

Institute for Studies in American Music

NEWSLETTER

H. Wiley Hitchcock
Director

Brooklyn College
of the
City University
of
New York

Department
of
Music

May
1976
volume V
number 2

CELEBRATION!

We are only halfway through the Bicentennial year and already it is *de rigueur* to moan and groan and turn eye and ear from yet another celebration. But to American music enthusiasts the year is a real bonanza. While tasteless football half-time shows and spectacles like Penn State's "Be Glad Then America" represent less appetizing aspects, other events serve up delicious morsels of American Music long forgotten by the world but savored by Americanists. Just such a delightful concoction was presented in December when the Tulane University Opera Theatre performed *The Indian Princess or La Belle Sauvage*. No one would pretend that this ballad opera by John Bray, first presented in Philadelphia in 1808, was the great American opera, least of all producer and director Francis Monachino, but it is a significant part of American musical history and deserves to be heard. Besides, it is great fun. The music, based on the Da Capo reprint edition, was orchestrated for small orchestra and included a lively newly-composed overture. The sprightly cast, headed by La Belle Bernard as Pocahontas, worked hard to overcome the tedium of the long stretches of dialogue, but then today's audiences are geared to faster-paced material. In recreating the atmosphere of the Chestnut Street theatre, Monachino preceded the opera with a delightful "Pot Pourri" of patriotic marches, Hopkinson songs, and (what else?) *The Battle of Trenton*, complete with narration and sound effects.

Hewitt's battle piece was also the centerpiece for Neely Bruce's demonstration of early American piano music at Bucknell's Spring Weekend of Early American Music, 24-25 April. Bruce and other hard-core Americanists gathered at the lovely Lewisburg campus in central Pennsylvania for a stimulating two days of papers, panels, recitals, and sing-ins hosted by Bucknell's music chairman Thomas Warner. The weekend typified another exciting aspect of Bicentennial activities—providing increased opportunities for American music scholars to meet, exchange ideas, and develop a camaraderie that is all the more loyal because it is new and growing and anxious to be heard.

Speaking of being heard, what could be more rewarding this year than the opportunities provided 20th-century American composers? Oberlin College in Ohio has held the Virgil Thomson Festival, Dickinson's Bicentennial festivities in New Jersey featured a seminar and concert centered around Ulysses Kay, and Emory University in Atlanta, Georgia is climaxing their year-long festival with performances of Barber, Bernstein, and Schuman. New York has been treated to a valuable series, inaugurated this year—the Celebration of Contemporary Music—which turned out to be one of the major events of the season. With the prestigious Juilliard and New York Philharmonic behind it, the nine-day festival in March featured five musical groups and conductors, top soloists and, since 75% of the offerings were American, served to demonstrate America's solid international standing in 20th-century music. *The New Yorker's* critic, Andrew Porter, called it "one of the best festivals of modern music I ever encountered . . . most enjoyable, engaging, rewarding, and important for a healthy musical life." It was particularly enjoyable to be able to applaud the many composers who appeared in person. During the Bicentennial—lest we forget—while we care about Carr and wish to further Foster, today's composers need recognition and—royalties.

OPPORTUNITIES ABROAD

A unique opportunity is afforded American-music historians by the three-year Fulbright/Hays visiting professorship recently awarded by the US/UK Education Commission to the University of Keele in England. Peter Dickinson, head of the music department at Keele reports that applications are now being accepted for the first award, covering October 1977 to June 1978. Dickinson hopes that distinguished historians in American music who may also be performers and who are eligible for sabbatical will apply. The commission will pay round-trip fare for the professor with funds for spouse and a "reasonable" salary while in England (from £5000 for no dependents to £7000 for four dependents). The professor might be asked to do some teaching either in the undergraduate courses or in Keele's new MA program in American music. Send applications before 1 July 1976 to: Council for the International Exchange of Scholars (Att. Miss Edstrom), 11 Dupont Circle, Washington DC 20036 with a copy to: Professor Peter Dickinson, Department of Music, University of Keele, Staffordshire, ST5 5BG, England. For more information contact Rita H. Mead at I.S.A.M.

