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NEWSLETTER

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FANFARE FOR AN UNCOMMON MAN—AARON COPLAND

This year marks the 75th birthday of one of America's best-known and most distinguished composers—Aaron Copland. At Brooklyn College on 5 June 1975, Mr. Copland received an honorary degree of Doctor of Humane Letters and delivered the commencement address. In his honor, I.S.A.M. is pleased to present the text of this inspirational address preceded by a tribute to Mr. Copland by Irving Lowens.

For Aaron Copland, music and life are absolutely indivisible. The art and the man became one even before he had an opportunity to spend four years in a college or university. For me, Aaron Copland is music, the many worlds of music united in a single, multifaceted personality, one of the truly great men of our time.

Aaron Copland is, of course, much more than one of our country's finest composers. He is also one of our most lucid thinkers and writers about the art, and to read what he has to say about music is to experience anew the shock of recognition that accompanies the apprehension of truth, simply and artfully expressed. And he is also a great interpreter of the work of other musicians, now that he is turning his attention with increasing frequency in these latter years to his career as a conductor. To hear a work by one of his colleague-artists filtered through the intelligence and sensitivity of this extraordinary man is to come closer to the central mystery of all creativity.

As Copland himself freely admits, he has been forced by music to affirm himself as an individual, to insist upon the ultimate importance of the individual. He has, in fact, come to symbolize for us the free man, the man who must decide for himself what is right and what is wrong, the man who must be free to make his own mistakes—and his own discoveries.

With Copland, the mistakes have been few and the discoveries have been many. May his triple career—as composer, as interpreter, and as commentator on the world of music—long continue! —Irving Lowens

It is a great honor for me to have been invited here today to talk to you, I suppose, principally about the role of the arts in one's life. Naturally, I come here with a certain sense of nostalgia because you've just had four years of what I never had. I had that awful decision to make after I graduated from Boys' High School in Brooklyn, as to whether I should devote four years to a college education or whether I should devote all my time to music. I was so impatient that I decided I couldn't wait; and so I gave up those four college years. It was a tough decision, but I suppose if I had it to make over again I would have done exactly the same thing. Anyhow, a certain nostalgia comes over me every time I am present at a ceremony like this, or when I go to talk to students at various universities. Somehow or other, to be in contact with young minds, and to speak to them about things that I hold dear and which mean a great deal to me, has always been a very satisfactory experience.

You might wonder what the fascination of devoting your life to an art such as music might be. How does one get such an idea? What is inspiration anyhow? And what is creativity in the arts? I wish I had the answer to all those questions. All I can tell you is that in my own case my devoting myself to composition and performance was in response to a real need, a real hunger. It wasn't at all a casual decision. In a sense, I suppose, I really didn't have the decision to make; it was made for me. I don't know by whom, or where, or how,—but I realized that in some curious way, I was born to be a composer.

Now, what does a composer do, exactly? For one thing, he or she deals in non-specifics. You can't put your finger on it. Music travels in space. It doesn't stop. It's always flowing, so that you're really dealing in a rather amorphous material. One of the most serious problems the composer has is the shaping of such amorphous materials. After all, a symphony such as I might write will last half an hour in time, and you have to create in such a way that the first chord is somehow related to the final chord one half-hour later. That's the really tough part of composing music. Basically, you are dealing in emotional material. Your music is saying something. The trouble is, you can't say in so many words what it is saying. If you could, you wouldn't have to write your music in terms of sounds, notes and forms. And the fact that music is in a certain sense amorphous, especially in its larger forms, such as I would be dealing with, gives it, I think, its fascination, and has resulted in making it one of the most extraordinary accomplishments of the human mind.

