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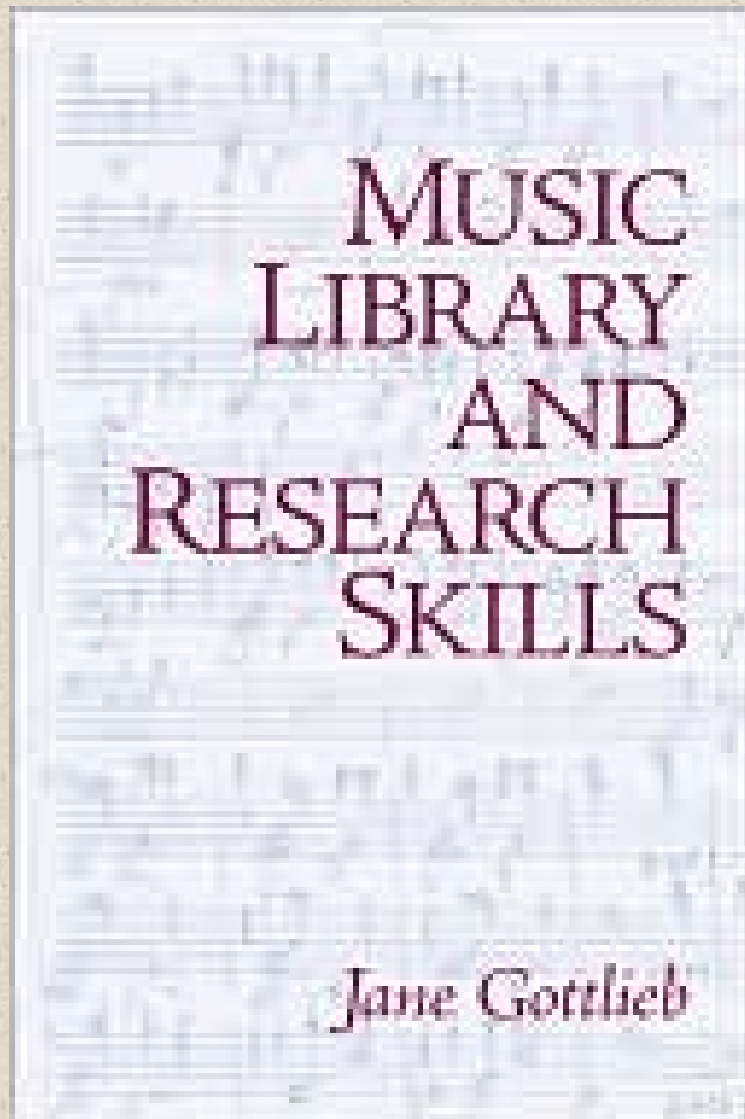
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IAML, Amsterdam

July 10, 2009

# MUSIC LIBRARY AND RESEARCH SKILLS

By Jane Gottlieb



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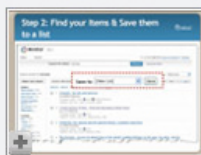
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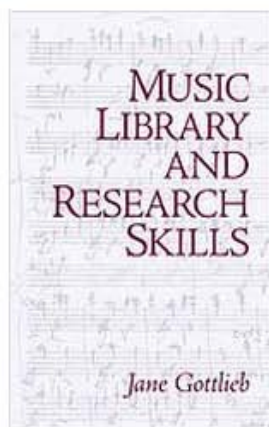



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Bernstein in his apartment at 32 W. 10th St. New York City, September 11, 1947.

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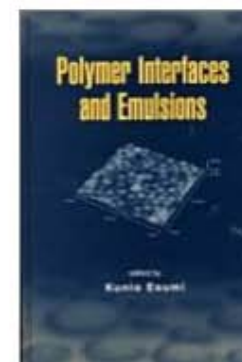
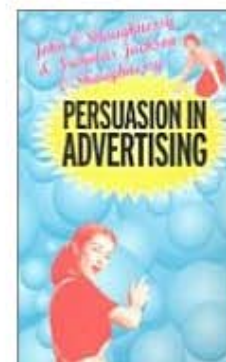
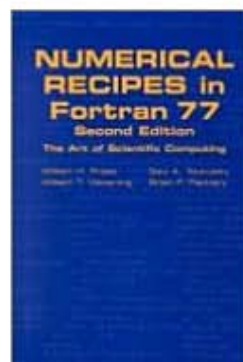
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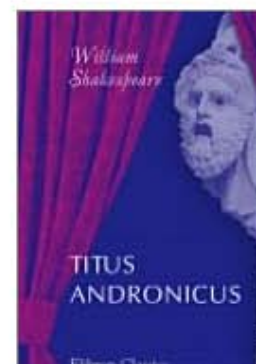
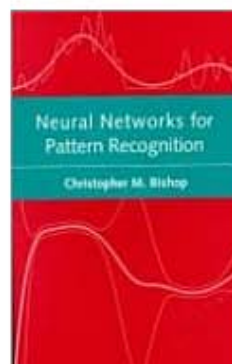
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#### (iv) Piano music

