

# Institute for Studies in American Music

## NEWSLETTER

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### REPORT ON THE CHARLES IVES CENTENNIAL FESTIVAL-CONFERENCE, 17-21 OCTOBER 1974

The Ives Festival-Conference, co-sponsored by I.S.A.M. at Brooklyn College and the Yale University School of Music, co-directed by Vivian Perlis of Yale and I.S.A.M. director H. Wiley Hitchcock, is conceded to have been a great success. However, so as not to seem to be tooting an I.S.A.M./Yale horn too loudly, let us hear from an outside observer. Jim Carroll's article below originally appeared in the November-December 1974 issue of *Contemporary Music Newsletter* (Vol. VIII, No. 4-5); it is reprinted here by permission.

October 17, 1974 saw the opening of an event quite without precedent in musical history—a five-day international conference devoted to a composer from this side of the Atlantic. The Charles Ives Centennial Festival-Conference brought together several hundred composers, performers, musicologists, and just plain Ives fanatics for a wide-ranging series of concerts and conference sessions that took the participants from Manhattan to Brooklyn to Yale University in New Haven. The astonishing diversity of the individuals in attendance emphasized as clearly as any aspect of the festival the extent to which Ives has achieved founding-father status for the creative musical community in America. Aleatorists and serialists, musical historians and contemporary theorists all found some point of connection with Ives' vast musical vision.

Although space does not permit a detailed description of the proceedings (besides, all the papers delivered at the conference and transcripts of the discussions will eventually be published . . .), some of the highlights should be mentioned. The first evening's concert at Hunter College featured an extraordinary triptych of keyboard performances—George Pappastavrou and Alexander Dashnaw in a dexterous reading of the *3 Quarter-tone Pieces*, William Masselos in a characteristically muscular *First Piano Sonata*, and finally John Kirkpatrick in a traversal of the *Concord Sonata* that could only be described as awesome. Indeed, the following day Mr. Kirkpatrick remarked that he felt it was the most successful he had ever been at "instead of my playing the music, letting the music play me."

A number of premieres and first performances of new editions were scattered throughout the festival. Sunday evening's birthday celebration featured, along with excellent performances by the Yale Symphony Orchestra of the *First Symphony* and *Second Orchestral Set*, the premiere of a conjectural orchestration (with chorus) by John Kirkpatrick of *West London*, utilizing the surviving introduction of the *Matthew Arnold Overture*. Although the disappearance of the original remains a tragic loss, Mr. Kirkpatrick's arrangement can honorably take its place beside *Lincoln, the Great Commoner* and *Majority* as one of Ives' smaller masterpieces. Monday evening's concert by the Yale Theatre Orchestra also included several premieres, including a fascinating set of fragments.

The conference itself generated numerous anecdotes, many healthy rounds of discussion and several significant papers. William Brooks' "Ives Through Ives: Self-Reference and American Thought" set forth an expansive application of structuralist theory to the man and his works, invoking the ideas of Claude Levi-Strauss (his *bricoleur*, a sort of Provençal Yankee tinker who builds what he needs from materials at hand, often turning them to uses far different from those for which they were originally intended) and Buckminster Fuller (the notion of structures emerging naturally from their environment), and the concepts of self-reference and suspension of temporality. Mr. Brooks' provocative presentation incorporated a distillation of thoughts taken from an extensive treatise on Billings, Ives and Cage which will be published next year by Wesleyan University Press.

In the historical realm, Neely Bruce's paper on "Ives and 19th Century American Music" touched on a series of curious parallels between the songs of Ives and those of Stephen Foster (in their original, unbowdlerized editions), as well as other areas inviting further inquiry, such as the choral music of Dudley Buck (with which Ives was quite familiar) and performance practice among 19th century American organists. As a theoretical contribution, Allen Forte's intricate analyses explicating the relationship of "Ives and Atonality" were rather abstruse to fully apprehend in a lecture context, but they certainly bear closer scrutiny on their eventual publication. There have been few attempts at actual musical analysis of Ives' compositions, and confined though his was to one element—pitch complexes—Mr. Forte has nonetheless taken an important first step in that direction.

