

# Institute for Studies in American Music

## NEWSLETTER

### THE CHARLES IVES FESTIVAL-CONFERENCE

Plans for the Charles Ives Centennial Festival-Conference are progressing well. You will recall (*I.S.A.M. Newsletter*, III/1) that this is to be a five-day (and -evening) affair, next October 17-21, over the hundredth birthday weekend of the American composer. Supported by grants from The Rockefeller Foundation, the CBS Foundation, and MONY, and endorsed by the Charles Ives Society, the Festival-Conference will be co-sponsored by the I.S.A.M. at Brooklyn College and the School of Music of Yale University, and co-directed by Vivian Perlis of Yale University and H. Wiley Hitchcock of I.S.A.M.

The Festival-Conference will be held in New York (October 17-19) and New Haven (October 20-21). To it will be invited as principal participants an international delegation of scholars, critics, editors, performers, and conductors. Besides daily sessions with individual papers, colloquia, and workshops, there will be evening concerts and mini-concerts at other times.

Some of the Festival-Conference's highlights, as presently planned, are the following:

Gilbert Chase will chair a session with papers to be read by Robert Crunden (historian; University of Texas at Austin), Frank Rossiter (historian; University of Michigan); and William Brooks (University of California, Santa Cruz; musicologist-composer-singer), and a panel of composers including Lou Harrison and Earle Brown.

Alan Mandel will chair a session on performance problems, in which several pairs of performers will demonstrate their approaches to interpreting an Ives violin sonata, and several conductors *their* approaches to other works. Presumably, enlightening "discussions and arguments" (to use a phrase of Ives) will ensue.

In another session, various editorial realizations of a problematic Ives work—e.g. *Chromatimelodtune*, left only in sketchy manuscript form by the composer—will be proposed, attacked, defended, etc.

Theoretical and historical matters, from a 1974 viewpoint, will be approached by (among others) Allen Forte (Yale University) and Robert P. Morgan (Temple University).

Concert plans are tentatively set as follows. On the evening of October 17, in the Hunter College Playhouse in Manhattan, a program of piano music will include Ives's First Sonata, played by William Masselos, and the Second ("Concord") Sonata, played by John Kirkpatrick. On October 18, also at Hunter College, the Gregg Smith Singers will offer an all-Ives program, with several premiere performances. On October 19, at Brooklyn College, virtually all the pieces for band by Ives, plus works by related composers, will be played by the Brooklyn College Symphonic Band.

On October 20, the Festival-Conference will shift to New Haven, where an "international session" will find Ivesians from abroad discussing his music from their national standpoints. A late-afternoon concert of organ music by Ives, in the Center Church on the Green (where Ives occupied the organ bench) will be followed Sunday evening by an orchestral concert including a premiere of a new, critically edited version of the Second Orchestral Set. The final concert, on October 21, will feature premiere performances of chamber compositions, organized by two young Ives scholar-performers, James Sinclair and Kenneth Singleton.

H. Wiley Hitchcock  
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## SUPER-SONNECK

Last year marked the centenary of the birth of Oscar G. Sonneck (1873-1928), the first great American-music scholar. Sonneck was founding editor of *The Musical Quarterly*, organized the Music Division of the Library of Congress, and produced an invaluable series of monographs, bibliographies, and documentary histories of American music and musical life.

The centenary was duly celebrated in various ways. The University of Missouri at Kansas City organized an exhibit, "Landmarks of American Music History," in honor of Sonneck; Jack L. Ralston, director of UMKC's Institute for Studies in American Music, prepared the annotated catalog of the exhibit, which displayed some 40 keystone books in American-music history. I.S.A.M. Director Hitchcock spoke on Sonneck in an Elson Lecture at the Library of Congress (see *I.S.A.M. Newsletter* III/1). The December, 1973, issue of *Notes* was dedicated to Sonneck. At the annual mid-winter meetings of the Music Library Association in February, in Champaign, Gilbert Chase read a paper, "The Significance of Oscar Sonneck: A Centennial Tribute." Professor Chase's paper was followed by commentary from Donald Krummel, Otto Albrecht, and Irving Lowens.

