

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

Department of Music, Brooklyn College of the City University of New York - H. Wiley Hitchcock, Director

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'Truth is precious, and should be used sparingly' - Mark Twain

CONFERENCE REPORT: EARLY RETURNS

Glenn Giffin, Music Editor of *The Denver Post*, was a registrant in the conference on THE PHONOGRAPH AND OUR MUSICAL LIFE sponsored by the Institute for Studies in American Music at Brooklyn College, 7-10 December. With his permission and that of the *Post*, we reprint two of the pieces he wrote about the conference. The first, printed in the issue of 14 December, summarized the conference:

This is the year the phonograph turned 100 years old, and to celebrate the fact the Institute for Studies in American Music, with a grant from the National Endowment for the Humanities, held a four-day affair billed as a conference on "The Phonograph and Our Musical Life" at Brooklyn College. It was rather fun because of course neither the participants (i.e., the people asked to give talks) nor the registrants (the people listening) stuck to the subject, and merry academic arguments and vitriol were enjoyed by all. . . . Even after something like 32 hours of panels and discussions, the scope of "The Phonograph and Our Musical Life" really wasn't fully broached. . . . But TPaOML did bring out some curious, not to say intriguing, examples of attitudes and platitudes.

Item: though the phonograph was specifically invoked in the title of the conference, only one participant, Charles Hamm, actually used phonograph records in his discussion of the uses of phonography and the scholar; everyone else used tapes.

Item: recorded music being a fact of life, TPaOML invited Ms. Jane Jarvis of Muzak Corp. in on things and everybody jumped all up and down on the perniciousness of the Muzak idea without ever really coming to grips with the possibility that in a factory situation maybe the workers LIKE Muzak. . . .

Item: instructions to the participants asked for "provocative" papers, which somehow evolved into a cry for challenge. I expected at least one duel to come out of it. Perhaps there was, or is, one to be fought with loaded typewriters at the Scholarly Journal Underpass.

It is very odd, but one runs into unexpected people at conferences. Old acquaintances, such as Bill McClellan. . . . Since Bill has become editor of the Music Library Association's publication, *Notes*, he was scouting ideas. Allan Miller, former associate conductor of the Denver Symphony before moving into film and music, was there as both participant and registrant and offering some highly provocative thoughts on how music, in film, can be surrounded with all sorts of white lies and still be truthful. And there was another Denver native there, Carolyn Rabson, billed as a "free-lance musicologist" (I had no idea there were such) who gave a talk on "Cylinder Selections and Celebrities" which, of course, goes right back to the dawn of the phonograph.

All this is by way of sorting out the various facets of such a conference. It all takes digesting. There was the curious distrust and even fear the composers in attendance held towards recordings, and gusto and esprit with which performers and teachers take to recordings. Another gap in the conference, besides copyright, came in ignoring the manufacture and distribution of records. Classicists lament the tiny showing classical music makes in record sales, and the even tinier showing good ethnic music outside the United States makes, yet how much of this really is public taste and how much is commerce? . . .

Despite the length of the conference, it had no sooner ended than participants and registrants began to wonder whether it had been long enough. Everyone was tired, looking battle worn and ready for rest, but you know if the conference were to be held again next week a good number of those attending would be back because the subject is more than provocative, it is positively inflammatory and could be fodder for further investigation.

Another Giffin article, published in the *Post's* issue of 8 December, reported on the opening event of the conference, which was planned by composer John Cage as an "Address," incorporating Cage's *33-1/3* and *Cassette*, and a "Response" in the form of a panel discussion between the performers of *Cassette* and the audience.

It might seem odd to begin a conference on "The Phonograph and Our Musical Life" with a concert, given the argument against canned music vs. live, but this concert involved music on many different levels. At Brooklyn College, the Institute for Studies in American Music, sponsor of the conference, gave its registrants a taste of music meant not to be heard—Erik Satie's "Musique d'ameublement" which might be translated furnishings-music.

On entering the conference hall one came immediately into an ensemble playing the first of this 'd'ameublement' sound, a group of 11 players. One was then instructed to follow a course through the hall that led through two other groups playing similar pieces, "Carrelage phonique" and "Tapisserie en fer forgé" each interesting in its own way and each strangely unmemorable as, presumably, Satie intended. It was fun, though, to be able to walk through the ensemble as one might stroll through a small orchestra. On stage itself was the keynote (and I use the word advisedly) event of the opening session, "Address" by John Cage. This address was one in absentia, as Cage himself was not present in person; only in thought.

"Address" itself is the combination of "33-1/3," an audience participation piece first done in 1969, and "Cassette" which was billed as a premiere. "33-1/3" involves the use of phonographs (Sony HP-161, in this case) surrounding the audience and with a goodly supply of records nearby. As the participants wandered around the space defined by eight phonographs, any audience member was free to pick a record and play it, at any volume or setting of the tone controls. Meanwhile "Cassette" was in progress—this involving four performers, each of whom arrived with four or five cassettes in hand which could be treated in a manner similar to the process involved in "33-1/3." Outside, the Satie music continued unabated.

All of this acted rather like a Rorschach test of the auditory sense, with some highly individual and detailed responses coming out. One observed it as a simile for modern life, the cacophony a distillation of those sounds which assault us daily. Another questioned the use of recordings to promulgate poetry. Yet another posed the similarity between photography and phonography, sparking a lively rebuttal and counter-rebuttal.

What is clear is that this conference will crystallize much of what one has heretofore only suspected: Sound and sound recording have an enormous place in modern life of which many are unaware.

FIESTA!

