

Institute for Studies in American Music

NEWSLETTER

William Osborne:

WORKS FOR ORGAN BY FOUR NEW ENGLANDERS*

This is a brief note on the works for organ by a group of New Englanders who stand as musical grandfathers or great-grandfathers to today's American composers: in the first generation, John Knowles Paine (1839-1906); in the second, Arthur Foote (1853-1937), George Whitefield Chadwick (1854-1931), and Horatio Parker (1863-1919).

Some historians have attempted, with labels such as "Boston classicists," to link these gentlemen together, by virtue of their close personal association and common New England heritage. Yet they made no concerted attempt to found a school, and each of them possessed a definite individuality, both personally and musically, despite the fact that their careers and attitudes were curiously and perhaps unavoidably similar.

Except for Foote, they got their major training in composition under the reigning academic composers of Europe. All were practicing keyboardists. Paine made his mark as a concert organist during his student years abroad. Foote was organist of Boston's First Unitarian Church for thirty-two years. Chadwick served various Boston churches for seventeen years, including a long tenure at the Park Street Church. Parker was employed at the Church of the Holy Trinity in New York for a decade and then, from 1893 to 1898, at Trinity Church in Boston. Paine and Chadwick were founding members of the American Guild of Organists, and Chadwick was its honorary president from 1909 to 1912.

For an organist observing these men, the greatest surprise is the scant attention they paid to his instrument. Their chief means of communication as performers was the organ, but they seemed almost reluctant to deal with it as composers. Yet they did leave a considerable legacy, as is seen in the following list of their published organ works. All are now out of print, but copies may generally be found in major libraries, especially in the East. A few other pieces exist in manuscript, notably a rather handsome Introduction and Fugue in E Minor by Parker, dated 1916 (Yale University).

John Knowles Paine

Concert Variations on the Austrian Hymn, Op. 3, No. 1 (Oliver Ditson, 1876)
Variations upon "The Star-Spangled Banner," Op. 3, No. 2 (Oliver Ditson, 1876)
Concert Variations upon Old Hundred (Harvard University, 1916)
Fantasia upon "A Mighty Fortress," Op. 13 (Harvard University, 1916)
Deux preludes pour l'orgue, Op. 19 (A. P. Schmidt, 1892)

*Professor Osborne—organist, choral director, member of the faculty of Denison University—has kindly allowed us to publish his brief but informative "note" as the first in a series of such research reports by interested colleagues and students that will appear in the *I.S.A.M. Newsletter*. We welcome submission of others for our consideration. (Ed.)

H. Wiley Hitchcock
Director

Brooklyn College
of the
City University
of
New York

Department
of
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Arthur Foote

- Three Compositions for Organ, Op. 29 (A. P. Schmidt, 1894)
 Oriental Sketch (A. P. Schmidt, 1899)
 (A transcription by the composer of the last of the Five Poems after Omar Khayyam,
 Op. 41, originally for piano)
 Six Pieces for the Organ, Op. 50 (A. P. Schmidt, 1902)
 Suite in D, Op. 54 (A. P. Schmidt, 1904)
 Night, A Meditation, Op. 61 (A. P. Schmidt, 1907)
 Seven Pieces for Organ, Op. 71 (A. P. Schmidt, 1912)
 Christmas, A Fantasy, Op. 80 (A. P. Schmidt, 1919)

George Whitefield Chadwick

- Ten Canonic Studies for the Organ, Op. 12 (A. P. Schmidt, 1885)
 Progressive Pedal Studies (A. P. Schmidt, 1890)
 Pastorale, Introduction and Theme, Requiem, and Canzonetta (J. B. Millet, 1895-96)
 (Part of a four-volume subscription publication, *Vox Organi*, consisting of 111 pieces
 written especially for it by "eminent composers of Europe and America." The general
 editor was Dudley Buck, and the collection contains not only works by him but by
 men such as Guilmant, Pierne, Peter C. Lutkin, W. W. Gilchrist, and George E. Whiting.
 Most of it is lightweight and ephemeral, reaching perhaps an extreme with "Early Morn
 at the Monastery" by Bruno Oscar Klein.)
 Elegy (Boston Music Co., 1920)
 Suite in Variation Form (H. W. Gray, 1923)
 Theme, Variations and Fugue (Boston Music Co., 1923)
 (A transcription by J. Wallace Goodrich of an unpublished earlier work of 1908, with
 the same title, for organ and orchestra)