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SONNECK'S SONS AND DAUGHTERS

The fledgling Sonneck Society has grown from its initial 75 members to 140 during its formative year and with the rain and wind of Wesleyan whirling around them, a dedicated 26 gathered on Sunday, October 19 to approve by-laws and elect officers. The wording of the purpose of the corporation (incorporated for tax purposes) is necessarily vague according to President Irving Lowens so as not to limit the scope of activities: "... the carrying out of educational projects in order to assist in the dissemination of accurate information and research dealing with all aspects of American music and music in America." Books and newsletters are planned and toward this end, dues are being raised from \$5 to \$10 starting January 1. The Saturday sessions (papers on Psalmody and Hymnody and a concert by Neely Bruce's Wesleyan Singers) were held in conjunction with the Society for Ethnomusicology. The Sonneck Society meeting on Sunday ended with a session entitled "Show and Tell." Prospective members should contact Neely Bruce, Music Department, Wesleyan University, Middletown, CT 06457.

THE JAZZ SCENE

Few pianists can summon the unyielding energy and wealth of resource necessary to perform as a solo artist; nevertheless, several recently released solo piano albums celebrate this craft at its best. In his first trio album, Roland Hanna exploited both the pomp and splendor of Baroque style, and the rhythmic and harmonic language of modern jazz in a series of original compositions based on the seventeenth century dance suite. A review of his new solo effort, *Perugia* (Arista Freedom AL1010), finds his sound unique without resort to artificial gesture, his approach one of earnest study without tedium. Recorded live at Montreux in 1974, the album contrasts up-tempo and swinging standards like *Take The A Train*, played in stride-style, with gentle, sensuous ballads. *A Child Is Born* is rendered with unashamed romanticism. . . . In *Tracks* (BASF Mc20879), Oscar Peterson displays a dazzling technique and flawless command of material; racing feverishly across the keyboard in Tatum-like explosions of idea, Peterson manages to retain a sense of balance and charm throughout. . . . And among the younger artists, Keith Jarrett's personal crusade in behalf of the acoustic piano has produced a three record set of *Solo Concerts/ Bremen, Lausanne* (Polydor ECM 3 1035/37st). Jarrett abounds in strength and facility, moving from simple rock ostinati, through complex rhythmic permutations, to rich, sonorous harmonies in an impressionistic pastiche. — Stuart Isacoff

THE SPOKEN WORD

The oral history project at Yale, begun in 1968 as a documentary study on Charles Ives, has developed into a comprehensive American-music series. Directed by Vivian Perlis, the project has been blessed with grants from NEH, Rockefeller, and CBS. It now has the following units in progress: *Experimental Music of the 1920s*, *Major Living Composers*, *Paul Hindemith in America*, and *Women Composers*. Units planned for the near future are: *American Musical Theater*, *Development of Electronic Music in the U.S.*, *Opera in 20th-century America*, and *Young Composers of the Avant-garde*. The project's attractive report, recently issued, also lists tapes of interviews acquired from New York, New Haven, and Los Angeles radio stations. Tapes and transcripts are housed at the Oral History Research office, 3283 Morse College, Yale University, New Haven, CT 06520. Restrictions on their use varies; permission can be secured through the director.

Another oral history project, POHMA, or Project for the Oral History of Music in America, has recently been founded at the City University of New York under the Ph.D. Program in Music (Barry Brook, Executive Director) with a focus on contemporary composers, songwriters, the music business, and jazz. In serving as a clearing house for other projects throughout the country, POHMA hopes to acquire tapes now in the possession of universities, TV and radio stations. Besides cataloguing and indexing, plans have been made to use the current RILM system for making and abstracting the taped material. Among the many organizers and advisors besides Brook are critics Thomas Willis, Irving Lowens, and David Hamilton, sociologist Peter Etzkorn, philanthropist Paul Fromm, and conductors Gunther Schuller and Newell Jenkins. Inquiries should be addressed to POHMA, Ph.D. Program in Music, CUNY Graduate Center, 33 W. 42nd St., New York, NY 10026.