One of the West Coast's most prestigious musical events, the Cabrillo Music Festival, celebrated its fifteenth anniversary last summer. A moveable feast of performances in a variety of locations—churches and parks in Santa Cruz, a church in Capitola, the Cabrillo College Theater in Aptos, and the Mission Church in San Juan Bautista—the festival has become one of America's important forums for introducing new or reviving earlier experimental music. One might say in 1977, as a newspaper critic did in 1967: "The brash Cabrillo Festival . . . again presented an impressive spectrum of musical colors, imbuing each program with spirit, sparkle, and surprise." Under music directors Gerhard Samuel (1963-68), Richard Williams (1969), Carlos Chávez (1970-73), and Dennis Russell Davies (since 1974), innumerable world premieres and West Coast premieres have been given, including many first performances of works by Lou Harrison, composer-in-residence almost every year since the festival's inception.

Audiences at last summer's festival (18-21 and 25-28 August) heard an especially dynamic series, with no fewer than six West Coast premieres and eight world premieres (works by Johanna Beyer, John Cage, Margaret Fisher, Peter Garland, Bernard Heidsieck, Gerhard Samuel, Allen Strange, and Larry Wendt).

Performances were also sprinkled with generous servings of Bach, Beethoven, Debussy, *et al.*, but the emphasis was on experimental and new music, regardless of age, such as Satie's *Socrate*, Ives's *From the Steeples and the Mountains*, Brant's *Fourth Millennium*, and Nancarrow's *Studies for Player Piano*.

MUSIC IN ORBIT

When the first Voyager spacecraft started on its interstellar journey last August, it carried with it a porcelain cartridge, a diamond stylus, and a copper phonograph record sprayed with gold. According to writer Anne Druyan, who was involved in the project along with music and science writer Timothy Ferris, the Voyager will be expelled from our solar system in 12 years and will spend the next 40,000 journeying to the nearest star. It will then roam among the stars of our galaxy for another 100,000,000 years. Writing in *The New York Times Magazine*, 4 September 1977, Druyan discussed the difficult decisions faced by the selection committee in choosing the 90 minutes of music included on the disc. An attempt to include music of all types and all peoples was tempered by the realization that "clearly it would be impossible to find earth's 'best' music, whatever that might mean." As Druyan said, "We were aware that as English-speaking Americans we carried the baggage of a specific culture and could not hope to divorce ourselves from our predispositions." Nevertheless, in addition to Bach and Beethoven, the committee chose *Johnny B. Goode* by Chuck Berry and *Dark Was the Night* by Blind Willie Johnson. Non-American music included a field recording from New Guinea and a wedding song from Peru. Chinese music was represented by *Flowing Streams*, played on the ch'in by Kuan P'ing-Hu, Russian music by a folk song performed on two flutes, from a Folkways recording produced by Henry Cowell.

As one breathless committee member remarked, when he discussed the project with Cowell's widow Sidney Robertson Cowell, "Imagine, this music will literally last forever!"

The New Grove Dictionary of Music & Musicians, with its new title and its greatly expanded coverage of subjects related to music in the United States, is expected to be published in spring 1979. In twenty volumes, it will contain over 16,500 biographies, 3,000 illustrations, 15,000 pages, and over 18 million words. At \$1,000 a set, *The New Grove* may seem a bit expensive, but looking at it another way, it's actually a bargain—\$.07 a page or \$.00005 a word.

ALL ABOUT EVE

The study of women in American music, a specialized and fascinating aspect of our national heritage, is receiving attention from American-music scholars, stimulated by such projects as *Women in American Music: a Bibliography*, being developed at the Graduate Center of the City University of New York. Besides compiling data, the project's directors sponsor conferences and seminars on the subject. At a meeting last Spring, chaired by Adrienne Fried Block, co-director of the project, Judith Tick, Eileen Southern, Vivian Perlis, and Carol Neuls-Bates, the other project director, illuminated different facets of the subordinate role women have played as composers and performers and their more dominant role as patrons.

Searching the Sonneck-Upton and Wolfe bibliographies of secular music to 1825, Tick located only 70 women composers out of 6500—22 of them listed as anonymous ladies. By 1850, however, more women composers were being published (but mostly in the ladies' magazines). Even men began publishing under women's names—like Septimus Winner (a.k.a. Alice Hawthorne). Women performers had a greater obstacle to overcome, since 19th-century mores suggested they were too frail to rehearse and perform in symphony orchestras. Neuls-Bates found that it was not until 1900 that women began to play instruments other than violins. All-women orchestras began to appear in the 1920s, and before 1940 there were 30 such groups, often led by women conductors like Ethel Leginska and Antonia Brico. Surprisingly, not only women but American men as well faced discrimination, because of preference for European performers and conductors. During World War II, however, women were recruited and stayed on, receiving strong endorsements by conductors such as Hans Kindler.

Information on the black woman in American music is extremely limited, according to Southern, the earliest sources being Trotter, *Music and Some Highly Musical People* (1878), Simmons, *Men of Mark* (1887), and Majors, *Noted Negro Women* (1898). One of the best-documented biographies is that of *Sisseretta Jones* ("The Black Patti"), whose story can be found in a dissertation by a descendant and in black newspapers and periodicals.

Perlis discussed the work being done in her oral history project at Yale. Women composers were originally segregated in a separate section but now are integrated (largely at the suggestion of the composers themselves) in the general American-music project. One portion of the work has concentrated on the role of women as concert managers, patrons, and volunteers; among others, Minna Lederman Daniel and Claire Reis, both active in the League of Composers, have been interviewed.