Out of these various tributes may come the formation of a Sonneck Society, or at least an informal "Sonneck Club," to encourage further work along the lines that Sonneck himself performed so superbly. It has been suggested that a first order of business for such a group might be the gathering together in one volume of various little-known articles and unpublished papers by Sonneck. Sonneck himself drew up a possible table of contents for such a book, on a single manuscript leaf to be found among the voluminous Sonneck papers in the Library of Congress.

## MORE ON THE IVES SOCIETY

The establishment of The Charles Ives Society, Inc. was reported in *I.S.A.M. Newsletter* III/1. Since then, the Society has received two awards from the National Institute of Arts and Letters, which holds all rights to the music of Ives. With these grants, the Ives Society has been able to move ahead with its program of sponsoring and overseeing critical editions, and re-editions, of Ives's music.

As is well-known, such editions are sorely needed. In direct collaboration with the National Institute, the Society has been trying to untangle the mare's-nest of copyrights to Ives's works, has been counseling the Institute on assignments to publishers of unassigned material, and is now supporting specific editorial work leading to new, critical editions based on careful comparison of sources.

One unusual task, about to be completed with Society support, is the transcription from a unique private recording of Ives himself improvising at the piano. (These improvisations by Ives will soon be available on a commercial recording, as part of a special Ives centennial package about to be released by Columbia Records.)

A distant possibility, dependent on co-operation between the major publishers of Ives's music and the Society, is a single, "monumental" edition of the complete works of Ives. Incidentally, although at present the Ives Society is not technically a "membership" society, it welcomes contributions to its important work. Address The Charles Ives Society, Inc., either at Room 1000, 250 Park Avenue, New York, NY 10017, or at I.S.A.M.

## MORE ON IVES

Two important all-Ives concerts were presented earlier this year by performance groups at Yale University, climaxing two years of research and editorial work by John Kirkpatrick, Curator of the Ives Collection at Yale; James Sinclair, Assistant to the Curator; and Kenneth Singleton, a graduate student in the Yale School of Music.

On February 9, the Yale Symphony Orchestra under John Mauceri offered a program including the premiere of the original full-orchestra version of 1914 of *Three Places in New England*. The edition was prepared by Sinclair, whose work was fortuitously aided by the discovery, only a few weeks before the concert, of the original score of the first movement, long believed to be lost. (Vivian Perlis, another Yale-based Ives scholar, found it among other, photostated scores Ives had given to Goddard Lieberman, president of Columbia Records.)

The other Ives concert at Yale, on March 3, included no fewer than eight premieres among seventeen short works for theater orchestra played by student and faculty groups under Sinclair's baton. Five of the premieres were made possible by recent discoveries of orchestrations by Ives of songs for voice and piano (*Evening, Remembrance, The Swimmers, Mists, and Charlie Rutlage*). Other premieres included *An Old Song De-ranged* (scored by Ives from *Songs My Mother Taught Me*), *Gyp the Blood or Hearst!?! Which is Worst?* (a musical comparison of a local criminal with the newspaper publisher), and *The Last Reader* (in its original version for English horn, two violas, and organ).

## I.S.A.M. MATTERS

**Two Lectures in the Form of a Pair** by Gilbert Chase, has just been published as the second in I.S.A.M.'s monograph series. Given while Professor Chase was I.S.A.M. Senior Research Fellow during 1972-73, the lectures reflect his recent concern with the nature and methodology of music history. In both *Music, Culture, and History* and *Structuralism and Music* he discusses contemporary theories in the social sciences—especially those of Claude Lévi-Strauss—and their application to historical studies in music. Included in the monograph is a bibliography of Chase's writings, prepared by a team of I.S.A.M. Junior Research Fellows headed by Barbara Hampton.