Much else of importance occurred throughout this historic event, and hopefully it will serve to initiate a heightened level of awareness of the achievements not only of Charles Ives, but of all his musical descendants. His example gives irrefutable assurance that our ears are not on wrong. (For further information on the conference proceedings, contact the Institute for Studies in American Music, Brooklyn College, Brooklyn, N.Y. 11210.)

## BUSINESS SUPPORT FOR THE ARTS

With foundation support for the arts declining, as announced recently by representatives of the Rockefeller and Ford Foundations, organizations will be waiting anxiously for state and federal funds to take up the slack. Hope may also lie in another direction—business—which is becoming more prominent in the arts field.

One of the largest organizations working in this field, the Business Committee for the Arts, Inc. (1700 Broadway, New York, NY 10019) offers a counseling service for corporations who wish to support the arts, and assists cultural organizations to obtain such support. One of its programs is an annual award competition (co-sponsored by *Esquire* magazine) which publicizes noteworthy projects nationwide. Recent BCA newsletters spotlight such varied business-sponsored events as performances of the Joffrey Ballet in Lincoln, Nebraska (National Bank of Commerce) and renovation of the Philadelphia Academy of Music (John Wanamaker.)

Today's support for the arts, says CBS's Frank Stanton, former chairman of BCA, is simply a continuation of the same support the arts have always had from the economic forces of the society—whether city-states, the church, private dynasties, or merchant princes. David Rockefeller considers corporate support obligatory, for he views "the primary position [of art] as essential to the nation's well-being." Gavin MacBain, chairman of Bristol-Myers, offers a more calculated reason: "The arts provide unparalleled opportunities to render important service with great returns in visibility and good will."

This desire for high visibility could lead business to sponsor splashy, image-building projects and, in fact, many of those listed in BCA publications deal with pop concerts or open-air performances, attracting large audiences. Nevertheless, a BCA booklet titled *126 Ways to Support the Arts* includes suggestions for such low-keyed but essential activities as sponsoring seminars, underwriting opera performances, and funding recordings of contemporary music. While another BCA folder on *Approaching Business for Support of the Arts*, speaks in a disappointingly patronizing tone ("Art organizations have much to be proud of. . . . Yet they should by no means be arrogant in their presentations") or at times becomes downright ludicrous ("The recipient of a grant should . . . immediately thank the corporate donor in a personal letter"), it does help to keep things in perspective. Lest we forget that corporations are not human, there is this admonition: "The individual gives from his heart, the corporation from its mind."

But perhaps we shouldn't quibble over such rhetoric. The long-term value of efforts by BCA will rest, of course, on lessening the antagonism, perhaps inevitable, between the business and artistic communities. As for short-term advantages: one of the most promising is the BCA repository of "prospectives of a number of attractive projects" which corporate representatives are invited to sponsor as U.S. Bicentennial programs.

## PENNEY'S FOR MUSIC

Speaking of business support for the arts, an imaginative program for the U.S. Bicentennial has just been announced by the JCPenney Company. In the spring of 1975, Penney's will distribute a box of music to 30,000 high schools and colleges for performance by their bands, orchestras, and choral groups. Each box will contain 70 minutes of historic American music and 30 minutes of newly-commissioned works. Supervising the selections and arrangements of the music are Richard Franko Goldman, conductor of the Goldman Band and President of Peabody Conservatory (band music); Leonard DePaur, Director of Community Relations at Lincoln Center for the Performing Arts in New York City (music for mixed chorus); and Thor Johnson, conductor of the Nashville Symphony Orchestra (orchestral music). The collection will be available for other musical groups who request it; sheet music will be sold at Penney stores. A songbook and record album may be produced later. Among the historical items in the band box will be William Billings's *America* (1770), arranged by Roger Smith; James Hewitt's *Battle of Trenton* (1792), arranged by Jonathan Elkus; and Sousa's *President Garfield's Inaugural March* (1881), arranged by Dorothy Klotzman.