MUSICAL SCORES

For those who like to keep score of how well American music is keeping pace with its competition, **High Fidelity's** 1977 edition of **Records in Review** supplies some distressing statistics. Of 144 composers listed in the alphabetical section whose music was recorded and reviewed in the periodical last year, only 28 are American (19%). The big winners among the Americans were Ives, with nine reviews, and Gershwin, with six. American music shows up slightly better in the "Recitals and Miscellany" section, with reviews of 17 collections out of 65 (26%), including five albums of songs, two of piano music, and two of orchestral music.

MUSICAL FACTS & FIGURES

Among the many interesting (although not too surprising) results of a recent survey of "musical Americans" sponsored by the Norlin Corporation is an indication that although 63% of our population spend "a great deal" of time listening to music on the radio, 70% of musical households (defined as homes in which at least one person plays a musical instrument) enjoy their music on records or tapes; also that 29% of the total public watch concerts or musical performances on television (32% of musical households), while only 9% of the public attend live concerts (14% of musical households).

Other results of the survey, for which the National Research Center of the Arts conducted some 3,000 interviews in "non-musical" (no one plays an instrument), and "musical" households as well as with music educators, showed that among more affluent households (with income over \$15,000) almost all have record players or stereo sets and seven out of ten have tape decks. It was projected that American families bought an average of 8 record albums, 5 single records, and 7 tapes during 1975 (the year surveyed).

Again, the statistics on music preferences were predictable, with respondents listing the following types: popular (62%), country and western (59%), easy listening (51%), folk (48%), gospel & religious (46%), rock (41%), and Broadway musicals (39%). Surprisingly, however, the "scores" for classical symphonic, jazz, and contemporary concert music were high: 36%, 35%, and 25% respectively (in musical households 43%, 42%, and 31%; in non-musical, 32%, 31%, and 22%). It is hard to believe that almost one out of four respondents in "non-musical" households actually said they preferred contemporary concert music, i.e. composers from Stravinsky on (perhaps they didn't understand the question). The music educators, incidentally, predicted that this preference rate would rise to 32% in the next few years. They also predicted that electronic music popularity would increase by 56% from the low state in the survey (21% in musical households; 11% in non-musical). The researchers concluded that "a substantial proportion of Americans are not familiar with electronic music."

Finally, another indication of American preferences was that Oriental and Asian music was more popular than other ethnic types. Musical households preferred Oriental (10%) compared to 2% for other ethnic musics; non-musical households gave Oriental 8%, other ethnic musics 2%. Both groups, by the way, predicted that Oriental music would decline in popularity in the future, although music educators believed it would become more popular.

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I.S.A.M. MATTERS

Just published by the University of Illinois Press is **An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference**. Edited by the 1974 I.S.A.M./Yale festival-conference directors, H. Wiley Hitchcock and Vivian Perlis, the book incorporates the formal papers read by such scholars as Robert Crunden, Frank Rossiter, Neely Bruce, Allen Forte, Robert P. Morgan, and William Brooks. It also includes edited versions of the conference's panel discussions, centering on the themes of Ives Viewed from Abroad, Editorial Problems in Ives, Performance Problems in Ives, and Ives and Present-Day Musical Thought. The book is indexed and includes several documentary appendices. Order from University of Illinois Press, Urbana, IL 61801; \$11.95.

A monograph by one of American music's most distinguished scholars is now in production at I.S.A.M. Published as the Institute's Monograph No. 8, **Music in America and American Music: Two Views of the Scene**, by Irving Lowens, will appear in February 1978. The publication consists of two lectures given by Lowens as 1975-76 Senior Research Fellow of I.S.A.M. In the complementary pair of lectures, Lowens makes the distinction between that music imported and performed in the United States since colonial days, for which much basic research is still needed, and that music, so difficult to define, which is considered part of the American tradition. Included in the monograph is a bibliography of Lowens's published writings, compiled by Elizabeth Aubrey and Marjory M. Lowens, listing over 500 books, articles, editions, and reviews written during Lowens's long career as musicologist and critic. To order, please use the enclosed order form; pre-paid \$5, invoiced \$5.25.

A-R Editions, Inc., in collaboration with I.S.A.M., has recently issued Volumes I and II of its series **Recent Researches in American Music**. It is a handsomely made *Anthology of Early American Keyboard Music, 1787-1830*, under the enthusiastic editorship of J. Bunker Clark, containing thirty-six compositions by a wide range of composers, arranged in chronological order. The purpose of the anthology is "to bring to light those keyboard pieces that represent the different types of music favored" in early America and thereby stimulate interest in the music of our national heritage. Most, if not all, of the compositions are musically lightweight, yet they are amusing to read through and do give a fine picture of the musical taste of the times they represent. A very good and informative preface includes descriptions of the various styles and composers and the musical forms that were favored; one excellent section is on performance practice. Unfortunately, the volumes are marred by extremely poor proofreading. Approximately half of the compositions contain significant errors such as missing ledger lines, inaccurate rhythms, missing accidentals, and wrong notes. Many of these errors are easily corrected, but their preponderance does on occasion leave the reader in doubt as to the composer's intention. Nevertheless, the anthology is successful in what it set out to do and is a valuable work for those interested in the keyboard music of young America.—*Dorothy Klotzman, Brooklyn College.*

Sorry . . . we regret to announce that I.S.A.M. Monograph No. 2: **Gilbert Chase, Two Lectures in the Form of a Pair** is temporarily out of print.

Now in production . . . the complete proceedings of I.S.A.M.'s recent conference, **The Phonograph and Our Musical Life**. Under a grant from the National Endowment for the Humanities work is proceeding on transcribing the sessions in preparation for a forthcoming publication.