Scheduled for publication in the fall is I.S.A.M. Monograph No. 3, **A Classified Bibliography of Doctoral Dissertations in American Music**. Compiler Rita H. Mead, Research Assistant of I.S.A.M., has collected the 1226 entries from a variety of sources including the new *Comprehensive Dissertation Index (1861-1972)* published by University Microfilms. By surveying abstracts in other disciplines as well as those in music, e.g., theater, literature, history, and others, Ms. Mead has located dissertations of value to the American-music scholar which are seldom listed in bibliographies of music dissertations.

Lecturing on topics ranging from American musicology to psalmody and from Billings to Gershwin, **Richard Crawford**, I.S.A.M. Senior Research Fellow for 1973-74, has visited the Eastman School of Music, Drew University, and the Moravian Music Foundation at Winston-Salem in addition to speaking at Brooklyn College and the City University of New York Graduate School. At CUNY on March 4, Professor Crawford, in discussing **American Studies and Amer-**

**ican Musicology**, presented a sharply etched profile of the American-music scholar with his archives: "a junkheap—a rubble of sheet music, newspaper clippings, and song collections" in contrast to the scholar of European music with his monumental biographies and collected works in folio volumes. The March 14 lecture at Brooklyn, **A Hardening of the Categories: "Vernacular," "Cultivated," and Reactionary in American Psalmody**, dealt with one of Crawford's specialties, psalmody, and the downgrading of the home-grown native style of 1760-90 brought about by the influx of European ideologies in the 1790's. The ideas implanted by those who wanted to "improve" church music, according to Crawford, turned psalmody from an unconscious *practice* into a self-conscious *category*—spelling the end of a dynamic vernacular tradition.

An I.S.A.M. **Colloquium on Black Music** preceding a concert by bass-baritone William Warfield at Brooklyn College, March 21, began with a sober discussion of the function, meaning, and contemporary attitudes toward spirituals and ended with a lively (and inconclusive) debate on the definition of black music. Moderated by Director Hitchcock, participants were composer Ulysses Kay, Yale Professor Willie Ruff, Assistant Conductor of the New York Philharmonic Leon Thompson, and Richard Crawford. To Thompson, black music is that which describes the black experience, whether written by blacks or whites. For Ruff, the essential element is the black composer—whether it's a spiritual set by Margaret Bonds, a symphony written by Ulysses Kay, or electronic music composed by Ollie Wilson. Crawford suggested that an important aspect of black music was the emphasis on performance rather than score, and the practice of improvisation.

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ORDER FORM

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Monograph No. 1: Jackson, UNITED STATES MUSIC: SOURCES OF BIBLIOGRAPHY AND COLLECTIVE BIOGRAPHY ISBN 0-914678-00-0 @ \$4.00 per copy

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## BOOKS RECENTLY PUBLISHED AND IN PROGRESS

Which American musician's life and works are more thoroughly documented, by way of published studies, than any other's? It would seem to be John Philip Sousa, with the publication of two new books by Paul E. Bierley. Bierley's *John Philip Sousa: A Descriptive Catalog of His Works* (third in the University of Illinois Press's "Music in American Life" series) goes far beyond the usual (well, not so usual as far as American music goes) *catalogue raisonné*: not only are all of Sousa's works documented and dated, with locations of manuscripts and copyright data noted, but Bierley includes for each work a narrative account of the circumstances of its composition, plus various other enlightening biographical and bibliographical bonuses. In a complementary volume, *John Philip Sousa: American Phenomenon* (Appleton-Century-Crofts), Bierley offers a full biography of the "March King." These two books, together with Sousa's own diary-like *Through the Year with Sousa* (1910) and autobiography (*Marching Along*, 1928), and James R. Smart's exhaustive discography, *The Sousa Band* (Library of Congress, 1970), give us the most rounded picture we have of any American musician.