COMPUTER TALK

With libraries and associations inundated with stacks of sheet music, it comes as welcome news to hear of plans to simplify cataloguing. An up-to-date method using computer indexing has been developed by Lynn T. McRae, graduate student at the University of Virginia. McRae, working under his advisor Jean Bonin, has made a catalog of 1025 early American music imprints in the Rare Book Room of the Alderman Library at the University. The program, written in COBOL, employs 32 different categories in two-character codes to identify composer, publisher, medium, etc. Estimated cost for adaptation of this method is 50¢ per item. For a project report and more information contact Lynn McRae at the Music Library, University of Virginia, Charlottesville, VA 22901.

I.S.A.M. MATTERS

Introducing . . . Irving Lowens, 1975-76 Senior Research Fellow at I.S.A.M. Critic (Washington Star-News), lecturer (University of Maryland), and author (*Music and Musicians in Early America*), Lowens is former assistant head, reference section, of the Library of Congress's Music Division. He comes to I.S.A.M. with his latest book *America's Musical Mirror: 75 Years of Etude Magazine* about to go to press. Next spring he will give a pair of lectures (at Brooklyn and at CUNY Graduate School) and a graduate seminar at Brooklyn College. His course, *Basic Research in American Music*, to be held on Thursdays 4:30 - 7:15 pm, will emphasize individual research using primary sources in areas of particular concern to the student. If you are interested in enrolling, please contact I.S.A.M.

. . . and the **Junior Research Fellows** who, under the Rockefeller grant this year, will assist I.S.A.M. in completing *American Music Before 1865 in Print and on Records: A Biblio-Discography*, a forthcoming I.S.A.M. Monograph. **Angelo Corbo**, with a B.A. and M.A. from Brooklyn College, has recently completed his thesis, *George Gershwin: A Thematic Catalogue of His Published Songs*, and is currently working on MLA's bibliographic series. **Stuart Isacoff**, M.A. candidate at Brooklyn in composition, is finishing a bibliography of published jazz transcriptions for I.S.A.M. His publications include *Gregorian Chants for Recorder* (Amsco, 1975) and *Creative Piano* (to be released June, 1976).

Under an NEH Youthgrant **Deena Rosenberg** (Ph.D. student, CUNY) last year began working with Ira Gershwin's archives in Beverly Hills and this year will prepare an annotated bibliography of this material for I.S.A.M. A harpsichordist and master's student (performance practice) at Brooklyn, **Debra Spiegel** is a recent convert to American music after specializing in the Baroque. She is also a researcher in iconography for *RIDIM*. **M. Robin Warren** (B.A. Wellesley; Ph.D. student, CUNY) calls herself a fiddler and frequently participates in Appalachian oldtime fiddling events. This year she will conduct a preliminary search for American-music articles in music and non-music periodicals, a future I.S.A.M. project.

An important new American edition is coming out soon: *The Little Book of Louis Moreau Gottschalk: Seven Previously Unpublished Piano Pieces*, published by New York Public Library & Continuo Press, edited by Richard Jackson & Neil Ratliff with Foreword by Gilbert Chase.

Announcing . . . The Music of the Bay Psalm Book: 9th Edition (1698) will be published in December as Monograph No. 5 in the I.S.A.M. Monograph Series. Written by **Richard G. Appel**, with editorial assistance by **H. Wiley Hitchcock**, the monograph deals with the edition's musical supplement—historically significant as the first American-music imprint. Since only two copies of the book are extant (at the Alderman Library, University of Virginia, and at the Massachusetts Historical Society in Boston) the publication should be welcomed by scholars and performers. Mr. Appel, organist, author, and Chief Emeritus, of the music division of the Boston Public Library, discusses the music and provides a comprehensive bibliography. The major portion of the book contains facsimiles and modern transcriptions of the tunes and basses as well as psalm texts transcribed from the 9th edition. Orders may be placed now using the order form enclosed with the *Newsletter*.