COMPOSERS IN AMERICA

The role of the composer in American society was explored at a session of the Greater New York Chapter of the American Musicological Society, 6 March, co-sponsored by the American Music Center. Richard Crawford (U. of Michigan) pointed out that America's earliest composers supplied functional music (religious, military, or social) and that the singing school movement employed large numbers of musicians. Frank Rossiter (U. of Texas/Dallas) spoke of the high-brow music (in Van Wyck Brook's terms) written in the genteel tradition by Paine, Chadwick, Beach, and MacDowell. While Ives rebelled against this tradition, only the younger Copland generation really broke free. The session concluded with an unfortunately unproductive panel discussion in which composers Milton Babbitt, Elliott Carter, Eric Salzman, and Stanley Silverman aired their views about their own place in society. — *M. Robin Warren*

ARCHIVES IN THE WEST

One of the significant developments in American culture took place in the 1930s with the arrival in Southern California of emigrés from Nazi Germany. Now this activity (literary, artistic, and musical) is being studied by means of an oral history project under the aegis of the Southern California Conference on International Studies (SOCCIS), an association of university people in that region. Much of the musical part of the project is being handled at California State University at Long Beach where Clare G. Rayner and his students are busy interviewing musicologists, performers, and composers who were active in California during those years. In a related project, Rayner is also acquiring valuable archival material. Long Beach is now the repository for the papers of two early 20th-century California pianists, Richard Buhlig and Wesley Kuhnle (the latter, a pioneer in tunings and temperaments). There, too, are the archives of the Southern California chapter of the American Musicological Society, especially important because Schoenberg was chairman in 1942 and papers by Paul Pisk, Gerald Strang, and Theodor Adorno were read at meetings during the 1940s.

TREASURES IN BROOKLYN

If American-music archives are, as Richard Crawford describes them "a kind of junkheap", some of the gems may be buried in the rubble of 68,000 lantern slides now being sorted by James Hamilton in a loft in Brooklyn Heights. Hamilton and his group, the Strathclyde Collaborative, are cataloging glass slides once owned by the Ideal Film Company and shown in theater slide shows. So far about 300 slides have been found to pertain to American music: music and lyrics of Civil War and Revolutionary War songs plus turn-of-the-century scenes of singing groups. Volunteers are being sought—no pay but free lunch, refreshments, and lots of experience. For more information, contact Hamilton at 185 Columbia Hts., Brooklyn, N.Y. 11201 (212-858-6133).

Gems from New World . If you're close to one of the 8,000 school libraries receiving the New World Records anthology, you're lucky; if you're not, better send in your \$195. The first 10 of the 100-record set are out and already it promises to be well worth the investment. Reissues of archival discs are particularly fascinating (bebop, ragtime, Sissle & Blake, art songs, 1900-40). The new ones are brilliant both in quality of performance and sound, ranging from music of the revolution (Billings, marches, etc.) to experimental piano music (Cage, Cowell, *et. al*). The notes by expert musicians and musicologists are extensive with bibliographies, discographies, and historical charts on pertinent eras and subjects. The project may even set trends by reviving some neglected masterpieces. Just listen to Conlon Nancarrow's rhythmically-complex studies for player piano—fantastic!

I.S.A.M. MATTERS

American Music before 1865 in Print and on Records: A Biblio-Discography, Monograph No. 6, will be available 1 September. Now in production, this valuable guide to early American music is a compilation of currently-available performing editions, facsimile editions, and books containing complete musical compositions. The discography lists 543 entries of monaural and stereo recordings of early American music which have been issued up 1 January 1976. Research for the biblio-discography has been carried out by I.S.A.M. Junior Fellows under NEH and Rockefeller grants. Editing and production work is being done by the I.S.A.M. staff under the supervision of Director H. Wiley Hitchcock. The monograph is priced at \$5 with the customary no charge for postage on pre-paid orders. Please use the enclosed order blank in placing your order.