Sure to be embroiled in violent critical controversy, when reviews start appearing, is a brand-new biographical study of Charles Ives, *From the Steeples and Mountains* (Alfred A. Knopf), by British conductor and composer David Wooldridge. Wooldridge has strong opinions on every topic touching Ives—the composer's private life and inner thoughts, the relationship between his music and his business, the publishers and performers of his music, etc., etc.—and he minces no words; indeed, he seems to aim for an Ivesian bluntness (also ornateness) of expression. Knopf has chosen to publish the work as a "trade" book, which means it lacks documentation in the form of footnotes or other scholarly apparatus. This is too bad, for in many ways the book purports to be a documentary study and presents itself as authoritative. But myriads of tiny errors of fact are apparent in it; they erode one's confidence in the author's accuracy in larger matters. It should be emphasized that, as the subtitle has it, this is "A Study of Charles Ives," not of his music; Wooldridge intends to follow the present book with one on Ives's music *per se*.

Soon to be published by Doubleday is Howard Shanet's massive history of the New York Philharmonic orchestra, *Philharmonic*. We have read the galleys and can promise a solid, scholarly, and utterly readable book.

Dover Publications, those publishers of excellent, low-cost music reprints (and original editions), have mounted the American-music bandwagon. In addition to two earlier collections of folk music (*Songs of Work and Protest* and *The Ballad Book of John Jacob Niles*), Dover published last year a collection of 89 *Favorite Songs of the Nineties*, edited by Robert Fremont; what a portrait of the period this provides! Now they have issued two other items of Americana, both collections reprinted photographically from early editions. Richard Jackson has selected 26 compositions for *Piano Music of Louis Moreau Gottschalk: The Principal Works*, for which he writes an authoritative introduction. Rudi Blesh has gathered together 81 compositions for inclusion in *Classic Piano Rags*, which contains not only the essential Scott Joplin but also works by James Scott, Joe Lamb, Charles Hunter, Arthur Marshall, Artie Matthews, and others. All three collections are excellent buys, at about \$6 apiece. Forthcoming from Dover is another compilation by Richard Jackson, this one of songs by Stephen Foster.

It's always a pleasure to see a commercial firm going beyond the call of commercial duty. A few years ago it was the Ziff-Davis Publishing Co. (publishers of *Stereo Review*), which issued Robert Offergeld's fine *Centennial Catalogue of the Works of Louis Moreau Gottschalk*. This year it is Joseph Boonin, Inc. (music dealers and publishers of South Hackensack, NJ), with a modest but precise little brochure compiled by a Boonin staffmember, James N. Berdahl, *Ingolf Dahl: A Catalog of Works*. Preceded by a biographical note on Dahl, the catalog is classified and annotated, and includes publication data and prices of scores.

*Contemporary American Composers: A Biographical Dictionary*, compiled by E. Ruth Anderson of Marshfield Hills, MA, will be published late in 1974 by G.K. Hall and Company of Boston. The book will include native-born composers (and foreign-born composers who have lived continuously in the U.S.A.) born after 1870 who have had at least one original composition published, recorded, performed in an urban area, or selected for an award. Ms. Anderson reports that composers active solely in jazz, popular, rock, or folk music will not be included although "exceptions will be made for outstanding composers in any field."

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We recommend for your American-music reading the following articles by Judith Tick, Junior Research Fellow of I.S.A.M.: "Old Folks Concerts and the Revival of New England Psalmody," *The Musical Quarterly*, LIX/4 (October 1973); "Ragtime and the Music of Charles Ives," *Current Musicology*, Fall 1974; and a review of *Flashes of Merriment* by Lester Levy, in *Notes*, June 1974.

## INTERNATIONAL RELATIONS

As you may remember, Eugene Ormandy and the Philadelphia Orchestra visited China last year as part of a cultural exchange program. While there, they presented scores by American composers to Chinese musicians. How or why these scores were chosen is unclear, although Nicholas Elsier of Theodore Presser, Inc. informs us that they were selected from the Presser catalogue and donated to the orchestra. Future historians may some day find this list significant in tracing 20th-century American influences on Oriental music.