Ciao. I.S.A.M. Director **H. Wiley Hitchcock** is in Italy this year on Sabbatical, working on Caccini, Charpentier, and — Ives! Communications to him are being forwarded as fast as the Italian-American postal service permits. In his absence, the office is being manned (?) by **Rita H. Mead** (Acting Director), **Kathleen Mason** (Publications Chairman), **Frances Solomon** (Copy Editor), and **Alan Blum** (Circulation).

Gifts. I.S.A.M. is happy to announce the recent acquisition of several generous gifts that will be added to its ever-expanding archives. Worthy of mention are the 61 tapes of concerts given at Carnegie Hall (1959-1964) by the Orchestra of America. Contributed by **Richard Korn**, the orchestra's conductor, the tapes include works by such composers as Barber, Copland, Fry, Gershwin, Gottschalk, Ives, MacDowell, and Parker. They are now being dubbed by Brooklyn's electronic specialist **David Hancock**. Other valuable gifts include a large selection of American musical scores which the donor, **Susan Williams Lunn**, had inherited from her teacher, pianist **Alfred DeVoto**, and a quantity of Americana contributed by **Kurtz Myers**, head of the Arts and Recreation Department of the Denver Public Library. We wish to extend our warmest appreciation and gratitude for these generous donations. — *Angelo Corbo*

Congratulations to **Vivian Perlis** of Yale University, last year's co-director (with **H. Wiley Hitchcock**) of the Ives Festival-Conference, for winning the *AMS Kinkeldey* award for her book *Charles Ives Remembered!*

Treemonisha. Scott Joplin's life-long operatic obsession about a young black woman chosen to lead her people's salvation through education is a most timely addition to Broadway Theater (despite its having been written about 70 years ago!). Gunther Schuller's expert musical supervision (as well as the complete orchestration from Joplin's piano score), the Houston Grand Opera Association's talent, the fantastic sets, choreography, etc., etc., make *Scott Joplin Live!* — *Debra Spiegel*

COMING EVENTS

In theater. *The Indian Princess; or, La Belle Sauvage*, an operatic melodrama produced in Philadelphia in 1808, will be given December 11-13 by the Tulane Opera Theatre, Tulane University, New Orleans. According to **Francis L. Monachino**, Theatre Director, an attempt will be made to recreate the atmosphere of the Chestnut St. Theatre. The performance will be preceded by a brief "Olio" of the music of that era using a small orchestra.

In concert. The Mandels (pianist Alan and Violinist Nancy), this season, are presenting a varied assortment of concerts under the title *A Panorama of American Music*. Their repertory covers colonial to contemporary with some ragtime and country fiddling thrown in. For dates and fees, write to them at 3113 Northampton St. NW, Washington, DC 20015.

Another panoramic view, but this time in the choral tradition, is provided by **Gregg Smith's** series *America Sings*, five concerts to be given at Hunter College in New York from January to May, each program devoted to a different historical period. For information on group sales, contact **Gomer Rees**, 325 Riverside Drive, NY 10025.

The **Yankee Doodle Society** is a new west coast group of young professional singers and instrumentalists. Directed by **Joseph Byrd**, the ensemble's debut concert this month in Los Angeles (and recording to be released in January on the Takoma label) is *Virtuoso and Sentimental Music from the Nineteenth Century Parlor, Stage and Concert Hall*. Address: 825 Brooktree Rd., Pacific Palisades, CA 90272.

The Performers' Committee for Twentieth-Century Music, **Cheryl Seltzer** and **Joel Sachs**, directors, long associated with Retrospective Concerts at Columbia University, is now available for similar events, lecture-recitals, and master-classes throughout the USA under an NEH grant. Write to 333 West End Ave., Apt. 16, NY 10023

A small (9) professional group now making a name for itself in the Boston area is **The Walden Consort**. Conducted by **Nym Cooke**, their programs of choral music by the "Yankee Tunemasters" attempt the maximum in historical accuracy based on Cooke's research. Fee per concert is a modest \$315 plus transportation. Contact **Nym Cooke**, 18 Belfry Terrace, Lexington, MA 02173.