In a departure from previous practice, I.S.A.M. this year has two 1977-78 Senior Research Fellows: composer **Eric Salzman** (September-January) and critic **Robert Palmer** (February-June). In their parallel posts as Visiting Professors in the Department of Music at Brooklyn College, they are each conducting a seminar and delivering a pair of public lectures.

Salzman, director of the multimedia music-theater ensemble *Quog*, contributing critic for *Stereo Review*, and composer of such theatrical works as *Foxes and Hedgehogs* and *The Nude Paper Sermon*, is equally well known as author of the highly successful book *Twentieth Century Music*. With Michael Sahl, he has just completed *Making Changes: A Practical Guide to Vernacular Harmony*, a dynamic, fresh look at harmony with an American accent, based on what it is, not what it should be (\$8.95; McGraw-Hill).

This term, Salzman is giving a seminar on "The Musical Theater in the United States" and has lectured on "American Vernacular Harmony: Evolution and Practice in Popular Music."

Robert Palmer comes to I.S.A.M. with wide experience as critic and author, in addition to performing in jazz-rock groups and co-producing the Memphis Blues Festival. Currently he is music reviewer for *The New York Times*, contributing editor for *Rolling Stone*, and music columnist for *Penthouse*. His essays and articles can be found in various periodicals and his liner notes on dozens of albums. He has recently completed *Hound Dog: The Legendary Leiber and Stoller*, soon to be published by Harcourt, Brace and Jovanovich.

Palmer's seminar this spring will be on "The Roots of Rock and Roll." His two public lectures are titled "A Tale of Two Cities: Memphis Rock and New Orleans Roll." For information on the dates of the lectures, write I.S.A.M.

Oral History, American Music—the project directed by **Vivian Perlis** at Yale University—got a boost last summer with a \$3,747 grant from the Mary Duke Biddle Foundation. The award, administered by I.S.A.M., is being used to finance an expansion of the project's videotaped portion, started with the support of the Martha Baird Rockefeller Fund for Music. Perlis has just returned from the first of these expeditions with camera and crew to film Leo Ornstein in Brownsville, Texas.

With spring just around the corner, here's a reminder for all harried and oppressed librarians and collectors. If you don't know what to do with that **old sheet music** stacked in the basement or attic or cluttering up that closet down the hall, send it to I.S.A.M. Bennett Ludden, librarian at the Juilliard School of Music, did just that. After hearing a talk on I.S.A.M. holdings by Rita Mead, he cleaned house and sent the Institute approximately 2,500 pieces (pre-1890s to 1970s)—a welcome gift that enriches I.S.A.M.'s research library of books, scores, recordings, and tapes.

RECENT RELEASES

Two anthologies which do offer some new works of historical interest are **Music of the Moravian Trombone Choir** (Crystal Records S222) and **The Flute in American Music** (Musical Heritage MHS 3578). The Moravian music is performed with distinction by a trombone ensemble from the Los Angeles Philharmonic, and, though difficult to take in one sitting (especially some interminable sonatas by Cruse), the recording is nevertheless an important contribution to the repertory. Chorales by Antes and anthems by Hus and Latrobe are among the selections. Liner notes by Jerome Leaman and an insert describing the place of the music in the Moravian liturgy give adequate historical background.

The flute works on the Musical Heritage label are those that were performed at a concert in New York in 1976. In spite of the limited subject, the disc has been intelligently produced and offers an interesting program of seldom-heard works; sometimes, for variety, other instruments are combined with the flute. The range of style is wide—from Carr's *Federal Overture* (arranged by him for two flutes and published in 1795) to Virgil Thomson's *Sonata for Flute Alone* (1943). In between, there are lively performances by the New York Flute Club (founded 1920 by Georges Barrère) of such gems as two songs by Heinrich for soprano, flute, and piano; a suite for wind quartet by Oliver Shaw; a rondo by Robert Russell Bennett for four flutes; woodwind quintets by Amy Beach and Henry Cowell; and Aaron Copland's *As It Fell upon a Day*, a 20th-century pastorella written for a Boulanger class in 1923. There are also trio sonatas by the little-known Philadelphian Giovanni Gualdo da Vandero and the *Danse des Moucherons* by Sidney Lanier, better known in history books as a 19th-century poet than as a composer and flutist.

The preservation of the miniature masterpieces of medieval and Renaissance music—band after band of chansons and estampies—has long been the staple of the "collection" syndrome. Is American music also in danger of being subjected to such quaint practices—of becoming a genre art rather than a robust living tradition? Such a probability is suggested by one of Nonesuch's latest releases, **A Nonesuch Treasury of Americana**. Advertised as being "designed to introduce new listeners to this valuable musical treasury," this is a compilation of excerpts from Nonesuch albums as recent as last spring's *Cousins*, a recital for cornet and trombone of polkas and waltzes. It is all very charming and picturesque, even to the sampler on the cover. Performances by Joan Morris and William Bolcom (*After the Ball*), *The Western Wind* (*Early American Vocal Music*), and Jan DeGaetani (*Ives Songs*), among others, are superb, but, after all, it is the second time around. Certainly there must be other works crying to be heard for the first time.

A reminder. Even though the Bicentennial has passed, some excellent products are still available (and highly recommended). Two cases in point: The Bicentennial Collections of **American Choral Music** by Mason Martens and **American Keyboard Music** by Edward Gold. Order from McAfee Music, 501 E. Third St., Dayton, OH 45401.

The various faces of American music—the severe and unemotional, the warm and passionate, the exotic, and the experimental—are reflected on two recently issued discs of American chamber music. The major works played by the **Composer's String Quartet** on a Golden Crest recording (NEC-115) are Gunther Schuller's *String Quartet No. 1* and Richard Swift's *String Quartet IV*. Both are serial compositions: the Schuller is rigidly structured, with rhythm derived from the tone row; the Swift is intense Weberian serialism.