A milestone was passed this winter when I.S.A.M. Monograph No. 1, **Richard Jackson's** *United States Music* went into its second printing. For the new edition, Jackson has made some corrections, revised some entries, and has added references to recent reviews. If your copy is already dog-eared, you may want to invest in a new one. Speaking of Jackson's monograph, the well-known California vendor Theodore Front is using Jackson's list (duly credited, of course) as his own suggested American bibliography. A recent review of **Richard Crawford's** Monograph No. 4, *American Studies and American Musicology in Ethnomusicology* refers to Crawford's "superior humanistic insights" and compliments his book for illuminating "paths for fruitful, concerted action" by the two disciplines, musicology and ethnomusicology. *Doctoral Dissertations in American Music*, Monograph No. 3, is cited in *Notes* (March 1976) as "an important bibliographical tool in American music" whose real value lies in the fact that "the entries are not limited to degrees in music."

After 100 [!] Years: The Editorial Side of Sonneck, a lecture given by **H. Wiley Hitchcock** at the Library of Congress in 1975, has recently been published in attractive booklet form with a bibliography of Oscar Sonneck's writings and musical compositions by **Irving Lowens**. . . . An important reference for students and scholars is the article, "Sources for the Study of American Music," compiled by Hitchcock and published in *American Studies International* (Winter 1975). . . . Another item from Hitchcock's pen will be out next October: *Ives*, a new publication in the Oxford University Press series, "Studies of Composers."

It has just been announced that the Martha Baird Rockefeller Fund is contributing \$3500 to the printing of **A Charles Ives Celebration**, the proceedings of the Ives Festival-Conference co-sponsored by I.S.A.M. and Yale University in October 1974. Now in production at the University of Illinois Press, the book is scheduled for publication early in 1977. Editors are Vivian Perlis and H. Wiley Hitchcock.

Senior Research Fellow **Irving Lowens** has been on the lecture circuit this year. In March, he was resident lecturer at a *Music of Eighteenth-Century Pennsylvania* festival at Penn State as well as a participant at the American Antiquarian Society conference at Wooster, Ohio. In April, he spoke at the *Early American Music Weekend* at Bucknell University. May finds him giving I.S.A.M. lectures at Brooklyn and at the CUNY Graduate Center and involved in the Interamerican Music Festival in Washington. Finally in June—a trip abroad for the 29th Holland Festival 1-23 June. One of the special events scheduled for this year's festival, devoted to American music, is a seminar on America's influence on European music. Besides Lowens, other participants include Elliott Galkin, critic of the *Baltimore Sun*, Michael Steinberg of the *Boston Globe*, Dan Morgenstern, jazz expert from Indiana University, and composer Virgil Thomson.

Jeffrey Miller, with a B.M. San Francisco State University, now a student in the Ph.D. program at CUNY, has joined I.S.A.M. as Junior Fellow under the Rockefeller grant this semester. A composer with particular interest in 20th-century music, Miller is currently involved in indexing Monograph No. 6, the biblio-discography, on the computer at the CUNY graduate center.

Andrew Barton's *The Disappointment; or, The Force of Credulity (1767)*, edited by **Jerald C. Graue** and **Judith Layng** with musical accompaniments and original overture by **Samuel Adler**, will be published in the fall by A-R Editions. This will be the first publication available in the *Recent Researches in American Music* series published in collaboration with I.S.A.M. *The Disappointment*, the earliest American opera, will be premiered at the Library of Congress in October. Full scores, vocal/keyboard scores, and complete instrumental parts will be available for rehearsal by other groups planning later performances. Contact Gary Aamodt, A-R Editions, 152 W. Johnson St., Madison, WI 53703 (608-251-2114). Suggestions for future scholarly performing editions in the RREAM series should be sent to the general editor, H. Wiley Hitchcock at I.S.A.M.

FROM THE RECORD SHOP

Look for the new Nonesuch recording, *Charles Ives Songs*, to pile up awards and honors this year. It can't miss with Jan DeGaetani and Gilbert Kalish, two supreme musicians, interpreting some of Ives's greatest songs. Whether it's the contemplative "Housatonic at Stockbridge," the amusing "Ann Street," or the dramatic "Majority," the artistry of DeGaetani and Kalish combine to make each song a memorable event. Although "Circus Band" comes off less than perfect, others, especially the soft, meditative, songs are most successful. DeGaetani's vocal control during the long sustained tones produces an amazing seamless fabric of sound. If you've never heard her sing "Serenity," just listen! Full texts are provided with Vivian Perlis's customary well-written notes.