In publishing. **Columbia University Press** announces a new publication program for contemporary American composers. With a stated purpose harkening back to **Henry Cowell's** *New Music Edition* (to publish works with "little chance of commercial publication"), the engraved editions are being distributed by **Galaxy Music**. The first publications show a broad range of styles with established as well as young composers represented: **Da Costa**, **Finney**, **Gideon**, **Lansky**, **Moore**, **Perle**, **Rogers**, **Rudhyar**, **Saylor**, and **Sollberger**. . . . Look for two important books just out: **William Austin's** "*Susanna*," "*Jeanie*," and "*The Old Folks at Home*" (Macmillan) and **Frank Rossiter's** *Charles Ives and His America* (Live-right).

In Moraviana. **University Music Editions** announces a major event in music publishing—the reproduction on microfiche of the **Johannes Herbst Collection**. This collection of manuscripts, catalogued by **Marilyn Gombosi** and located in the archives of the **Moravian Music Foundation** contains over 500 scores of **Herbst** (1735-1812) and of 58 other American and European composers (almost all of which were copied by **Herbst**). Publication is expected for 1976; price is under \$500. Order from **University Music Editions**, P.O. Box 192-Fort George Station, NY 10040.

Speaking of Moravian music, the Foundation is offering a recording of **Johann Friedrich Peter's** cantata, *A Psalm of Joy* (\$5.00 plus \$1.00 postage). A reconstruction by **Marilyn Gombosi**, the cantata commemorates the first Fourth of July celebration in Salem, 1783. Order from the **Moravian Music Foundation**, Drawer Z, Salem Station, Winston-Salem, NC 27108.

Oh, Say, have you heard? **Raoul Camus**, the military band expert from **Queensborough Community College**, submitted **Billings's** *Chester* as a candidate for the official *Bicentennial Army Hymn*. In spite of documentation outlining its historical basis, *Chester* was not one of the four winners. The final paragraph of the form letter **Camus** (alias **Billings**) received reads: "While your entry was excellent, it was not selected for a final prize. I am therefore returning it for your own use. Thank you for helping the United States Army search for a stirring relevant proclamation of our faith."

NEW RECORDS

— Debra Spiegel

Having already received enthusiastic acclaim from Gilbert Chase in *Stereo Review* (Oct., 1975) and Peter G. Davies in the *New York Times* (10 August 1975), I.S.A.M. now adds its own raves to the new Nonesuch recording, **19th-Century American Ballroom Music** (H-71313). The 22 wonderful selections (including a waltzy rendition of the Star Spangled Banner that harks back to its origin as an 18th-century drinking song) provide examples of mid-19th-century ballroom and parlor dance music as well as concert and intermission music. Waltzes, galops, reels, schottisches, quicksteps, and polkas are arranged in authentic period instrumental ensembles and performed on instruments from the Smithsonian collection. The unusual timbres provide a unique listening experience and insight into 19th-century American performance practice. Cynthia Adams Hoover, Curator of the Division of Musical Instruments, is responsible for the carefully and thoroughly documented notes.

Another valuable addition to the Nonesuch American collection is **Who Shall Rule This American Nation?: Songs of the Civil War Era** by Henry Clay Work (H-71317). Fifteen songs written by Henry Clay Work are performed by Joan Morris, mezzo-soprano, Clifford Jackson, baritone, William Bolcom, piano (1873 Steinway) and the Camerata Chorus of Washington. The songs dating from 1862 to 1883, include the album's title song, "Grandfather's Clock," "Kingdom Coming," and more. Jon Newsom (Head, Reference Section, Music Division, Library of Congress) has written the excellent jacket notes.