Filling out the disc are Elliott Carter's full-bodied, homophonic *Elegy for String Quartet* (1946) and Stravinsky's brief but impressive *Double Canon*, as well as Henry Cowell's *Quartet Euphometric*. Another recording of Cowell's *Quartet Euphometric* is on **New World Records 218** performed by the Emerson String Quartet. Cowell wrote the quartet between 1916 and 1919 to illustrate his theory of the relationship of rhythm to the overtone series, and the Composer's Quartet works very hard to produce a strong but pedantic reading. The Emerson group, on the other hand, is all freedom and flexibility, glossing over the complexities stressed by the other ensemble. Part of the reason may be Bruce Archibald's quotation from Cowell in the liner notes of the New World recording: "The musical intention was flowing and lyrical . . . it was conceived as something human that would sound warm and rich and somewhat *rubato*." The quotation is somewhat misleading, however, because the second part of it (after the ellipsis) was written with reference to the *Quartet Romantic* (see Cowell's notes in the C.F. Peters edition of both quartets); nevertheless, the young performers take Cowell's advice and produce a brilliant, effortless performance.

Anthology of Early American Keyboard Music, 1787-1830

Edited by J. Bunker Clark

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Anthology of Early American Keyboard Music comprises Volumes I and II of **Recent Researches in American Music**, published by A-R Editions, Inc., in collaboration with the Institute for Studies in American Music, Brooklyn College of the City University of New York. H. Wiley Hitchcock is General Editor of the series.

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THE PHONOGRAPH AND OUR MUSICAL LIFE: A Centennial Conference, 1877-1977 7-10 December 1977

The premiere of "Address" by John Cage

Walking through Erik Satie's *Musique d'ameublement*



The scene on Whitman stage: *Cassette* and *33-1/3*



Cassette panel: RICHARD CRAWFORD (Michigan), VIVIAN PERLIS (Yale), CHARLES HAMM (Dartmouth), STODDARD LINCOLN (Brooklyn), H. WILEY HITCHCOCK (I.S.A.M.)



Composer PAULINE OLIVEROS brings California styles and ideas to the conference



The Phonograph and the Audience

Pianist-musicologist JOSHUA RIFKIN, chairman (right), plays for time with *Stereo Review* editor JAMES GOODFRIEND (left) and folklorist WILLIAM IVEY (center) (Panelist CHRISTOPHER CAMPBELL of Yale, not shown)



After a stormy session, *Musical Quarterly's* JOAN PEYSER soothes panelist JANE JARVIS of Muzak



The Phonograph and the Composer



Left: CHARLES DODGE, pondering . . .
Above: ROGER REYNOLDS, cogitating . . . and WILLIAM BOLCOM, meditating . . .
Right: ERIC SALZMAN, wondering . . .
. . . about the dastardly deeds done by machines (watched over by the spirit of I.S.A.M.)

Author and critic HENRY PLEASANTS (left) over from London to lecture on "The Art of the American Popular singer"; recording stars WILLIAM BOLCOM and JOAN MORRIS (center) down from Ann Arbor to present "The Song and the Singer: Great Ladies of the Early Musical Stage"; I.S.A.M.'s RITA H. MEAD and H. WILEY HITCHCOCK (right) out from Manhattan to co-direct the conference



CHARLES HAMM confers with CAROLYN RABSON (left) who entertained with "Cylinder Selections and Celebrities"

RICHARD CRAWFORD (right), chairman of the session, The Phonograph and the Scholar and Critic, takes a coffee break



London disc jockey CHARLIE GILLETT (left) gave his views (spelled m-o-n-e-y) on The Phonograph and the Performer (Panelists not shown: DAVID BAKER from Indiana, WILLIAM FERRIS from Yale, STODDARD LINCOLN from Brooklyn, and MARTIN WILLIAMS from the Smithsonian)



Above left: JOHN ROCKWELL (NY Times), WILLIAM P. MALM (ethnomusicologist), and DAVID HAMILTON (The Nation) wait impatiently as HAMM (center) struggles with an outdated teaching aide, (right) VIVIAN PERLIS, chairman of the session, The Phonograph and Other Media, fields a question

Panelists: (right) CYNTHIA HOOVER (Smithsonian) makes a point, backed by CHARLES AMIRKHANIAN (KPFA) and CLAIRE BROOK (Norton); (next) film producer ALLAN MILLER thinks about it; (far right) AMIRKHANIAN responds to it



BOOKS ON AMERICA'S MUSIC—PAST AND PRESENT

Not all bicentennial activities occurred within the confines of the year 1976; in fact, one of the finest musical products of the bicentennial has only now begun to appear. Volume Two of the **Complete Works of William Billings**, published jointly by the American Musicological Society and the Colonial Society of Massachusetts and distributed by The University Press of Virginia, is a first of many sorts. It is the first of a projected four-volume set, and it is the first collected-works edition in American music—an edition of, appropriately, the first major American composer. It is also a splendid volume.

In keeping with the tradition of collected-works editions, the Billings book appears in a large format with a space allocation within the volume that can only be described as sumptuous (each facsimile, for example, occupying less than half of its page). This has its merits, for the facsimiles, interspersed generously throughout the volume, generally are on a page facing the edited version of the same piece, and the many lists and indices can be consulted with visual ease.