Horatio Parker

- Four Compositions for the Organ, Op. 17 (G. Schirmer, 1890)
 Four Compositions for the Organ, Op. 20 (G. Schirmer, 1891)
 Four Compositions for the Organ, Op. 28 (G. Schirmer, 1891)
 Five Sketches for the Organ, Op. 32 (Novello, 1893)
 Four Compositions for the Organ, Op. 36 (G. Schirmer, 1893)
 Postlude, Melody, and Marcia religioso (J. B. Millet, 1896)
 (Part of *Vox Organi*; see above, under Chadwick's Pastorale . . .)
 Concerto for Organ and Orchestra, Op. 55 (Novello, 1903)
 Sonata in E-flat for Organ, Op. 65 (G. Schirmer, 1908)
 Four Compositions for the Organ, Op. 67 (G. Schirmer, 1910)
 Five Short Pieces for the Organ, Op. 68 (G. Schirmer, 1908)

I.S.A.M. MATTERS

I.S.A.M. Monographs: Number 1. By the time you read this, the first in the I.S.A.M. series of monographs will be off the press. It is Richard Jackson's *United States Music: Sources of Bibliography and Collective Biography*, a classified list of almost one hundred source books, with extensive annotations and a comprehensive index. Copies may be ordered from the I.S.A.M. at \$4.00 the copy.

Other I.S.A.M. publications in progress. The annual lists of doctoral dissertations in musicology appearing in the *Journal of the American Musicological Society* are far from complete regarding studies in American music. This is understandable, since by definition the Society lists only theses specifically done in "musicology," and theses involving American music are often done in different fields—History, American Studies, Anthropology, Theater, Sociology, and others. To give an accurate picture of exactly what has (and has not) been treated by dissertation writers, the I.S.A.M. is presently completing a classified list of all dissertations accepted by American universities that deal with or touch on American music. Publication is expected within the 1973-74 academic year. . . . As Senior Research Fellow of the I.S.A.M. for 1972-73, Gilbert Chase has delivered two public lectures recently: "Music, Culture, and Society" and "Structuralism in Music." These will be published by the I.S.A.M., along with a bibliography of Professor Chase's extensive writings.

I.S.A.M. Colloquia/Concerts. In recent months the I.S.A.M. has sponsored two programs in its ongoing series of colloquia-and-concerts. ALL THE THINGS THEY WERE: AMERICAN POPULAR SONG OF THE 1920s AND 1930s was the subject on January 5. An afternoon colloquium was led by critic David Hamilton, H. Wiley Hitchcock, poet John Hollander, and author Robert Kimball. The evening concert featured singers Joan Morris and Clifford Jackson, aided and abetted at the piano by William Bolcom. Reporting on the concert in THE NEW YORK TIMES, John S. Wilson wrote that "A good song is hard to find . . . but almost three dozen good songs were found for [this] program." The concert was repeated at the WBAI Free Music Store, and again at the Smithsonian Institution, after its premiere at Brooklyn College. . . . On May 23, members of the American Music Group at the University of Illinois

appeared in a colloquium-and-concert on the provocative subject of EXCESSIVE MUSIC: EXTRAVAGANCE AND AMERICAN VALUES, 1820-1910. The colloquium was moderated by Gilbert Chase; other discussants were William Brooks and Neely Bruce (member and founder-director, respectively, of the American Music Group), Judith Steinberg (Junior Research Fellow of the I.S.A.M.), and Victor Yellin (professor in the Department of Music, New York University). The evening concert included such extravagances as the complete piano works of Stephen Foster, Albert Gehring's *The Soul of Chopin* (an affecting melodrama), and A. P. Heinrich's *La Toilette de la Cour*, a 22-minute concerto for voice and piano in which Queen Victoria mourns the passing of Prince Albert; also other 19th-century American parlor and concert music.

Ives Centennial Festival-Conference. October 20, 1974 will be the centennial of the birth of Charles E. Ives (1874-1954), and the I.S.A.M., in collaboration with Yale University, is planning to celebrate it with a Charles Ives Centennial Festival-Conference, to be held in New York City and New Haven, October 17-21, 1974. This will be an international congress of scholars, editors, critics, and performers. Through papers and colloquia, workshop sessions, and nightly concerts, the Ives Centennial Festival-Conference will address itself to four major themes: Ives and American Culture, Performance Problems of Ives's Music, Editorial Problems of Ives's Music, and Ives and Contemporary Musical Thought. Co-directors of the Festival-Conference are Vivian Perlis, representing Yale, and H. Wiley Hitchcock, representing the I.S.A.M.

BOOKS RECENTLY PUBLISHED, AND A NEW JOURNAL

Charles E. Ives - Memos, edited by John Kirkpatrick (W. W. Norton), is "a source book incorporating all the most important unpublished writings of America's great composer"—and also no less than 21 invaluable documentary appendices by Kirkpatrick. Although the new book does not replace Kirkpatrick's mimeographed "Temporary Catalogue" of Ives's manuscripts as a documentary source on the music itself, it is an incredibly rich storehouse of other documentary information. It provides

us for the first time with Ives's own comments on his music: those "memos" he wrote and dictated "to answer questions from people curious about his music" in the words of the editor's dedication, gracefully offered to those very people.