A Bicentennial Program of Early American Music is the title of a recent recording made by the Trinity-Pawling Madrigal Singers of Pawling, NY. The Trinity-Pawling Madrigal Singers and their accompanists on (organ, harpsichord, recorder, snare drum, and trumpet) are a group of students, faculty members, and townspeople who have banded together to learn and perform serious music. Their album, under the direction of William Smyth, with an introduction by long-time Pawling resident Lowell Thomas, is a charming, well-documented contribution to the Bicentennial celebration and our American music heritage. Included are vocal and instrumental works by William Billings, James Hewitt, and Andrew Law.

New Music. Choral directors looking for that rare treasure, a well-edited octavo edition, should look at Gillian Anderson's new series, **Political and Patriotic Music of the American Revolution**. As in her earlier collection, **The Christmas Music of William Billings**, this series contains comprehensive notes on editing procedures, performance practice, and sources. Composers, for whom biographical data is included, are Billings, Carey, Law, West, and Wood. Prices range from 30¢ to 90¢ per octavo or \$4.10 for the complete set of 10. Order from C.T. Wagner, P.O. Box 21127, Washington, DC 20009.

NEW BOOKS

The College Music Society has launched its new series "Bibliographies in American Music," with *George Gerwin: A Selective Bibliography and Discography* by Charles Schwartz. This expertly printed hard-bound book (118 pages) begins with a chronological listing of the highlights of George Gershwin's life and is followed by an extensively-annotated bibliography (654 entries) and discography divided into four major categories: concert and operatic works, collections of songs, musicals, and movies. Although the bulk of this material is derived from Schwartz's doctoral dissertation and book (*Gershwin: His Life and Music*), the present work has been up-dated and is far superior to the previous bibliographies. We congratulate CMS and Mr. Schwartz for their commendable work and hope that works of such high quality will continue in the future. — Angelo Cort

Maurice Hinson's Guide to the Pianist's Repertoire (Bloomington: Indiana University Press, 1973; \$15.00) and its companion *The Piano Teacher's Source Book* (Melville, NY: Belwin Mills, 1974; \$3.95) are important reference books for American-music students because of the large number of listings of 20th-century American music. The latter is an annotated bibliography of books and theses; the former lists solo piano works graded as to difficulty with a variety of indexes. Unfortunately information on composers and works is not always consistent. There are also some surprising omissions, e.g. Ruth Crawford-Seeger and Dane Rudhyar. Nevertheless, what is there will serve performer, teacher and student alike and deserves to take its place on every music library's reference shelf.

The History of the Organ in the United States by Orpha Ochse promises to become the standard reference work on the subject. It is packed with detailed information on the use, styles, and manufacture of organs since the days of the Spanish missions. Moreover, Ms. Ochse's cogent observations on the musical scene, introducing each historical period, place the changing styles of organs in perspective. The splendid organization lends itself to quick reference with frequent topical sub-heads throughout. The bibliography will surely be one of the book's most valuable assets—all 524 items! (Indiana University Press, Bloomington, IN 47401; \$22.50).

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Now, I have written music for various media, not only for performance in concert halls, but for opera performances and ballet performances. I have also written music for the movies, so that I have had a broad experience and can summarize that experience, I think, by saying that the work of a composer such as myself implies a kind of positive and affirmative attitude towards one's life. I know how important that is nowadays. It's so easy to feel that one is just another person, but the sense of having one's own contribution to make—that you alone can make that contribution, whether small or large, that nobody else in the whole wide world can take your place—that is the feeling that the creative artist has in whatever field he or she may work in, whether it's the writing of poetry or novels, or the creation of plays, or, as in my own case, the creation of musical works. It's that sense of the importance of one's own personal contribution that makes one feel that the life one has led has had meaning, certainly for oneself and, one hopes, for one's fellow man.