The editing—by Hans Nathan, with Richard Crawford as Editorial Consultant—is exemplary. Principally, the editors have used modern clefs and time signatures, added metronome markings according to Billings's own instructions, modernized the spelling of the text, and added texts to the textless tunes following clearly stated priorities. These priorities, with explanations of other editorial policies and an evaluation of the sources, appear in the Introduction. Editorial additions to the music are minimal and unobtrusive, the result being scores that are as practical as they are authentic. The appendices include two lists of psalm tunes, three bibliographies, and a commentary. There are also separate indices of titles, first lines, and facsimiles. (One would hope for less fragmenting of the lists and indices in subsequent volumes.)

Two of Billings's publications are represented in this volume, *The Singing Master's Assistant* of 1778, including Billings's extensive prefatory text, and *Music in Miniature* of 1779, of which only those works by Billings that are unique to this publication or "significantly different" from other versions are given.

"With what impatience I wait on the Book-Binder, while stitching the sheets and putting on the covers," declares Billings in the preface to *The Singing Master's Assistant*. With what similar impatience do we now await the remaining three volumes of this set. —Walter Gerboth, Brooklyn College

From Washington comes news that Gillian Anderson's *Freedom's Voice in Poetry and Song* has just been published by Scholarly Resources, Inc. The two-part volume—one part an inventory of political and patriotic lyrics in colonial American newspapers, the other a book of 100 songs from 1773 to 1783—sells for \$50 and can be ordered from the publisher at 1508 Pennsylvania Ave., Wilmington, DE 19806.

Anderson's singing group, The Colonial Singers and Players of Washington, have two new recordings out on the Musical Heritage label: *America Independent or The Temple of Minerva* by Francis Hopkinson (MHS 3684) and *A New Royal Harmony* by Daniel Bayley (MHS 3686). Order from MHS, Musical Heritage Society Building, Oakhurst, NJ 07755; \$3.75 each plus postage.

Hans Nathan's fine study, **Dan Emmett and the Rise of Early Negro Minstrelsy** (University of Oklahoma Press, 1962), is in print again, and in a corrected edition, with a new preface which clarifies or amplifies several points in the text. A few attentive readers may notice some lingering misprints. Professor Nathan has prepared an errata sheet correcting these and will be happy to send it to anyone who requests it (with a self-addressed, stamped envelope). Write to him at the Department of Music, Michigan State University, East Lansing, MI 48824.

Soundings may have ended as a functioning journal, as Peter Garland keeps saying, with many of its issues out of print, but its spirit lives on in a new publication, **Conlon Nancarrow's Selected Studies for Player Piano**. This is the first comprehensive collection of work by Nancarrow, who for almost forty years has lived in Mexico City experimenting in his unique idiom and composing his studies, now numbering 40. The volume contains eight of the pieces and, in addition, biographical and analytical essays by Roger Reynolds and James Tenney, a photo essay, an interview with Nancarrow by Charles Amirhanian, and "A Long Letter" by John Cage. This is a major publication on this underestimated composer, and one long overdue. The price is \$10, and the book can be ordered from Peter Garland, c/o Apt. 216E, 4202 Cathedral Ave., N.W., Washington, DC 20016.

Also available is the first record in a five-disc anthology of Nancarrow's music, *Complete Rhythm Studies for Player Piano*, recorded in the composer's studio last April. (1750-Arch Records, 1750 Arch Street, Berkeley, CA 94709, \$6.98 plus 75¢ postage)

Whereas the Nancarrow book is a straightforward presentation (no less attractive for its simplicity), another publication from the West Coast—**Pieces**, edited and published by Michael Byron—is a graphic feast not unlike the earlier issues of *Soundings*. If you want to know what the new experimental music looks like, here it is in all its variety—from James Tenney's reiterative chromatic patterns in *Chorales for Orchestra* to Philip Corner's largely literary presentation of *Gamelan Pieces*. Many of the pieces, like Daniel Hentz's ritualistic *Sun Tropes* and *North American Eclipse*, involve vocal as well as instrumental sounds; some, like Byron's *Entrances*, are aleatoric. The Byron work, for one or two pianos, directs the musician to read through the score at his own pace, choosing pitches, dynamics, and durations from a given body of material. Besides the musical compositions (which also include Lou Harrison's *Pacifika Rondo* for Western and Oriental instruments) there is an essay by Robert Ashley—on music, notation, and survival—called "When The Virus Kills The Body And Is Buried With It, The Virus Can Be Said To Have Cut Its Own Throat" and some devastatingly satirical "inventions" by David Reck meant to erase the past (Babbitt as well as Schumann and Schubert).

Imaginative, at times outrageous, but strikingly produced, *Pieces* illustrates the experimentalists' merging of literary, artistic, and musical media. As a compendium of the newest music, it shows the dynamic spirit behind the West Coast group, who in Garland's words are trying to "build a new culture, not just write music." (*Pieces, a Second Anthology*; Michael Byron, 129 Oakwood Ave., Toronto, Ontario M6H 2W2, Canada; \$7.50)

TUNING UP, AMERICAN . . .

A welcome addition to the early American vocal music repertory is **The Western Wind American Tune-Book**, a compilation of octavo editions previously issued as separates by The Western Wind vocal ensemble and now gathered together in a single handsome paperback. Many of you are probably already familiar with Lawrence Bennett's intelligent editing; for those who are not, let it be said that this edition continues his salutary practices of using authentic sources, keeping editorial changes to a minimum, giving tempo and dynamic markings in italics, and indicating which voice carries the tune.