**The American Music Handbook** by Christopher Pavlakis (New York: The Free Press, 1974) is staggering in its scope. As the author points out, his plan was "to bring together information on all areas of organized musical activity in the United States." He has succeeded not only in bringing it together (836 pages, 5,000 entries) but in organizing it in such a way that it can be retrieved readily. Just about anything you need in the way of information about present-day organizations, performers, festivals, academic institutions, industries, periodicals, etc. is here. The only thing you won't find is biographical material on composers; their entries are limited to the composer's current location, discography, and publisher. Some of the information will of course soon be dated; chairmen of music departments, addresses of organizations will change. But as a basic reference tool—down to details like phone numbers of record companies and publishing houses—the *Handbook* is invaluable.

## I.S.A.M. MATTERS

I.S.A.M. Monograph Number 3, *Doctoral Dissertations in American Music*, has just come off the press. A classified bibliography compiled by Rita H. Mead, Research Assistant at I.S.A.M., the monograph lists 1226 dissertations completed and accepted by American (and a few foreign) universities from 1895 to January 1974. All theses whose titles or abstracts indicate that they are related to American music and that they have some historical or analytic significance are included. Unique to this bibliography is the listing of a large number of dissertations written in departments other than music. Entries contain abstract and microfilm data or other information regarding acquisition of the dissertation. The book aims to serve a dual purpose, as stated in the Foreword: "on the one hand as a record of past work done and, on the other, a spotlight illuminating the many dark corners of American music in which much work remains to be done . . ."

I.S.A.M. Monograph Number 4, two essays by Richard Crawford, 1973-74 I.S.A.M. Senior Research Fellow, will be published in February. "American Studies and American Musicology" and "A Hardening of the Categories: 'Vernacular,' 'Cultivated,' and Reactionary in American Psalmody" were given as lectures last year at Brooklyn College and C.U.N.Y. Graduate Center. The first deals with the striking differences between American and European music studies and the challenge American scholars face in accepting their own vernacular experience. "A Hardening of the Categories" is concerned with Crawford's special field, American Psalmody, and traces the development in the late 18th century from a "vernacular" practice to, not a "cultivated," but a reactionary *category*.

We are indebted to Peter Garland for sending *Soundings: Ives, Ruggles, Varèse* (Spring 1974; \$3.00), a supplemental book to the quarterly *Soundings*, which was established in 1972 and is now published by Garland from Box 286, Bull Rock Rd., W. Bath, ME 04530. A feast for the eyes as well as a challenge to the mind, the volume contains, among other treasures, reprints of Lou Harrison's beautiful literary tributes to Ruggles, Ives, and Varèse; Philip Corner's perceptive analysis of *Density 21.5*; and Malcolm Goldstein's intriguing score, *Majority-1964*. Ives said, "Music is the art of speaking extravagantly"; *Soundings*, with its dissonant, contrapuntal, exciting format, speaks extravagantly about three musical giants. Garland informed us, by phone, that he plans to discontinue publication after issue No. 10, sometime in 1975. Subscriptions to *Soundings* are \$7.00 for the "theoretical" 4 issues per year or \$3.00 for single copies. Order back copies, at special rates, from Garland at the above Maine address.

Robert Kimball, music critic, author, and specialist on the American musical theater, has been appointed I.S.A.M. Senior Research Fellow for 1974-75. Mr. Kimball, currently music critic on the *New York Post*, is the well-known author of *Cole*, co-author (with William Bolcom) of *Reminiscing with Sissle and Blake*, and co-author (with Alfred Simon) of *The Gershwins*. His past activities include such diverse occupations as teacher, lawyer, librarian, and legislative assistant to former Representative John V. Lindsay. At Brooklyn College in the spring, Mr. Kimball will direct a graduate seminar on "The American Musical Theater in the 1920s" and will give two I.S.A.M. Fellowship lectures on musical theater and related topics at Brooklyn and at the Graduate Center of the City University of New York.

