corrections and additions," *American organist* 2: 337-38.

119. *Francis Hopkinson, the first American poet-composer, and our musical life in colonial times*. Address, the Historical Society of Pennsylvania. Pennsylvania Society of the Colonial Dames of America/Committee on Historical Research. Wednesday evening, November 12th, 1919. Philadelphia, Colonial Dames of America.

(a) Reprinted in William Lichtenwanger, ed., *Church music and musical life in Pennsylvania in the eighteenth century* (Philadelphia, Printed for the Pennsylvania Society of the Colonial Dames of America, 1947), 3/2: 427-46.

120. "Guillaume Lekeu (1870-1894)," *Musical quarterly* 5: 109-47.

(a) Reprinted in *Miscellaneous studies* (1921), pp. 190-240.

121. "Rudolph E. Schirmer," *Musical quarterly* 5: 451-52.

1921

122. *Miscellaneous studies in the history of music* (New York, Macmillan).

Contains

*The new mise en scène of Mozart's "Don Giovanni" at Munich

Early American operas

Liszt's "Huldigungs-Marsch" and "Weimars Volkslied"

Ciampis "Bertoldo, Bertoldino e Cacasenno" and Favart's "Ninette à la Cour"; a contribution to the history of pasticcio

The first edition of "Hail, Columbia!"

Guillaume Lekeu (1870-1894)

"Caractacus" not Arne's "Caractatus"

A description of Alessandro Striggio and Francesco Corteccia's inter-medi "Psyche and Amor," 1565

Music in our libraries

A preface

The history of music in America; a few suggestions
*Translated from the German by Theodore Baker

(a) Reprinted 1968, Da Capo Press, New York.

(b) Reprinted 1970, AMS Press, New York.

1922

123. "The American composer and the American music publisher," *MTNA Proceedings* 17: 122-47.

(a) Reprinted *Musical quarterly* 9 (1923): 122-44;

(b) reprinted in part *Sackbut* 3 (1923): 195-201;

(c) reprinted in part *Music news* 15 (Feb. 9, 1923): 1-2.

124. "Heinrich Heine's musical feuilletons," *Musical quarterly* 8: 119-59, 273-95, 435-68.

Original typescript with Sonneck's ink corrections in LC Music Division.

125. "Prefatory note," in Amy Fay, *Music study in Germany*, ed. Fay Peirce (New York, Macmillan), [pp. iii-vi]

Uncorrected page proofs in LC Music Division. Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division.

1923

126. "The first American composer: Hopkinson or Lyon?" *Musical America* 37 (Feb. 17): 9, 40.

127. "Letter to Mrs. Edgar Stillman Kelley," *National federation of music clubs bulletin* 2 (March): 10.

Tearsheets with Sonneck's pencil corrections in LC Music Division.

128. "On the value of music and its appreciation." Unpublished.

Original typescript, much revised, and retyped copy with Sonneck's further corrections in LC Music Division.

129. "The use of the music library for the appreciation of music," *MSNC Proceedings* 16: 132-40.

Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division.

1924

130. "After ten years," *Musical quarterly* 10: 459-62.

131. *Modernists, classics and immortality in music: An address* (New York, G. Schirmer).

(a) Reprinted *Musical quarterly* 11 (1925): 572-90.

Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division.

1925

132. "Foot-note to the bibliographical history of Grétry's operas," in *Gedenkboek aangeboden aan Dr. D. F. Scheurleer* ('s-Gravenhage, M. Nijhoff), pp. 321-26.

Carbon copy of original typescript in LC Music Division.

1926

133. *Beethoven; impressions of contemporaries* (New York, G. Schirmer).

(a) Reprinted 1967 by Dover Publications, New York, under the title *Beethoven; impressions by his contemporaries*.

134. "Some impertinent remarks." Unpublished.

"Written for the A.S.C.A.P. Jan. 1926." Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division.

1927

135. "An American school of composition: do we want and need it?" *MTNA Proceedings* 22: 102-16.

Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division.

136. "Beethoven," *American mercury* 10: 316-20.

(a) Reprinted *Musical courier* 94 (Mar. 24, 1927): 14-15.