- A.B. Marx : *Anleitung zum Vortrag Beethovenscher Klavierwerke* (Berlin 1863 , 5/1912; Eng. trans., 1895)
- C. Reinecke : *Die Beethoven'schen Clavier-Sonaten* (Leipzig, 1895 , 9/1924; Eng. trans., 1898)
- W. Nagel : *Beethoven und seine Klaviersonaten* (Langensalza, 1903–5 , 2/1923–4)
- H. Schenker : *Die letzten Sonaten von Beethoven: kritische Ausgabe mit Einführung und Erläuterung* (Vienna, 1913–21 , rev., abridged 2/1971–2 by O. Jonas); see review by W. Drabkin, *PNM* , xii (1973–4), 319–30
- H. Riemann : *L. van Beethovens sämtliche Klavier-Solosonaten* (Berlin, 1918–19 , 4/1920)
- D.F. Tovey : *A Companion to Beethoven's Pianoforte Sonatas* (London, 1931 /R, 2/1947)
- J.-G. Prod'homme : *Les sonates pour piano de Beethoven (1782–1823)* (Paris, 1937 )
- E. Blom : *Beethoven's Pianoforte Sonatas Discussed* (London, 1938 /R)
- E. Hertzmann : 'The Newly Discovered Autograph of Beethoven's *Rondo à capriccio*, Op.129', *MQ* , xxxii ( 1946 ), 171–95
- E. Fischer : *Ludwig van Beethovens Klaviersonaten* (Wiesbaden, 1956 , 2/1966; Eng. trans., 1959)
- R. Rosenberg : *Die Klaviersonaten Ludwig van Beethovens* (Olten, 1957 )
- J.V. Cockshoot : *The Fugue in Beethoven's Piano Music* (London, 1959 )
- A. Forte : *The Compositional Matrix* (Baldwin, NY, 1961 /R) [on op.109]
- C. Czerny and P. Badura-Skoda, eds.: *Über den richtigen Vortrag der sämtlichen Beethoven'schen Klavierwerke* (Vienna, 1963 ; Eng. trans., 1970) [orig. part of suppl. to Czerny's *Complete Theoretical and Practical Pianoforte School* op.500]
- R. Réti : *Thematic Patterns in Sonatas of Beethoven*, ed. D. Cooke (London, 1967 /R)
- J. Uhde : *Beethovens Klaviermusik* (Stuttgart, 1968–74 )
- H. Federhofer : 'Zur Analyse des zweiten Satzes von L. van Beethovens Klaviersonate op.10, Nr.3', *Festschrift Jens Peter Larsen*, ed. N. Schiørring, H. Glahn and C.E. Hatting (Copenhagen, 1972 ) , 339–50
- W.S. Newman : 'The Performance of Beethoven's Trills', *BeJb* 1973–7 , 347–76, also pubd in *JAMS* , xxix (1976), 439–62: see also replies by R. Winter and W.S. Newman in *MQ* , lxiii (1977), 483–504; lxiv (1978), 98–103; lxv (1979), 111–16
- A. Leicher-Olbrich : *Untersuchungen zu Originalausgaben Beethovenscher Klavierwerke* (Wiesbaden, 1976 )





*Margaret Bonds; courtesy of the Northwestern University Archives*

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THE NEW BLACK MUSIC BUSINESS  
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- Midtown Affair* (musical). 1950s. Unpublished manuscript. Contents: You Give Me a Lift; Mist Over Manhattan; I Love the Lie I'm Living; My Kind of Man.
- The Migration* (ballet for piano and instrumental ensemble). Unpublished manuscript. Premiere, 1964.
- Simon Bore the Cross* (cantata for Easter). 1963. Unpublished manuscript.
- Wings Over Broadway* (ballet). Unpublished manuscript.