**RRAM Rises.** RECENT RESEARCHES IN AMERICAN MUSIC, a series of editions of American music sponsored by I.S.A.M. and published by A-R Editions, Inc., of Madison, Wisconsin, is one step closer to realization. Number 1 of RRAM, a double-volume *Anthology of American Keyboard Music, 1787-1830*, is now in production and should be available sometime in 1975; it has been edited by J. Bunker Clark of the University of Kansas on the basis of fresh research under an N.E.H. grant. Editorial work is now proceeding at I.S.A.M. on two other manuscripts—a volume of 31 works (songs, choruses, and piano pieces) by James Hewitt (1770-1827), edited by John W. Wagner of Newberry College (South Carolina), and a volume of keyboard sonatas and variations by Alexander Reinagle (1756-1809), edited by Robert Hopkins of Youngstown State University (Ohio). Other volumes scheduled for future publication in the RRAM series: *The Core Repertory of Early American Psalmody* (the 100 favorite choral works of Revolutionary and Federal-era America), edited by Richard Crawford of the University of Michigan; *John O'Keefe's The Poor Soldier* (a comic ballad opera of Irish origin that was for decades a staple on the American stage), edited by William Osborne and William Brasmer of Denison University; songs and choral works by Anthony Philip Heinrich, edited by David Barron; and *The Disappointment: or, the Force of Credulity* (1767; the earliest ballad opera of native American origin). Basic research for the last-named volume was done by Judith Layng of Hiram College (Ohio); further research and editing by Gerald Graue of the Eastman School of Music; arrangement for chamber orchestra into playable form by Samuel Adler, also of The Eastman School.

HAPPY NEW YEAR !

## IVES . . . IN BOOKS

The Ives centennial year of 1974 has seen the publication of four books on him. First came David Wooldridge's biographical study, *From the Steeples and Mountains* (Knopf). As predicted (*I.S.A.M. Newsletter* III/2), it has raised a storm of controversy, including a blistering review by John Kirkpatrick (*High Fidelity/Musical America*, 24/9 [September 1974]), a rebuttal by Wooldridge and a re-rebuttal by Kirkpatrick (both in the same magazine, 24/12 [December 1974]).

Two other books were published over Ives's birthday weekend in mid-October. One is Rosalie Sandra Perry's *Charles Ives and the American Mind* (Kent State University Press), a slightly altered version of her 1971 dissertation in the Department of History of the University of Texas at Austin; the other is Vivian Perlis's *Charles Ives Remembered* (Yale University Press), an end-product of her extensive oral history project of taped interviews with persons, in all walks of life, who knew Ives. Viewing these two books together, one is tempted to say, "Editing is all." Ms. Perry's book, though provocative in its cultural-historical approach, is marred by the sloppiest of editing and smells too much of the Ph.D. lamp. On the other hand, Ms. Perlis's carefully edited, intelligently organized, and sensitively linked, excerpts from transcripts of 58 interviews is oral history at its best and, as the *New York Times* put it in a review, is "a marvelously orchestrated portrait." The book's value as a basic source is enhanced by a detailed index.

The fourth book on Ives to appear this year is a surprise—an Italian study, *L'America musicale di Charles Ives* (Turin: Giulio Einaudi), by Gianfranco Vinay, a student of Massimo Mila (one of the few Italian critic-historians to have interested himself in Ives). Although relatively brief (180 pages), it is a solid work; especially valuable are three analytic chapters on "La sintassi musicale di Ives" and a re-working of Kirkpatrick's Ives catalogue into chronological order.