In Sonneck's hand on his copy of tearsheets at LC Music Division: "originally written as: An apology for anti-Beethovenians;" also, carbon of original typescript with Sonneck's ink corrections in LC Music Division.

137. *Beethoven letters in America* (New York, Beethoven Association).

Holograph in LC Music Division.

138. "Beethoven to Diabelli: a letter and a protest," *Musical quarterly* 13: 294-316.

139. "Centenarian perplexities," *MSNC Proceedings* 20: 211-16.

(a) Reprinted *Music supervisors journal* 14 (1927): 25, 27, 29, 31.

Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division; also, an unauthorized typed copy with Sonneck's marginal notes.

140. "The Communistic cell: a symphonic hypoblast," *Musical courier* 87 (Feb. 24): 12.

Published under the pseudonym of "Bill Jones."

141. "Foster, Stephen Collins." Unpublished.

Carbon of typescript with Sonneck's ink corrections in LC Music Division. Original sent to the *Encyclopaedia Britannica* Dec. 12, 1927, according to the carbon of a letter from Sonneck to L. J. DeBekker in LC Music Division.

142. *The riddle of the immortal beloved; a supplement to Thayer's "Life of Beethoven"* (New York, G. Schirmer).

Holograph in LC Music Division.

143. "Sayings of Beethoven," *Musical quarterly* 13: 183-207.

Compiled by Sonneck, according to his MS checklist of writings in LC Music Division.

1928

144. "Music for adults and music for children," *MSNC Proceedings* 21: 124-28.

(a) Reprinted *Music supervisors journal* 15 (Dec. 1928): 21-27.

Carbon copy of original typescript with Sonneck's ink corrections in LC Music Division.

145. "Yankee Doodle," in *Grove's dictionary of music and musicians*, 3d ed., (London, Macmillan) 5: 766.

Written in 1909. No. 77 in Sonneck's MS checklist of writings at LC Music Division.

POSTHUMOUS

146. "The future of musicology in America," in *Essays offered to Herbert Putnam* (New Haven, Yale University Press, 1929), pp. 423-28.

(a) Reprinted *Musical quarterly* 15 (1929): 317-21.

147. "Heinrich, Antony Philip," in *Dictionary of American biography* (New York, Scribner, 1932), 8: 504-5.

148. "Letter to Mrs. Julia Sonneck, May 27, 1894," *Musical quarterly* 19 (1933): 462-65.

149. "99 Pacific Avenue or, in search of a birthplace," *Musical quarterly* 19 (1933): 456-62.

Written in 1922. With snapshot of Sonneck on the porch of his Washington home, ca. 1913, and included in a group portrait of the Librarian of Congress and his staff of chiefs of division on the front steps of the Library in spring, 1914.

MUSICAL COMPOSITIONS

With opus numbers

Opus 4. String quartet. Unpublished.

Location of holograph unknown.

8. Romanze und Rhapsodie, für Violin und Klavier (Frankfurt, B. Firnberg, 1899).

9. Cyklus, für Baryton mit Klavierbegleitung, aus "Eine Totenmesse" (Frankfurt, B. Firnberg, 1899).

10. Suite di miniature, for piano solo, 1899. Unpublished.

1. Fanfara
2. Danza russa
3. Marcia dell' oche
4. Intermezzo nero
5. Arietta
6. Un sogna
7. Finale

Holograph in LC Music Division. Revised 1917 (holograph of revision also in LC Music Division) and given the title, "Miniature lilipuziane; suite blague," with individual movements: 1. Fanfare; 2. Camminato scolastica dell' oche; 3. Intermezzino nero; 4. Ballata pastorale; 5. Sogno (R.-K.); 6. Marcia-Finale.