### INCIDENTAL MUSIC

- Clandestine on the Morning Line* (piano). Unpublished manuscript. Incidental music to a stage play. Premiere, 1961.
- Happy Hunting*. 1956. Incidental music to a stage play.
- Romey and Julie*. Incidental music to a stage play.
- Shakespeare in Harlem* (chorus, vocalists, instrumental ensemble). 1959. Incidental music for a stage play by Langston Hughes. Premiere, 1959.
- Tropics After Dark*. 1940. Incidental music for the American Negro Exposition. Premiere, 1940.
- Troubled Island*. Incidental music to a play by Langston Hughes.
- U.S.A.* Incidental music to a stage play by John Dos Passos.
- Winter Night's Dream*. Incidental music to a stage play.

### PERFORMING FORCES UNKNOWN

- "The Price of a Love Affair." ca. 1957. Unpublished manuscript.

### NOT VERIFIED

- "Just a No Good Man" (solo voice); "Love's Running Riot in My Bones" (solo voice).

## PUBLICATIONS

### ABOUT BONDS

#### Dissertations and Theses

- Burns, Pamela Teresa. "The Negro Spiritual: From the Southern Plantations to the Concert Stages of America." D.M.A. thesis, University of Alabama, 1993.
- Floyd, Rosalyn Wright. "Afro-American Piano Music: Two Black American Female Composers." D.M.A. thesis, University of South Carolina, 1990.
- Green, Mildred Denby. "A Study of the Lives and Works of Five Black Women Composers in America." D.M.E. thesis, University of Oklahoma, 1975.
- Harris, Charlene Diane. "Margaret Bonds, Black Woman Composer." Ph.D. diss., Bowling Green State University, 1976.
- Hendricks, Melissa E. "An Analysis Including Discussion of Classical and Romantic Features from a Graduate Recital of Selected Piano Works by Mendelssohn, Ravel, and Bonds." M.M. thesis, Appalachian State University, 1995.
- McCorvey, Everett David. "The Art Songs of Black American Composers." D.M.A. thesis, University of Alabama, 1989.
- Patterson, Willis Charles. "A History of the National Association of Negro Musicians (NANM): The First Quarter, 1919-1943." Ph.D. diss., Wayne State University, 1993.
- Stephenson, JoAnne. "Tropics After Dark, Songs of the Seasons and Other Unpublished Works of Margaret Bonds to the Poetry of Langston

- Hughes as Found in the James Weldon Johnson Collection." D.M.A. thesis, University of Illinois at Urbana-Champaign, 1995.
- Thomas, André Jerome. "A Study of the Selected Masses of Twentieth-Century Black Composers: Margaret Bonds, Robert Ray, George Walker, and David Baker." D.M.A. thesis, University of Illinois at Urbana-Champaign, 1983.

### Articles

- Brown, Rae Linda. "Florence B. Price and Margaret Bonds: The Chicago Years." *Black Music Research Bulletin* 12, no. 2 (1990): 11-14.
- Green, Mildred Denby. "Margaret Bonds." In *Black Women Composers: A Genesis*, 47-53. Boston: Twayne Publishers, 1983.
- Perry, Frank, Jr. "Margaret Allison Bonds (1913-1972)." In *Afro-American Vocal Music: A Select Guide to Fifteen Composers*, 51-56. Berrien Springs, Mich.: Vande Vere, 1991.
- Tischler, Alice. "Margaret Allison Bonds." In *Fifteen Black American Composers: A Bibliography of Their Works*, 37-57. Detroit Studies in Musical Bibliography, no. 45. Detroit: Information Coordinators, 1981.

### BY BONDS

- "A Reminiscence." In *The Negro in Music and Art*, ed. Lindsay Patterson, 190-193. New York: Publishers Company, 1967.

\* \* \* \* \*

Margaret Bonds's childhood home in Chicago was a mecca for a great variety of artistic personalities, especially composers, musical performers, and writers. Her mother, Estella C. Bonds, was a piano teacher at the Coleridge-Taylor Music School and also served as organist at the Berean Baptist Church. Her father, Monroe Majors, was a well-known physician and an author. Among the figures she knew growing up were Harlem Renaissance writers Langston Hughes and Countee Cullen and three musicians who would be important influences on her life and music: Abbie Mitchell, singer and actress; her husband, Will Marion Cook, composer and conductor; and Florence Price, composer and pianist. Through these personalities and others, including William Dawson and Noble Sissle, Bonds was drawn to African-American musical practices early in her career and received thorough training as well in Western European musical styles.