American Popular Song: The Great Innovators, 1900-1950, (Oxford University Press), by composer Alec Wilder, is a refreshing change from anecdotal history about pop song composers: it is concerned exclusively with the music. Whether or not one can agree with Wilder's judgments and analyses (or with Oxford's editing, which obviously did not include a professional music editor to strip the manuscript of various gaucheries and errors of musical terminology), one can only applaud this first serious effort to deal with the stuff of popular music itself, not wander on its periphery. Extensively illustrated with musical examples.

Reminiscing with Sissle and Blake, by Robert Kimball and William Bolcom (Viking Press), is a handsome book, mainly of pictures and quoted reviews but also informed commentary by the authors. It deals with the careers of the two men who were leaders of the Black musical comedy trend of the 1920s and who teamed up in such shows as *Shuffle Along*, *Chocolate Dandies*, and others.

THE BLACK PERSPECTIVE IN MUSIC is a new journal dedicated to studies of Afro-American and other Black music. Edited by the well-known historian of Black American music, Eileen Southern, the journal will appear twice yearly (Volume I, Number 1 is dated Spring 1973). Subscriptions, at \$5.00 annually, are available from The Foundation for Research in the Afro-American Creative Arts, Inc., P.O. Box 11049, Cambria Heights, New York 11411.

RECORDS RECENTLY ISSUED

Especially noteworthy among recently issued recordings of Americana are the following:

Vermont Harmony (Philo 1000). This album, performed by the Choral Union of the University of Vermont under the direction of James G. Chapman, contains fusing tunes and other choral pieces by 18th and early 19th century

Vermont singing masters. All nine extant works by Justin Morgan (1747-1798) are included, as are works by other Yankee singing-school leaders who practiced in Vermont—Eliakim Doolittle, Uri K. Hill, Elisha West, Ebenezer Child, Hezekiah Moors, Joel Harmon, Jr., and Jeremiah Ingalls. The excellent liner notes are written by Professor Chapman and Betty Bandel, Professor of English at the University of Vermont. The recording can be obtained for \$5.00 from the University Choral Union, P.O. Box 3043, No. Burlington Station, Burlington VT 05401. A score of all the works recorded on the album is also available, at \$2.00.

Northwest Composers 1 (FMR 1004). Like the *Vermont Harmony* mentioned above, this is a "regional" recording, in this case representing contemporary composers of the Pacific Northwest: Peter Hallock, George Ross, Greg Short, John Sundsten, and Michael Young. Florence Mesler performs songs by these five composers written between 1956 and 1972; each composer is accompanist for his own songs. The double-disc album is available from Florence Mesler Recordings, P.O. Box 185, University Station, Seattle, WA 98105. Scores of the works recorded are expected to be available from the same source in a short time.

Nonesuch Records continues to issue interesting Americana. Surely everyone has heard by this time the best-selling and critically acclaimed *Songs by Stephen Foster* (H-71268) with Jan DeGaetani (mezzo-soprano), Leslie Guinn (baritone), and Gilbert Kalish (piano and melodeon). Recorded on historic instruments at the Smithsonian Institution, the album offers fourteen of Foster's "household" songs (as opposed to those for the minstrel shows) in performances of stylishness and integrity. Also from Nonesuch is *Marches by John Philip Sousa* (H-71266), the big surprise of which is the performing group—the Czechoslovak Brass Orchestra, conducted by Rudolf Urbanec.

Piano Music in America. Volume I: 19th Century Popular Concert and Parlor Music (Vox SVBX 5302) is a three-disc album by Neely Bruce, founder and director of the American Music Group at the University of Illinois. Bruce's extensive liner notes include the following: "Besides asserting the value of being a humorous curiosity . . . this music asserts, often aggressively, many other values . . . : extravagance, sentimentality, opulent sonorities indulged in for no reason at all other than their sound, evangelical fervor, boredom . . . , unabashed commer-

cialism, grandiloquence, repetitive and mindless motion. . . ."! The set is an eye- and ear-opening delight. *The American Music Group* itself, some thirty strong, is heard in a set of four albums: *Excerpts from The Young Folks' Glee Book (1856) with Vocal Music of Glover and Heinrich* (vol. 1); *Album of Temperance Songs, Gleees, and Solo Songs 1870-1914* (vol. 2); *Album of Solo Songs with Chorus* (vol. 3); and *Hymns, Fuguing Tunes and Anthems from The Original Sacred* (vol. 4). The albums are priced at \$5.00 apiece, or any two for \$8.00, or any three for \$12.00; all four for \$15.00. Available from The American Music Group, P.O. Box 2866, Station A, Champaign IL 61820.