11. Drei Concertstücke, für Klavier (Frankfurt, B. Firnberg, 1900).

1. Ballade
2. Capriccio
3. Interludio scherzoso

12. Vermischte Lieder (New York, Breitkopf & Härtel, 1900).

1. Freudvoll und leidvoll (Goethe)
2. Der du von dem Himmel bist (Goethe)
3. Es ragt ins Meer der Runenstein (Heine)
4. Zu spät (D. v. Liliencron)
5. Jugend (Fr. Evers)
6. Nachtgeschwätz (Fr. Evers)
7. Herbstlied (Fr. Cassirer)
8. Nelken (Th. Storm)
9. Über die Haide (Th. Storm)
10. Elisabeth (Th. Storm)
11. Bettlerliebe (Th. Storm)
12. Oktoberlied (Th. Storm)

13. Elegie, für Violoncello und Klavier. Unpublished.
Holograph in LC Music Division.

14-15. Six Songs (New York, Carl Fischer, 1922).

- Op. 14, No. 1. Liebeserfüllung (Sonneck)
2. Tod in Aehren (D. v. Liliencron)
- Op. 15, No. 1. Die Nachtigall (Th. Storm)
2. Juli (Th. Storm)
3. Die Tote (Th. Storm)
4. Sommermittag (Th. Storm)

16. Four Poems by Edgar Allan Poe, for baritone (New York, G. Schirmer, 1917).

1. To Helen
2. Thou wouldst be loved
3. Eldorado
4. A dream within a dream

Holographs of Nos. 1 and 3 in LC Music Division. An edition of the Four Poems with German text only (translation by R. S. Hoffmann) was published in 1917 by Universal-Edition (Nr. 7409).

17. Vier pessimistische Lieder (Vienna, Universal Edition, 1922).

1. Nachtigall (Ludwig Scharf)
2. Stirb (J. H. Ma[c]kay)
3. Blätterfall (Heinrich Leuthold)
4. Mit dir am Abgrund (Karl Bleibtreu)

18. Ein kleiner Lieder Cyklus; sechs Lieder zu Gedichten von Theodor Storm (Vienna, Universal Edition, 1922).

1. Noch einmal
2. Nun sei mir heimlich zart und gut
3. Im Sessel du
4. Schliesse mir die Augen beide
5. Es ist ein Flüstern
6. Ich weiss es wohl

Holograph sketches in LC Music Division.

19. Studies in Song. Nos. 2, 4, 6, 7, 8, and 9 published in 1923 by Composers' Music Corp. of New York; the others unpublished.

1. The moon (P. B. Shelley)
2. Serenade (T. L. Beddoes)
3. Portuguese sonnet (E. B. Browning)
4. Wild swans (E. St. V. Millay)
5. Elegy (E. St. V. Millay)
6. Caliban in the coal mines (L. Untermeyer)
7. Night (W. R. Benét)
8. To a golden-haired girl (V. Lindsay)
9. Voices (W. Bynner)
10. Lethe (H. D.)
11. I shall not care (Sara Teasdale)
12. Love and liberation (J. H. Wheelock)
13. Hills of home (W. Bynner)
14. Lullaby (W. Bynner)

Holographs of Nos. 1, 3, 5, 10, 11, 12, 13, and 14 in LC Music Division.

20. Poems of Heine; translated by Louis Untermeyer. Unpublished.

1. Death is but the long, cool night
2. Like a pelican
3. Away
4. It makes a man feel happy

Holograph in LC Music Division.

Without opus number

A mother's song, for piano solo. Unpublished, 1909.

Holograph in LC Music Division.

Symphonischer Satz, for small orchestra. Unpublished.

Location of holograph unknown.

PORTRAITS

1. *Musical America* 10 (Sept. 4, 1909): 1.
2. *American review of reviews* 51 (March 1915): 370.
3. *Grove's dictionary of music and musicians, American supplement*, (New York, Macmillan, 1920): facing p. 364.
4. *Musical America* 49 (Oct. 25, 1929): 4.
5. *Musical quarterly* 15 (1929): facing p. 1.
6. *Musical quarterly* 19 (1933): facing p. 456.
Sonneck on the porch of his Washington home, ca. 1913.
7. *Musical quarterly* 19 (1933): facing p. 457.
The Librarian of Congress, Dr. Herbert Putnam, and his staff of chiefs of division, on the front steps of the Library, spring, 1914.
8. *Musical quarterly* 25 (1939): facing p. 2.