Two anthologies of note are CMS-Desto's *An Anthology of American Piano Music (1780-1900)* and *American Sampler* released by the University of Washington Press. The former is a wonderful 3-record set by Alan Mandel ranging from Benjamin Carr's *Federal Overture* to Virgil Thomson's *Three Portraits*, an entertaining mosaic of quick-steps, galops, and rags as well as more sedate sonatas and preludes. The latter is even more of a mixture—songs, works for keyboard, as well as some for trombone and euphonium—performed superbly by Elizabeth Suderburg and friends. Foster, Carpenter, Ives, several rags, and even Carrie Jacobs Bond's *I Love You Truly* serve to focus a nostalgic glance at America's sentimental past. The recording is enhanced by excellent notes and pictures of the concert setting complete with potted palms. (2 records, \$12.95; U. of Washington Press, Seattle, WA 98105.

The first in a series of recordings by the Colonial Singers and Players of Washington, *Music of the American Revolution, Vol. I*, has just been released. Gillian Anderson is the director and the jacket notes reflect her usual scrupulous research. An interesting mélange of American, British, and French music of the period, the record may be prized more for historical purposes than for entertainment since there is a sameness to the tempos making the multiple verses seem interminable. But who can resist such delights as the earliest manuscript version of *Yankee Doodle*, Billings's unique *Lamentation over Boston*, or Arne's funny *The Wooden Walls of England?* (\$6; C.T. Wagner, P.O. Box 21127, Washington, DC 20009)

Two new releases, both panoramas of American Music from Stephen Foster to Charles Ives are: *America Sings, Vol. II: The Great Sentimental Age (1850-1900)* by the Gregg Smith Singers (and friends) and *Sentimental Songs of the Mid-19th Century*, by the American Music Consort, Joseph Byrd, director. The American Music Consort sings from Library of Congress original sheet music and both groups maintain authenticity in ornamentation and arrangements (such as guitar settings by Foster). *America Sings* was recorded in the Renwick Gallery of the Smithsonian Institute with the Gallery's newly reconstructed 1873 Steinway grand piano. Extensive notes on the performances, the times, and the composers, add enjoyment. — *Debra Spiegel*

Look For . . . Alexander Reinagle's *Three Keyboard Sonatas* played on the Metropolitan Museum of Art's Broadwood piano by Jack Winerock (Musical Heritage 1991 Broadway, NY 10023; \$3.50) . . .

Jazz Notes. In recent years, jazz has slowly begun to find its proper place in the curriculum of music education with its impact now being noticed in the resurrection by recording industries of many valuable jazz performances by such great artists as Earl Hines, King Oliver, Louis Armstrong, Art Tatum, Charlie Parker and Dizzy Gillespie. Among the more recent reissues of immortal recorded performances are two double record sets made available by the Smithsonian Institute: *King Oliver's Jazz Band 1923* (R 001) and *Louis Armstrong and Earl Hines 1928* (R 002).

1923 was the explosive year for the recordings of black instrumentalists and this recording of Oliver's band featuring such great artists as Johnny Dodds, Warren Dodds, Clarence Williams, Jimmy Noone, Louis Armstrong etc., is the best of the best. 1928 was similarly an explosive year for Louis Armstrong when in Gunther Schuller's words, "he established the general stylistic direction of jazz for several decades to come." After listening to these wonderful old recordings, one realizes the Louis Armstrong is the king of the jazz trumpet players, and long lives the king.

Another recording issued by the Smithsonian is *Classic Rags & Ragtime Songs* (N 001) featuring the music of James Scott, Eubie Blake, Scott Joplin, James Reese Europe, Arthur Marshall and Lucky Roberts. These are orchestral arrangements of ragtime as heard in hotels, theatres, and dance halls before World War I directed by noted composer Thomas Jefferson Anderson Jr. Although *Stereo Review* rated this recording "raggedy but right," I found it raggedy but dull. But, then, dull may indeed be right if this is what the simplified and commercialized form of ragtime really

FOR THE BOOK SHELF

Charles Ives, as seen by Frank Rossiter, has already been introduced to the public through Rossiter's Princeton dissertation and papers he delivered at the Ives Festival-Conference in 1974 and recently at the New York Chapter of the American Musicological Society. Now expanded to cover the post-1921 years, *Charles Ives and His America* is out in book form (W.W. Norton; \$15). When historians write psychological studies about musicians, sparks are bound to fly, but Rossiter's delvings into Ives's bourgeois thinking and its relationship to his radical music provide fascinating facets to a still-clouded portrait of the enigmatic Ives. The documentation is superb and few future Ives scholars will dare to write without Rossiter at their elbow.