Billings, Ingalls, Holden, Read, and many others are represented in the volume. Supplements to the attractively presented scores are fine introductory notes by Bennett and Steven Urkowitz, as well as biographical notes on composers, a bibliography, and several indexes. (New York: Broude Brothers Ltd.; \$10)

Another editor known for his conscientious approach is **Leonard Van Camp**, many of whose editions were cited in I.S.A.M.'s Monograph *A Biblio-discography of American Music before 1865*. His most recent publications are anthems for chorus—by Lowell Mason (five) and Edward L. White (three). With limited editorial markings but generous notes on composers, music, and performance practice, the editions are certain to be welcomed by choir directors. They range from the simple four-part setting of Mason's *O Praise God in His Holiness* to the elaborate and Haydnesque *Jehovah's Praise* by White. (Octavo editions; European-American Music Corp. 195 Allwood Rd., Clifton, NJ 07012)

. . . AND BRITISH STYLE

First recordings of songs by Cage, Carter, Copland, and Thomson make up the major portion of a forthcoming release by Unicorn (RH 5-353). **American Anthology** is the title; Meriel Dickinson, mezzo-soprano, and Peter Dickinson, piano, the performers. The Dickinsons are such well-known interpreters of American music, which they present frequently on European concert tours and BBC-TV programs, that their new release is particularly promising. Included on the disc are five songs by Cage, three settings of Frost poems by Carter, *Poet's Song* by Copland, and *Portrait of F B* and *Two by Marianne Moore* by Thomson.

Reels, strathspeys, hornpipes, jigs and other dances, and marches and song melodies by a fiddler on a vessel in the British India Fleet in the early 19th century have been compiled and transcribed by Gale Huntington in **William Litten's Fiddle Tunes 1800-02**, a volume published by Hines Point Publishers (Vineyard Haven, MA 02568) and selling for \$4.50. Little is known about Litten except that he served on a British war vessel as fiddler. His manuscript was brought to Edgartown by sailor Allen Coffin and is now in the Duke's County Historical Society on Martha's Vineyard. Huntington has searched assiduously for sources and lists these, with a bibliography as well. His editorializing has been minimal. All in all, a model of original research.



Music and Musical Life in America

DA CAPO

MUSIC IN THE SOUTHWEST, 1825-1950

Howard Swan

Preface by Robert Glass Cleland

From the music of the Mormons in Utah to that of the gold miners in California, Swan treats the development of music in the Southwest as an integral part of that region's evolution. (San Marino, California, 1952), x + 316 pages, 8 illus., \$22.50

MISSION MUSIC OF CALIFORNIA

A Collection of Old California

Mission Hymns and Masses

transcribed and edited by

Rev. Owen da Silva

This collection of California mission chants and masses begins with a history of the music, includes biographical sketches of the most important padre musicians, and sheds light on the performance of early 19th-century church music and the techniques used by mission musicians to teach the California Indians the Catholic liturgy. (Los Angeles, 1941), xvii + 132 pages, 11 plates, \$32.50

FOLK SONGS MAINLY FROM WEST VIRGINIA

John Harrington Cox

new introduction by Paul Glass

FOLK TUNES FROM MISSISSIPPI

collected by Arthur Palmer Hudson

new introduction by Paul Glass

Containing complete words and music for a wide variety of native American folk songs, these volumes are a rich find for singer, student, or anyone concerned with American music.

FOLK SONGS MAINLY FROM WEST VIRGINIA

(New York, 1939), 88 pages + xxiii + new introduction, \$19.50

FOLK TUNES FROM MISSISSIPPI

(New York, 1937), 45 pages + xxii + new introduction, \$19.50

JAZZ MASTERS OF NEW ORLEANS

Martin Williams

Martin Williams brings the old New Orleans to life in these pages, which contain both the individual stories of the famous protagonists of New Orleans jazz, and accounts of its famous bands. (New York and London, 1967), xvii + 287 pages, 8 pages illus., \$19.50

FAMOUS MODERN NEGRO MUSICIANS

Penman Lovinggood

new introduction by Eileen Southern

Lovinggood provides biographical sketches for all the important black musicians during the era of black artistic activity just after World War I known as the Negro—or Harlem—Renaissance. (Brooklyn, 1921), 68 pages, \$13.50

THE BOSTON GLEE BOOK

arranged by Lowell Mason and George J. Webb

An excellent sampling of the religiously and morally instructive musical fare of early nineteenth-century America. (Boston, 1838), 264 pages, \$25.00

AMERICAN OPERA AND ITS COMPOSERS

Edward Ellsworth Hipsher

new introduction by H. Earle Johnson

Biographical sketches of more than 160 American composers. (Philadelphia, 1927), 478 pages, \$29.50

DA CAPO PRESS, INC.

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RECOMMENDED READING . . .

Dena Epstein's *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* gets our bid as the most important book on American music to have appeared in 1977—in fact, in several years. The result of almost twenty-five years of research, some of which has been published en route as impressive articles in *Notes* and *The Musical Quarterly*, the book at one stroke supersedes all other attempts to open the door of one of this country's richest but darkest musical chambers, that of pre-Civil War black music. Imagine how profoundly our musical culture has been shaped, bent, colored, and enriched by black music. On the other hand, imagine how buried in ignorance and neglect and patronizing disdain were its roots in the era of slavery—then you can imagine the next-to-impossible task Ms. Epstein set for herself, to uncover those roots. Forget the slightly arch title of the book, make the subtitle the main title, and add as an appropriate new subtitle "A Documentary History"; there you have it. As one reader of the manuscript, historian John Blassingame, put it, Epstein's book "will very quickly [become] a classic, . . . utilized by folklorists, historians, musicologists, anthropologists, and Afro-Americanists." Besides a tight and gracefully written narrative, there are lengthy quotations from all kinds of primary sources, illustrations, musical examples, an extensive annotated bibliography, and a good index. (University of Illinois Press; \$17.95, and worth every penny)