Elegy for String Orchestra	Samuel Adler	Symphony No.1	George Rochberg
Composition for 4 Instruments	Milton Babbitt	Fantasia	Bernard Rogers
Four Songs	David Epstein	Credendum	William Schuman
The Seventh Trumpet	Donald Erb	New England Triptych	William Schuman
Avalanche	Lejaren Hiller	Overture in F	Hugo Weisgall
Three Places in New England	Charles Ives	Symphony No.4	Vincent Persichetti
Three Movements for Orchestra	George Perle	Symphony No.1	Richard Yardumian
Remembrances	Lawrence Moss	Symphony No.2	Richard Yardumian
Apocalyptica	George Rochberg		

## NEWS AND INFORMATION

**Two New Periodicals.** The University of Chicago Press will issue, in September, Vol. 1/1 of *Critical Inquiry*. Its prospectus announces that it will serve "as a voice for reasoned inquiry by serious students of the humanities—particularly of literature, music, and the visual arts." Charter subscriptions, @ \$7.50/annum for individuals, may be entered through The University of Chicago Press, 11030 Langley Avenue, Chicago, IL 60628. Manuscripts to be considered for publication should be sent to *Critical Inquiry*, Wieboldt Hall 205, 1050 E. 59 Street, Chicago, IL 60637. . . . The **Popular Culture Association** continues to spin off new journals from its basic one (*Journal of Popular Culture*). The latest is *Popular Culture Airwaves Bulletin (PCAB)*, Vol. 1/1 of which appeared in January. Concentrating on television and radio, *PCAB* will act primarily "as a referral service, collecting and making available information concerning the existence and location of archives, libraries, collections, publications, programs of study, and research projects in progress." It will also publish reviews and short articles. The first issue includes useful lists: Archives and Tape Sales, Resource Assistance (centers), Referral Services, Periodicals, and Oral History (centers). The subscription fee is \$1, to be sent to Professor Ray B. Browne, Center for the Study of Popular Culture, 100 University Hall, Bowling Green State University, Bowling Green, OH 43403.

**Ruggles Papers.** The Music Library of Yale University recently purchased the musical manuscripts and other papers left at his death by the composer Carl Ruggles. Instrumental in Yale's important acquisition was John Kirkpatrick, who was named by Ruggles as his musical executor. The collection is not yet available for public use.

**American Music to the Bodleian.** One of the greatest private collections of American sheet music now resides at Oxford University. It was amassed over a very long life in Chicago by Walter N. H. Harding, who died last December 12 at age 90. In the 1940s, Harding attempted to offer the collection to major Chicago libraries but was rejected. He never forgave them and later willed his treasures, worth upwards of \$500,000, to the Bodleian Library. Besides many *unica* from Chicago's pre-Great Fire and Civil War days and first editions of Stephen Foster, Scott Joplin, and others, the Harding collection includes British songbooks going back to 1650, thanks to his having purchased in 1932—"for a song," he once said—the library of the late Sir John Stainer.

**Joseph Mussulman**, who teaches at the University of Montana and is author of the prize publication *Music in the Cultured Generation: A Social History of Music in America 1870-1900*, writes that he has completed the research for a biography of William Apthorp, late-19th-century Boston music critic. As a performer (a baritone and pianist, to be specific), Mr. Mussulman has been presenting recently a recital called "Parlor Music a Century Ago," with songs by Work, Woodbury, the Hutchinson Family, and others, and piano pieces by Gottschalk, Henry Kleber, *et al.* . . . Mention of the Mussulman book, which is one of the **Pi Kappa Lambda Studies in American Music**, reminds us that PKL is seeking a worthy manuscript to publish, probably in 1976, as the fourth in its series. Although the only conditions for consideration are that the manuscript be on some topic in American music and that it be completed, not just "in progress," PKL would be especially interested in viewing publishable studies centering on the early 20th century. Address communications to William J. Weichlein, 3229 School of Music, University of Michigan, Ann Arbor, MI 48105.

## NEW RECORDINGS OF INTEREST

Columbia Records has just released the first handsome volumes in their **Recorded Anthology of Music by Black Symphonic Composers**. This significant new series, prepared in collaboration with the Afro-American Music Opportunities Association, will continue with a release of three to five recordings annually for the next five years.