The rest of your monthly book budget should go for William Austin's monument to Stephen Foster, "*Susanna*," "*Jeanie*," and "*The Old Folks at Home*" (Macmillan; \$17.95). An all-encompassing study with imaginative organization, Austin uses the three types of songs (comic, poetic, pathetic) as springboards for discussion of the genres and Foster's participation in the cultural scene. H. Wiley Hitchcock, who read the manuscript, calls it "a fascinating, multi-dimensional study." It is indeed a virtuoso performance by a brilliant scholar.

Music for Patriots, Politicians, and Presidents by Vera Brodsky Lawrence (Macmillan, \$35) is a gorgeous addition to the Bicentennial's ever-growing collection of music literature. As Harold C. Schonberg, critic of the *New York Times*, said, this is "real American history . . . through the songs of a people." The volume contains facsimiles, cartoons, engravings, broadsides, sheet music covers, the music itself, and a fast-running text. From a scholarly approach, however, certain inconsistencies detract from its overall value. Cross-referencing is incomplete, not all excerpts or facsimiles are labeled, and the text, at times, is too glib; one sometimes wishes for a fuller account. These minor points aside, it is a remarkable work. — *Debra Spiegel*

Up and coming. University of Illinois Press has scheduled for publication this month Charles R. Townsend's *San Antonio Rose: The Life and Music of Bob Wills* (\$12.50) and for fall the long-awaited and timely *Political and Patriotic Lyrics in the Colonial American Newspapers, 1773-1783* by Gillian B. Anderson.

New Music for Keyboard. Barbara Owen's *A Century of American Organ Music (1776-1876)* should be welcomed by church organists today for Bicentennial music this year. Editing is discreet and editorial registrations bracketed where no original ones exist. Contents include Bremner and Selby through Buck and Chadwick with informative introduction and notes by the editor. Another in McAfee's excellent series! (Distributed by Lorenz; \$4.95).

The Little Book of Louis Moreau Gottschalk is a fascinating publication out this month as the second in the New York Public Library's Americana Collection Music Series. Seven previously-unpublished piano pieces, the manuscripts are presented in facsimile and transcriptions by editors Richard Jackson and Neil Ratliff. Historical commentary, notes, and a preface by Gilbert Chase round out this scholarly performing edition. (\$12.50 paper; \$20 clothbound).

The third in Lester Levy's trilogy on American popular culture, *Give Me Yesterday*, like his other studies of American sheet music, *Flashes of Merriment*, and *Grace Notes*, is also an entertaining commentary on the social and political scene. This time the subjects are taken from current events of the day—movies ("Poor Pauline"), the telephone ("Hello Central, Give Me Heaven"), trolleys ("Hold Fast"), and industry ("Standard Oil"). There's even one called "The Song of the N.C.R." (National Cash Register, that is). University of Oklahoma Press, Norman, OK; \$17.95.

Two valuable reference works for performers and sponsors of contemporary music recently published by the American Music Center are **The Contemporary Music Performance Directory** and the **American Music Center Library Catalog of Choral and Vocal Music**. The directory, a mammoth compilation by Judith Finnell, has everything you ever wanted to know about performing groups, facilities, and concerts. Once you get that information pinned down, you'll need the catalog (also by Finnell) which lists over 4,000 American works for voice and chorus. At \$6 for the directory and \$4 for the catalog plus dollars for postage, how can you go wrong? (AMC, 250 W. 57th St., NY 10019)