Another book on Ives did not quite make it into print during this centennial year. This is Frank Rossiter's study of Ives and American culture—like Ms. Perry's, developed from a History Department dissertation (at Princeton) but, unlike her book, thoroughly revised and extended. It will be published in 1975 by Liveright of New York.

## . . . AND ON RECORDS

Ives's centenary has been celebrated on records as it has in books. To form the nucleus of Charles Ives: the 100th Anniversary (M4 32504), Columbia Records added to a few works released earlier some unreleased items, among them a sheaf of 25 songs recorded in 1969 by Helen Boatwright and John Kirkpatrick and the Victorian cantata *The Celestial Country*, recorded in 1972 by the Gregg Smith Singers. Two of the five discs in this birthday package are really extraordinary. One is "Ives Plays Ives," as recorded privately by the composer in 1933, 1938, and 1943, including an evocative performance of the "Alcotts" movement of the "Concord" Sonata and a strident, gutsy, and infinitely touching run-through (with singing by Ives) of *They Are There!* The other consists of excerpts from Vivian Perlis's Ives oral history project—portions of interviews with family members, composers like Elliott Carter, and other musicians like Nicolas Slonimsky and Kirkpatrick. These are strung together with great subtlety to fashion a remarkably rounded mini-portrait of Ives.

Also from Columbia is a recording of 14 chamber pieces, 13 of them never recorded before, genially titled *Old Songs Deranged* (M 32969). The disc's title is partly a take-off on Ives's retitling (as *An Old Song Deranged*) of *Songs My Mother Taught Me* but also a clue to the contents of the disc, which consists almost entirely of editions and realizations for chamber orchestra, based mainly on marginalia among Ives's manuscripts, of pieces better-known in other versions (e.g. the "songs" *The Swimmers*, *Mists*, and *Evening*). The recording is essentially a Yale University product: the editions are mainly the work of two young Yale scholar-musicians, Kenneth Singleton and James Sinclair, and Sinclair conducts the Yale Theater Orchestra.

Paul Zukofsky and Gilbert Kalish present the four violin-and piano sonatas, plus the Largo from the "pre-First" sonata, in a two-disc set on Nonesuch (HB-73025). The same players recorded the sonatas for Folkways in 1964 (FM-3346/47); this time around, they had the benefit of John Kirkpatrick's minute comparison of the manuscript sources, and the differences between the two recorded versions are fascinating.

A Moravian Music Sampler, edited and arranged with notes by Karl Kroeger, is a pleasant little anthology of works by American Moravian composers of the late 18th and early 19th centuries (Jeremiah Dencke, Johann Peter, Johannes Herbst, John Antes, Christian Gregor, Johann Bechler, and John Gambold). "Sampler" is the appropriate term: the pamphlet is an introduction to the favorite kinds of American Moravian music, including as it does one anthem, two sacred songs, four chorale-settings, and a keyboard piece. The *Sampler*, No. 7 of the Moravian Music Foundation Publications series, is available at \$1 a copy from the Foundation, Drawer Z, Salem Station, Winston-Salem, NC 27108.

## NEWS AND INFORMATION

**Report from England.** Word comes from England via Peter Dickinson that a new American Music Centre is being established at the University of Keele. Already well-known for its large Department of American Studies, the university will offer a joint American music/American studies undergraduate degree and a one-year M.A. in American music. Professor Dickinson, new head of the music department, attended Juilliard after graduating from Cambridge and has long been active in advocating performances of American music on BBC programs and in recitals in England and Europe. Plans for the Centre include development of libraries, electronic and recording studios, newsletters, and facilities for a resident ensemble from the U.S. to teach and perform at the university. The first large-scale activity of the Centre will be an American Music Conference during the 1975 Easter season.

**Feel like writing a hymn?** The Department of the Army is sponsoring a "Bicentennial Army Hymn Composers Competition" and is inviting entries in three categories—text with melody, text without melody, melody without text. The aim is to generate "an Army hymn of nonsectarian lyrical content and musical quality for wide use particularly among members of the Armed Forces." First and second prizes in each category, up to \$7,500, will be awarded winners. Entries must be submitted by 31 January 1975. For details and entry forms, write Headquarters, Department of the Army (DACH-AMZ), Washington, DC 20314.