ABOUT SONNECK

- Aldrich, Richard. [Book review: *Francis Hopkinson . . . and James Lyon*, 1905] *New York Times*, July 8, 1905.
- Barini, Giorgio. "Un musicologo americano," *Nuova antologia* 264 (1915): 100-111.
- "Beethoven Association presents Sonneck memorial fund to national library," *Musical courier* 49 (Oct. 19, 1929): 9.
- [Bibliography of obituary notices] in *Jahrbuch der Musikbibliothek Peters* 35 (1928): 63.
- [Book review: *Miscellaneous studies*, 1921] *Booklist* 18 (1922): 109.
- [Book review: *Suum cuique*, 1916] *Review of reviews* 55 (Feb. 1917): 219.
- Britton, Allen P., and Irving Lowens. "Unlocated titles in early sacred American music," *Notes* 11 (1953): 33-48.
Includes a description of Sonneck's 132 working notebooks of the years 1899-1903 in the LC Music Division. See pp. 34-35.
- Broder, Nathan (trans. Johannes Hennesen). "Sonneck, Oscar George," in *Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter Verlag, 1965), 12: 911-13.
- Brodsky, Adolph. [Obituary notice, Oscar G. Sonneck] *Musical times* 70 (Feb. 1, 1929): 174-75.
- "Contemporary American musicians, No. 258. Oscar George Sonneck," *Musical America* 37 (Jan. 13, 1923): 29.

- Curzon, H. de. [Book review: *Dramatic music*, 1908] *Le guide musical* 54 (1908): 586–87.
- Downes, Olin. "A scholar passes," *New York Times*, Nov. 11, 1928.
- Elson, Louis C. [Book review: *Francis Hopkinson . . . and James Lyon*, 1905] *American historical review* 11 (1906): 419.
- Engel, Carl. "O. G. Sonneck, ein Charakterbild," in *Studien zur Musikgeschichte; Festschrift für Guido Adler* (Vienna, Universal Edition, 1930), pp. 216–20.
- Engel, Carl. "Oscar G. Sonneck," *Musical quarterly* 25 (1939): 2–5.
With a portrait of Sonneck.
- Engel, Carl. "A Postscript," *Musical quarterly* 15 (1929): 149–51.
- Engel, Carl. "Sonneck, Oscar George Theodore," in *Dictionary of American biography*, 17: 395–96.
- Finck, Henry T. [Book review: *Early opera in America*, 1905] *The Nation* 101 (Aug. 26, 1915): 270.
- Finck, Henry T. [Book review: *Suum cuique*, 1916] *The Nation* 105 (Nov. 15, 1917): 546.
- Goldmark, Rubin. "O. G. Sonneck," *Musical quarterly* 15 (1929): 4–5.
Remarks by the vice president of the Beethoven Association at Sonneck's funeral services, Nov. 1, 1928.
- Gurlitt, Wilibald. "Sonneck, Oskar [sic] George Theodore," in *Riemann Musik Lexikon*, 12th ed., (Mainz, B. Schott's Söhne, 1961) 2: 699–700.
- Henderson, W. J. [Book review: *Francis Hopkinson . . . and James Lyon*, 1905] *Atlantic magazine* 96 (1905): 854.
- Howard, John Tasker. [Book review, Sonneck-Upton, *A bibliography of early secular American music (18th century)*, 1945] *Musical quarterly* 31 (1945): 536–38.
- "In memoriam. Editorial note on O. G. Sonneck," *Musical courier* 101 (Nov. 1, 1931): 23.
- Kaiser, Rudolf. "Von Katalogisierung von Textbüchern," in *Zentralblatt für Bibliotheksweisen* (1915), 137–45.
- Kinkeldey, Otto. "A notable scholar passes on; Oscar G. T. Sonneck, musicologist and editor, enjoyed a brilliant career," *Musical America* 48 (Nov. 10, 1928): 18.