NEWS AND INFORMATION

Coming events. Shirl Atwell reports that the **Southern Harmony Big Sing** will be held on May 30 in Benton, Kentucky. Glenn Wilcox, who has all the details, also has good news for Southern Harmonists: The facsimile edition is obtainable from Wilcox at Box 649, Murray, KY 42071. . . . Also scheduled for the Memorial Day weekend is the **Sonneck Society's** first annual conference at Queensborough Community College, Bayside, NY. Raoul Camus has whipped up a whirlwind of a bash with three days of lectures, symposia, concerts, and even a "Liberty Supper." (\$25 pays for everything). . . . J. Bunker Clark is directing a summer seminar, **Music in the United States before the Civil War**, at the University of Kansas, 14 June-7 August. For teachers and students specializing in music history, the seminar lists a variety of topics (hymnody, folk music, concert life, etc.) for study. Guest lecturers from other disciplines will be on hand. . . . The **Twelfth Early American Moravian Music Festival and Seminar** will be held 20-27 June in Bethlehem, PA. Highlights will be the first modern performances of six anthems by John Antes and Psalm 103 by David Moritz Michael; Karl Kroeger's *Pax Vobis* will be premiered. . . . The September 1976 issue of **Ethnomusicology** will contain a special section on American and ethnic-American musics. Send special material relating to the American theme to the editor, Norma McLeod, Department of Comparative Studies, University of Texas, Austin, TX 78712.

Jazz, jazz, and more jazz. Da Capo Press has recently issued reprints of ten classics in the field of jazz and are planning to release six more reprints in the near future. The title of this reprint series is *The Roots of Jazz* and includes: Nat Hentoff's *The Jazz Life*, Rudi Blesh's *Shining Trumpets*, Winthrop Sargeant's *Hot and Hybrid*, and David Noakes's English translation of André Hodier's *Toward Jazz*, Hoagy Carmichael's *Sometimes I Wonder*, and four others. Hard-bound editions range from \$12.50 to \$20. These books have been out of print for some time and will surely be welcomed back on the scene.
— Angelo Corbo

Help Wanted. Samuel A. Floyd, Jr. at Southern Illinois University at Carbondale, IL is preparing an anthology of music by black American composers and needs help in securing copies of compositions. If you have a sizeable collection, contact him.

You'll enjoy. . . . Nicholas E. Tawa's delightfully-readable and well-documented article "Secular Music in the American Home" in *The Musical Quarterly* (October, 1975).

Memorabilia. Three catalogs of interest to American-music scholars are now available: **The Bibliographical Inventory to the Early Music in the Newberry Library, Chicago**, edited by D.W. Kummel, lists the library's Americana holdings including a collection of American tune books. . . . Tune books as well as songsters, sentimental and patriotic songs, and instrumental music are part of the rich American collection listed in **Music in Colonial America**, the catalog prepared for this year's exhibition at the John Carter Brown Library at Brown University, Providence. . . . Tune books, ragtime, and a fine collection of manuscripts by Amy Cheney Beach are among other items in the rapidly growing acquisitions at the **Institute for Studies in American Music at Kansas City**, as noted in their catalog prepared by Director Jack Ralston.

EDITIONS, NEW AND UNIQUE

Peters has recently published first editions of John Becker's *Symphonia Brevis* (Symphony No. 3) and Henry Cowell's *Quartet Romantic* and *Quartet Euphometric*. The Becker piece is an important work by this unjustly neglected mid-western friend of Ives's. The Cowell quartets are early (1915-1919) studies in polyrhythm, often using Cowell's own special notation. Both are excellent editions, prepared for publication by Don Gillespie (Becker) and Stephen Fisher and Gillespie (Cowell). The Cowell work includes a detailed introduction by Cowell and a preface by John Cage. Also of interest is the Peters *Contemporary Music Catalogue*, which consists mostly of works by living and recent American composers. Short biographical sketches and handwriting facsimiles of many of the more important ones are included.

A collaboration of three publishers (Associated, Peer International, and Theodore Presser), has resulted in publication of a facsimile edition of Charles Ives's *114 Songs*. This volume will be a necessary purchase for all Ives scholars and all libraries not lucky enough to possess a copy of the first edition. Another facsimile edition is *Popular Songs of Nineteenth-Century America*, edited by Richard Jackson (Dover; \$5.95). This contains original sheet music for 64 songs, with a general introduction and detailed commentary on each song. — Jeffrey Miller

I.S.A.M. Newsletter, Vol. V, No. 2

Acting Editor: Rita H. Mead

Copy editor: Frances Solomon

212-780-5655

 176