**Sonneck Society is Born.** Some 75 persons interested in American-music studies gathered at a luncheon in Washington, DC, on November 3 to consider establishing an organization to be named after Oscar Sonneck, first great scholar in the field. As a result, the "Sonneck Society" was born. Although the specific aims of the society were not defined, a clear consensus had it that musical Americanists—all with a basic common interest despite a wide variety of specialized ones—would profit by occasional gatherings of an informal sort, perhaps also by more formal activities. Officers pro tem were named as follows: Irving Lowens, Chairman, and Nicholas Tawa, Secretary-Treasurer, who, with Alan Buechner, Raoul Camus, Gilbert Chase, Thornton Haggert, Cynthia Hoover, and Arthur Schraeder were named as a steering committee to define the objectives of the society and to plan future meetings. Initial annual dues were set at \$5. Persons interested in joining the Sonneck Society should write to Nicholas Tawa, Music Department, University of Massachusetts/Boston, Harbor Campus, Dorchester, MA 02125.

**The American Music Center,** which over the 44 years of its existence has built a unique repository of scores and recordings of American music (particularly of the 20th century), has embarked on a project of great potential value to contemporary music. It is working up a publication which will list (1) performing ensembles of two to fifteen players that emphasize 20th-century music in their programs, including experimental works and non-commercial jazz; (2) sponsors of such ensembles or their concerts; and (3) halls that are conducive to such concerts, e.g. libraries and museums. Composers and managers alike need such information, which at present is difficult to come by. The AMC publication listing such information will be available, when printed, at cost. The project is being supported by the National Endowment for the Arts and the New York State Council on the Arts. Thus far, the AMC has contacted some 42,000 individuals and institutions in search of information of the sort(s) desired. Anyone having such information who has *not* been contacted (or who has failed to respond) should get in touch with Judith Finell, American Music Center, 2109 Broadway (Room 15-79), New York, NY 10023.

**Self-help for music critics.** With the decline of newspapers, the increased emphasis on recordings in monthly music magazines, the continued emphasis on older music in the quarterlies, and the growing readership-interest in dance (as opposed to straight concerts and musical theater) in many media, music criticism as a profession is threatened. It is good, therefore, to see the music critics themselves banding together—in the Music Critics Association—and, under the leadership of MCA president Irving Lowens, taking aggressive and enlightened steps to maintain, and indeed improve, standards of journalistic criticism. They have done so in various ways. One recent example was an institute in jazz criticism held in Washington, September 23–October 2, which was funded through MCA and organized principally by Martin Williams, head of the Smithsonian Institution's Jazz Program. From the many journalist applicants for the ten-day seminar, ten Fellows—nine male, one female—were chosen to participate. A jazz group "in residence," led by pianist Jaki Byard, offered concerts for review, discussion of the performances, and of the Fellows' critical reactions, was monitored by a "faculty" including Albert Murray, Dan Morgenstern, David Baker, and Mr. Williams. The venture was successful enough that another such institute is being planned for the spring, this time in conjunction with Rutgers University's Institute of Jazz Studies, during the Newport Jazz Festival. Queries may be addressed to Martin Williams, Division of Performing Arts, Smithsonian Institution, Washington, DC 20560.

## ANXIOUSLY AWAITED ANTHOLOGIES

Can you spare \$700? Can your library? If so, now available for purchase is *The Ballad Opera*, a complete corpus of ballad operas as published between 1728 and 1799 in England, Ireland, Scotland, and America. These musical plays, beginning with John Gay's counter-cultural *Beggar's Opera*, were of course the main lyric-theater form of early America and were the ancestors of various later types of musical theater, including operetta, the musical comedy, even the burlesque show. The late Walter H. Rubsamen of U.C.L.A. arranged the 171 known ballad operas into 28 coherent volumes according to type, subject, or national origin, and they have been issued in photo-facsimile reprints by Garland Publishing Inc. (10 East 44 Street, New York, NY 10017). The first edition of each ballad opera is used unless extant copies are defective or unless a later edition contains music and the first does not. Many of the plays do contain music; thus the series provides an anthology of traditional and popular songs of English-speaking peoples in the 18th century. The collection is available as a complete set only; that explains the \$700 price-tag.