Judged by the first four albums, the series will eloquently fill a long-established need to recognize black composers of orchestral music. These are quality recordings in every respect: brilliant sound, important repertory, impressive packaging (with excellent liner notes by Dominique-René de Lerma), and outstanding performances by distinguished musicians—conductor Paul Freeman, the London and Detroit symphony orchestras, the Juilliard Quartet, violinists Miriam Fried and Jaime Laredo, and singers Faye Robinson and William Brown.

Composers represented on these first releases are the Chevalier de Saint-Georges (France: 1739-1799), Roque Cordero (Panama: b. 1917), Samuel Coleridge-Taylor (England: 1875-1912), and Americans Ulysses Kay (b. 1917), William Grant Still (b. 1895), and George Theophilus Walker (b. 1922). According to Kay, in a private communication to I.S.A.M., the performance of his symphonic essay *Markings* is the best he has ever heard.

Another recent Columbia release is **Stephen Foster's Social Orchestra** (M-32577), based on an anthology of instrumental compositions compiled by Foster in 1854. Conductor Gregg Smith has realized a generous selection from the volume in simple but appropriate chamber orchestrations, and his approach to the music is rightly characterized by *Stereo Review's* Paul Kresh as "honestly zestful, with no wry condescension or paralyzing reverence." Some of the music is by Europeans popular in mid-19th-century America—Lanner, Johann Strauss, Donizetti, Bellini—but the bulk of the album is given to Foster, including both the *Old Folks Quadrilles* and *Village Festival Quadrilles*. The music of all the recorded works is to be found in the Da Capo Press reprint of *The Social Orchestra* (*Earlier American Music*, No. 13).

**Jack Winerock** of the University of Kansas reports that he has recently recorded the first album in a series of American piano music on original instruments. To be released in late summer or early fall by Musical Heritage Society, the initial disc features three sonatas by Alexander Reinagle (1756-1809) played by Mr. Winerock on a Broadwood instrument at the New York Metropolitan Museum of Art. His next recording in the series will be piano music by Edward MacDowell, played on MacDowell's own piano, now at the MacDowell Colony in Peterborough, NH.

## SOME NOTEWORTHY CONCERTS

During the **American Music Festival** at the University of Illinois, January 29-February 3, the American Music Group, directed by Neely Bruce, staged a full production—the first in modern times—of George Bristow's three-act grand opera, *Rip Van Winkle* (1855), in the revision made by the composer in 1878. Baritone David Barron was impressive in the title role, and the whole opera proved more viable than many had believed it would be.

The Smithsonian's Division of Musical Instruments presented a delicious concert of **mid-19th-century dance music**—and dances—on March 11. James Weaver and Robert Sheldon led the Smithsonian Social Orchestra and Quadrille Band, and Shirley Wynne was dancemistress for the program of polkas, mazurkas, quadrilles, schottisches, cachucas, and five-step waltzes. The affair completely lived up to its Fosterian title: "There's a Good Time Coming!"

A violin concerto à la Wieniawski by a 19th-century black American got its U.S. premiere on February 24 in New York's Avery Fisher Hall. The composer was **José White** (1833-1920), Cuban-born and Paris-Conservatory-trained; his Concerto for Violin and Orchestra, a virtuosic, high-Romantic work, had been performed only once before, in Paris in 1867. Brooklyn College professor Paul Glass edited the score from a microfilm of the Paris manuscript, one of many by early black American composers he has collected. Ruggiero Ricci was soloist, and Kermit Moore conducted the Symphony of the New World, in the revival.

**P.S.** (to an item in *I.S.A.M. Newsletter* III/1): Krzysztof Penderecki, the Polish composer commissioned by the Lyric Opera of Chicago to compose an opera for the American Bicentennial, has, according to the *New York Post*, chosen his topic—"Paradise Lost." We had imagined, possibly, an American theme for the work . . . on second thought, maybe it is.

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