Scott Joplin: The Red Back Book (Angel 36060). Twelve New England Conservatory students, directed by Gunther Schuller, in polished, crackling, up-tempo performances of turn-of-the century arrangements of Joplin rags.

Forthcoming Gershwiniiana. As we have been reminded by a new commemorative 8-cents stamp, 1973 marks the 75th anniversary of the birth of George Gershwin. The year will not be without other votive offerings, most of them to be lit next fall. Nonesuch Records is about to issue an album of piano music, including the song transcriptions made by the composer himself under the title *The Gershwin Song Book*, plus the Preludes and some unpublished material, all played by William Bolcom (Nonesuch H-71284). September will see the first of a number of books in print (or reprint): a revised edition of Edward Jablonski and Lawrence D. Stewart's *The Gershwin Years* (Doubleday); a paperback version of Ira Gershwin's *Lyrics on Several Occasions* (Viking Press); a volume of about 70 Gershwin songs, some with Gershwin's own indications for orchestration, under the

title *The New York Times Gershwin Years in Song* (Quadrangle/The New York Times Book Company). One looks forward especially to *The Gershwins* (Athenaeum), co-authored by Robert Kimball (of *Cole* fame) and Alfred Simon. And on the visual front: the B.B.C. is presently at work on a TV documentary featuring Gershwin but spreading out to encompass other American music of the first 50 years of the 20th century; and the Hallmark Gallery (5th Avenue & 56th Street, in New York City, open 9:30 a.m. - 7:00 p.m.) will display an exhibit of Gershwiniiana from September 18 to November 14.

NEWS AND INFORMATION

Institutions and Associations. Reports of American-music activities have come in from many areas. The American Music Research Center (Dominican College, San Rafael, CA 94901), has produced revivals of five comic operas from early America, performed with careful attention to authentic detail and style. Research material for the productions comes from the archives of the AMRC, an institute funded entirely by contributions. . . . The Institute for Studies in American Music (University of Missouri-Kansas City 64110), has acquired a collection of manuscripts and printed music from the MacDowell Colony, including the score of Mrs. H. H. A. Beach's *Cabildo*, long considered lost. Director Jack L. Ralston indicates that a few of the Institute's catalogs are still available. . . . The Moravian Music Foundation (20 Cascade Avenue, Salem Station, Winston-Salem, NC 27108), has indicated plans for two major publications: a historical edition of music from the first recorded Fourth of July celebration in

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1783, prepared by Marilyn Gombosi, and an edition of the collected works of John Antes, edited by Karl Kroeger. Both volumes will be published by the University of North Carolina Press. The Foundation is about to publish a second volume of printed catalogs of its collections, a *Catalogue of the Salem Congregation Music*, edited by Frances Cumnock. The resources of the Foundation, which include the Lowens Collection of Musical Americana (mostly non-Moravian singing-school tunebooks), are open to the public. . . . The Black Music Center at Indiana University (School of Music, Bloomington, IN 47401) is collecting materials on the teaching of Black music: syllabi, course outlines, study guides, theses, dissertations, project and activity descriptions. . . . Tentative plans are being made for the Fourth National Popular Culture Association Meeting, to be held in May 1974 at Rochester, NY in conjunction with the State University College of New York at Brockport. Persons interested in submitting papers or requesting further information may contact Professor Ray Browne at Bowling Green State University (Bowling Green, OH 43403). . . . Professor William J. Weichlein, President of Pi Kappa Lambda, has informed us that PKL has temporarily suspended its program of publication-support for dissertations in American music (See *I.S.A.M. Newsletter I/2*). . . .

The University of North Carolina Press has asked us to clarify the scope of their projected series of books on the musical history of American cities (See *I.S.A.M. Newsletter I/2*): the series will cover the history of music in *major* cities only. . . . Phi Mu Alpha-Sinfonia Foundation awards annually a grant for research or research assistance to scholars of demonstrated ability, in support of projects related to American music or music in America. . . . *RILM Abstracts* (33 West 42 Street, New York NY 10036)

has extensive, fully-indexed abstracts of books, articles and dissertations on American music.

Federal appropriations. The American Revolution Bicentennial Commission has awarded \$200,000 each to the National Endowment for the Arts and the National Endowment for the Humanities to support various Bicentennial-related projects. . . . As of our publication date, the Senate had voted to authorize increased Federal aid to the arts and humanities during the next three years, doubling the present (1972-73) allocation to the National Foundation on the Arts and Humanities to the sum of \$160 million for 1973-74 and increasing the allocation yearly to \$400 million in 1975-76. Most signs point to a smooth passage of the bill through the House of Representatives.

A NOTE TO THE READER. Please notify us of any change of address, in order to keep receiving the *Newsletter* [and other items regularly]. Thank you.

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