Some 37 musical works (or portions of them) used in early America are included in Volume I (1698-1800) of *The Bicentennial Collection of American Music*, compiled by Elwyn A. Wienandt of Baylor University (Carol Stream, IL: Hope Publishing Company; \$19.95). The volume is handsomely got up: printed on heavily leaded, glossy paper, it includes a number of color plates, other illustrations, music facsimiles, and newly engraved music made to look like facsimiles. Professor Wienandt remarks on each piece in its historical context; the result is a fairly comprehensive picture of music in America during the formative years of the republic. This anthology of compositions extends from *Cambridge Short Tune (Bay Psalm Book, 9th edition)* to two songs from Benjamin Carr's *Musical Journal* of 1800. Along the way we find also the theoretical introduction to James Lyon's *Urania* (1761) in facsimile, with a brief discussion of it by the compiler; works by Billings, Reinagle, Hopkinson, Holden, and others; even reproductions of two pages from an early 19th-century American edition of Franz Kotzwara's *Battle of Prague*, prototype of innumerable other battle-pieces in England and America.

Another, somewhat more comprehensive anthology of earlier American music (extending to the Civil War) which has been out of print for several years is once again available. This is *Music in America, 1620-1865*, edited by W. Thomas Marrocco and Harold Gleason (New York: W. W. Norton, 1964). Although reissued as only a new printing (in slightly reduced size and as a paperback), not a new edition, the editors have made some gestures toward correcting errors in the original print. The price, alas, remains high: \$10.

## NEW RECORDINGS OF INTEREST

I.S.A.M. is not *really* a wing of Nonesuch Records. It's just that they keep issuing little-known or seldom-recorded Americana in stylish performances based on fresh research and unimpeachable editions, and they deserve notice and support for it. Since our last *Newsletter*, three such recordings worthy of mention have appeared.

One called *Cornet Favorites* (H-71298) finds the almost unbelievably virtuosic Gerard Schwarz accompanied by pianist William Bolcom in a group of (mainly) 19th-century American display pieces which Bolcom (who also writes the jacket notes) rightly claims as having "a naive splendiferousness akin to the unabashedly ornate and exhilarating Victorian architecture of that era." Herbert L. Clarke (1867-1945), spectacular cornet soloist with Sousa's band, is the featured composer on the disc, with four works including *From the Shores of the Mighty Pacific* (1903) and *The Bride of the Waves—Polka Brillante* (1900); these must be heard to be believed.

Bolcom is also heard—but this time accompanying sweet-voiced mezzo-soprano Joan Morris—on *After the Ball* (H-71304), "A Treasury of Turn-of-the-Century Popular Songs." Fourteen songs dating from 1892 ("*After the Ball*") to 1909 ("*I've Got Rings on My Fingers*") are offered in refreshingly "straight", artfully artless performances. Ms. Morris provides detailed jacket notes. (All but two of the songs are available, in reprints of early editions, in Robert A. Fremont's collection, *Favorite Songs of the Nineties*; published by Dover).

Finally, we have Volume III of *Piano Rags* by Scott Joplin (H-71305) played by Joshua Rifkin, whose 1970 Joplin disc (now thought of as Volume I), more than anything else, sparked the recent ragtime revival. Rifkin's slightly solemn, "classical" approach to ragtime piano is perhaps best suited to the moody side of Joplin, here exemplified by *The Chrysanthemum* (1904) and *The Nonpareil* (1907).

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