- Kinkeldey, Otto. "Sonneck, Oscar George Theodore," in A. Eaglefield Hull, *A dictionary of modern music and musicians* (London, J. M. Dent, 1924), pp. 468-69.
- Kinkeldey, Otto. "Oscar George Theodore Sonneck," *Notes* 11 (1953): 25-32.
- Kinkeldey, Otto, and Waldo S. Pratt. [O. G. Sonneck] *MTNA Proceedings* 23 (1928): 257-63.
- [Obituary notice, O. G. T. Sonneck] *Musical courier* 97 (Nov. 8, 1928): 39.
- "O. G. Sonneck dies," *New York Times*, Oct. 31, 1928.
- "O. G. Sonneck passes," *Musical leader* 55 (Nov. 8, 1928): 8.
- "O. G. T. Sonneck, prominent musical authority, passes away," *Music trade news* 7 (Nov. 1928): 20.
- Patterson, Frank. "Personal recollections of Oscar G. Sonneck," *Musical courier* 97 (Nov. 15, 1928): 8.
- Putnam, Herbert. "O. G. Sonneck," *Musical quarterly* 15 (1929): 1-4.
 Remarks of the Librarian of Congress at Sonneck's funeral services, Nov. 1, 1928. With a portrait of Sonneck.
- Slonimsky, Nicolas. "Sonneck, Oscar George Theodore," in *Baker's biographical dictionary of musicians*, 5th ed. (New York, G. Schirmer, 1958), pp. 1536-37.
- Smith, Warren Storey, and Gustave Reese. "Sonneck, Oscar (George)," in *Grove's dictionary of music and musicians*, 5th ed. (New York, St. Martin's, 1954), 7: 965.
- "Sonneck memorial fund of \$10,000 created by Beethoven Association. Library of Congress to administer gift for advancement of musicology," *Musical America* 49 (Oct. 25, 1929): 3-4.
- Thorpe, Harry Colin. "Interpretive studies in American song," *Musical quarterly* 15 (1929): 88-116.
 Includes a study of Sonneck's "To Helen," Op. 16, No. 1, on pp. 111-16.
- Unger, Max. [Book review: *Beethoven letters in America*, 1927] *Musik* 19 (1926-27): 504-5.

The Louis Charles Elson Memorial Lectures

*Sponsored by the Louis Charles Elson Memorial Fund in the
Music Division of the Library of Congress.*

- Apr. 25, 1946 Otto Kinkeldey *Early Ensembles: The Forerunners of the Orchestra*. Unpublished.
- *Nov. 28, 1947 Glen Haydon *On the Meaning of Music*. 1948.
- Feb. 27, 1948 Helen Hartness Flanders *New England Balladry*. Unpublished.
- May 10, 1948 Marius Barbeau *Canadian Folk and Indian Music*. Unpublished.
- *Apr. 25, 1949 Curt Sachs *The Commonwealth of Art*. 1950.
- *Dec. 21, 1950 Carroll C. Pratt *Music as the Language of Emotion*. 1952.
- *Oct. 23, 1951 Jacques Barzun *Music Into Words*. 1953.
- Dec. 17, 1952 Gustave Reese *The Renaissance Attitude Toward Music*. Unpublished.
- *Dec. 10, 1953 Archibald T. Davison *Words and Music*. 1954.
- May 23, 1955 Karl Geiringer *Symbolism in the Music of Bach*. 1956.
- Oct. 27, 1956 Jaap Kunst *Some Sociological Aspects of Music*. 1958.
- *Jan. 10, 1957 Egon Wellesz *The Origins of Schönberg's Twelve-Tone System*. 1958.
- Oct. 4, 1960 Marc Pincherle *Musical Creation*. 1961.
- May 18, 1962 Anthony van Hoboken *Discrepancies in Haydn Biographies*. 1962.
- Sept. 3, 1963 Sir Jack Westrup *Music: Its Past and its Present*. 1963.
- Jan. 9, 1969 Robert Stevenson *Philosophies of American Music History*. 1970.
- Feb. 25, 1970 Donald Jay Grout *Mozart in the History of Opera*. 1972.

*Out of print: reprinted in *Lectures on the History and Art of Music: The Louis Charles Elson Memorial Lectures at the Library of Congress, 1946-1963* (New York, 1968).