The artist, I think, symbolizes the importance of the individual—only he or she can create the work that is created. Moreover, the artist is in a continuing state of self-discovery, because each new work is a new exploration in what one's creative mind is able to bring forth. The artist's life is a belief in the possibility of perfectability. Each time you finish a work and start a new one, that new one presents again a new challenge. You benefit from having written the one before, but once again you are on your own, without any guarantee as to the value of what you put down. So the artist is, in a sense, a kind of gambler. He gambles on his own belief in himself. In that sense I think each one of you should be willing to take that same gamble. Without that sense of belief in oneself, something obviously is seriously lacking.

Here I'm stressing the point about the artist affirming himself as an individual, and the importance of the individual. He symbolizes, in my mind, the free man. He must decide for himself what is right, and he must be free to make his own mistakes. I think his importance to society, in the deepest sense, is that the work that he does, the creations that are made through his own effort, give substance and meaning to life as we live it. The artist, the creative artist, and those who produce his works summarize and give meaning to the deepest experiences of all mankind. The artist expresses the essence of an age, and gives it permanent form. Obviously, we depend on the great works of the past for many of our most profound artistic experiences, but not even the greatest symphony of Beethoven or the greatest cantata of Bach can say in their terms what we can say about our own time and our own life in our own terms. And that, in my mind, gives the artistic experience, both of the creator and those who listen, a kind of meaning that is absolutely essential to the way in which we live our lives.

In other words, it's not a question of simply depending on the great works of the past—they are wonderful and cherishable, but that's not enough. We as a nation must be able to put down in terms of art in its various forms what it feels like to be alive now, in our own time, in our own country. An expression that can speak to the whole world as to what it feels like, profoundly feels like, to be an American in the year 1975. I take this opportunity to wish each graduate a wonderful future, and the very best of luck.



NEWS AND INFORMATION

J. Bunker Clark's *Early American Keyboard Music*, soon to be published by A-R Editions, is now on the air. Performed by Clark, Jack Winerock, Robert Ward, Gregory Meyer, Victoria Neve on piano, virginal, and organ, the series of 13 half-hour programs are available for use by radio stations and libraries. Composers include Carr, Hewitt, and Reinagle. Write Michael Berndt, KANU, Broadcasting Hall, University of Kansas, Lawrence, KS 66045.

Robert Witmer, Assistant Professor, Music Department, York University in Downsview, Ontario, writes that the York Jazz Programme staff and students are compiling a catalogue of tunes and composers represented in "Fakebooks" used by commercial musicians. When they have finished they should have a finding list for tunes and lyrics for a substantial portion of 20th-century American popular song. . . . Peter Dickinson's first postgraduate student in the new department of music at the University of Keele, Warwickshire, England, Paul Sudlow, is embarking on a year's research into the music of the first New England School—Billings, Read, Swan, *et al.* . . . At Temple University, Eve R. Meyer is working on the music of Philadelphia's Benjamin Carr and one of his contemporaries, Peter K. Moran of New York. . . . At the University of New Hampshire (Department of English), Hugh M. Potter has just completed a book-length manuscript, *False Dawn: Paul Rosenfeld and Art in America, 1916-1946.*

. . . From the University of California, Santa Barbara, William Summers reports that he is working on a study of California's Mission Music, expanding the work previously done by Fr. Owen da Silva in 1940-41. . . . Finally, Natalie Kruger writes from the music department at Columbus College, Georgia, on her study of pre-1800 flute music. She is trying to locate the following compositions: Daguetty, "La fille a Simonette"; Alexander Juhan, 3 Piano Sonatas accompanied by violin or flute; Giovanni Gualdo, German Flute Concert; and Valentino Niccolai (or Nicolai), 6 Sonatas for the Piano forte with an accompaniment for a violin, Op. XI. Please contact her if you can help.

Tom Warner is planning an Early American Week-end at Bucknell University April 24-25 1976. Papers, lecture-recitals, and roundtable discussions are scheduled. Brochures available in January from Dept. of Music, Lewisburg, PA 17837.

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