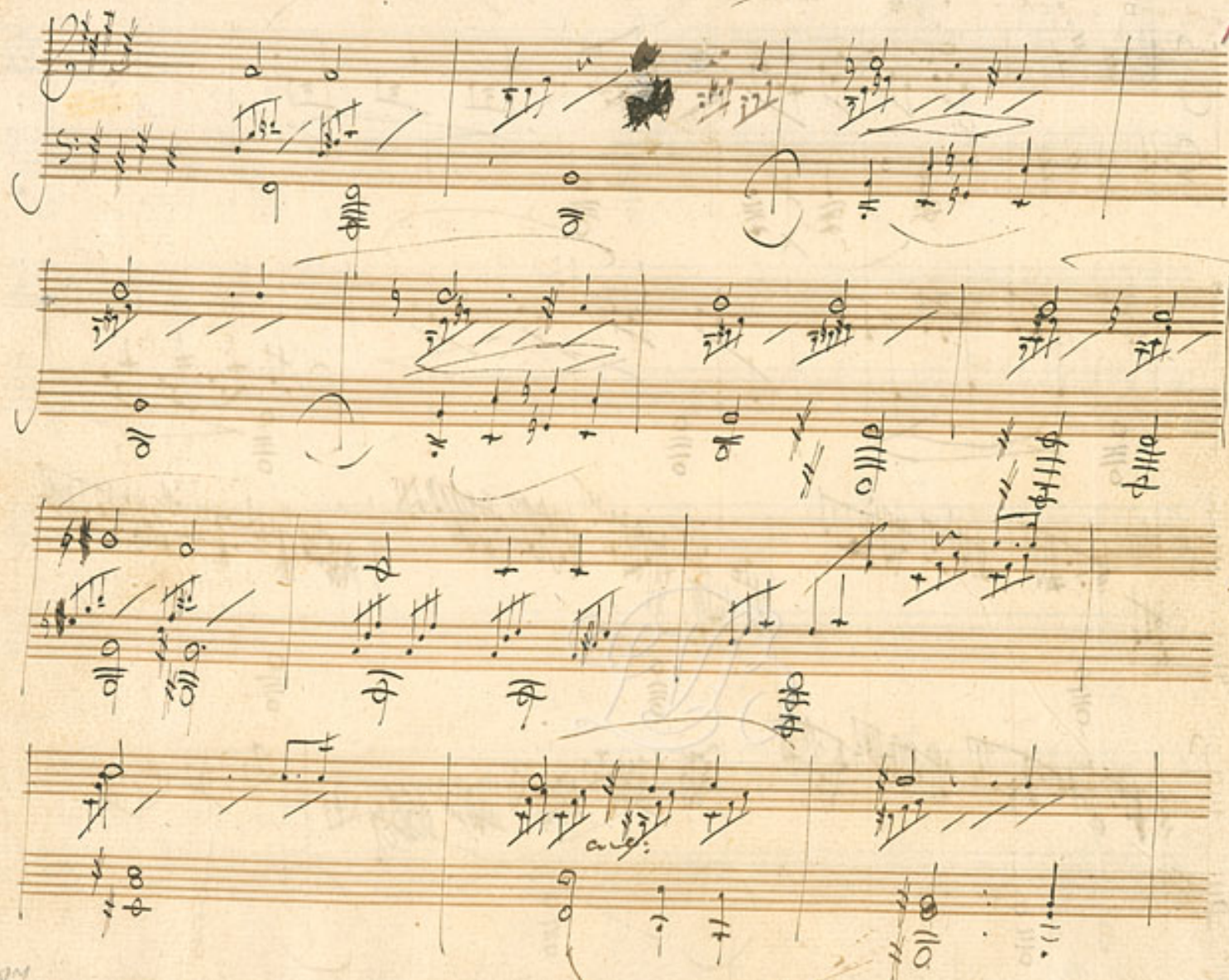
As a teenager, Bonds studied piano with Price and composition with Price and Dawson. From Mitchell and from German and French songs she learned subtleties of the art of text-setting. Bonds also came into direct contact with popular music by extracting parts for Price and copying parts for Sissle and Cook. About the latter, she wrote in "A Reminiscence": "Even now, when I write something for choir and it's jazzy and bluesy and spiritual and Tchaikovsky all rolled up into one, I laugh to myself, 'That is Will Marion Cook.'" Bonds joined the National Association of Negro Musicians (NANM) and became a charter member of the Junior Music Association. She performed in the youth department of the Chicago Music Association, served as an accompanist for singers (including Etta Moten), and accompanied rehearsals and performances for dancer Muriel Abbott. Bonds also achieved some suc-



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