Having just given the palm for books on American music published in 1977 to Dena Epstein, we hasten to note a very, very close second: *The Literature of American Music . . . a fully annotated bibliography*, by David Horn. That Horn is a Briton and something of a newcomer to American-music studies makes his achievement all the more remarkable. We lauded his first book, *The Literature of American Music: A Fully Annotated Catalogue of Books and Song Collections in Exeter University Library* (where Horn is Assistant Librarian), in Volume III, Number 1, of this newsletter. The new book builds on the former but expands it greatly: Horn enters some 1400 books and folksong collections. "Enters" has a double meaning here, in view of the extensive and penetrating annotations discussing each of these entries—annotations of a thoroughness and critical acumen that make them virtually brief reviews. The cut-off date of the basic bibliography is roughly August 1975; a 302-item appendix, without annotations, adds some later titles and works not actually seen by Horn. The entries are carefully classified by subject and sub-subject, and the book has an excellent index. Altogether an invaluable reference tool, from a conscientious scholar-librarian who writes well (and often with a delectable wit rare in bibliographic works). (The Scarecrow Press, Metuchen, NJ; \$20)

Washington's treasury. Educators, authors, and publishers as well as film, radio, and television personnel often have need for folklore sources. A recent communication from Joseph Hickerson, Head of the Archive of Folk Song at the Library of Congress, serves as a reminder of the rich treasury of material in that collection. Established in 1928 with gifts by benefactors (Andrew Mellon, among others), the Archive has grown to 26,000 recordings (cylinders, discs, wire spools, and tapes), 225,000 sheets of manuscript material, and 2500 books and periodicals.

Robert W. Gordon assembled the earliest cylinder recordings of black and white American folk music, and John and Alan Lomax added their 3000 discs in the 1930s. At that time, too, the archive acquired recordings made on large-scale expeditions carried out by the WPA and the Resettlement Administration. Since 1940 other expeditions have increased the holdings, so that now every region and state is represented, and specimens of traditional music outside the United States account for 20 percent of the collection. The library issues 120 specialized bibliographies and directories upon request. Order from Archive of Folk Song, Music Division, Library of Congress, Washington, DC 20540

Irving Lowens's *Bibliography of Songsters Printed in America Before 1821* is a precise and methodical chronological catalogue of some 650 songsters issued between 1734 and 1820—a songster being defined by the author as "a collection of three or more secular poems intended to be sung" (as distinct from sheet music, hymn books or psalters, chapbooks with but two poems or less, and broadsides). As we might expect from one of our foremost American-music scholar-bibliographers, the book is a goldmine of basic data that can now provide a rock-solid foundation for critical and historical study of the contents of the songsters—an inviting prospect, for the songs they contain are typically topical and on a wide variety of subjects: patriotic, sentimental or amatory, comic or satirical, naval or military, and others. Most songsters lack musical notation but often refer by name to popular tunes to which the poems are to be sung. Almost thirty of the songsters described by Lowens do, however, include music; these are of special significance, for, as Lowens remarks in his introduction, they can serve "a useful purpose in [providing] a handy, authentic, early notated source of many of the favorite tunes merely referred to by name in more orthodox songsters." Since these "heterodox" songsters including music are not especially singled out in Lowens's bibliography, it may be useful (and perhaps stimulating to, say, the production of a tune anthology based on them) to list them here, using Lowens's numberings: 41, 50, 139, 190 (no tunes for songs, but 101 country-dance tunes), 203, 205, 227, 261, 267, 286, 289, 323, 336 (music in one exemplar only), 362, 379, 383, 423, 432, 436, 437, 450, 485, 486, 502, 518, 541, 555, 573, 638, and 639. (American Antiquarian Society, through the University Press of Virginia, Charlottesville, VA 22903; \$16.00)

Flugel horns in Kansas, a dulcimer in Kentucky, bugles in Fort Laramie, and a musical chair in Wichita are just a few of the treasures listed in *A Survey of Musical Instrument Collections in the United States and Canada*, a model bibliography prepared by a committee of the Music Library Association: William Lichtenwanger, chairman; Dale Higbee, Cynthia Adams Hoover, and Phillip T. Young. Compiled alphabetically by states and cities, the entries consist of names, addresses, phone numbers, and hours for the museums, other institutions, or individuals with collections, as well as summaries of the collections themselves. There are indexes of names, instruments (classified as aerophones, idiophones, etc.), and cultural, geographical, and historical origins. Finally—a nice touch—two blank lined pages for personal notes: only a librarian would think of that! Order from Music Library Association, 343 South Main St., Room 205, Ann Arbor, MI 48108; hard cover, \$8.50 (\$6.80 to members); paper, \$6.50 (\$5.20 to members).

NEWS AND INFORMATION . . .

Congratulations to **Kate Van Winkle Keller** and **Carolyn Rabson** for their proposed *National Tune Index*, to the Sonneck Society for sponsoring it, and to the National Endowment for the Humanities for funding it. Phase One of the computerized index, dealing with 18th-century Anglo-American popular music, should be a valuable research tool and serve as a blueprint for a larger, comprehensive index of secular, sacred, and folk tunes in America. The directors anticipate indexing over 600 British and American sources and producing a data bank of information on approximately 60,000 songs and tunes. From this they will be able to derive indexes of song titles, first lines, and refrains, and a thematic index based on tune incipits.

Two new award programs to honor composers and to encourage performances of 20th-century American music have been established at the **John F. Kennedy Center for the Performing Arts** in Washington, DC. One, the Kennedy Center Friedheim Awards, is funded by the Friedheim Foundation and honors Arthur Friedheim, a pianist and pupil of Rubenstein and Liszt. Single awards of \$5,000, \$2,000, and \$500 and two honorable mentions will go to those composers whose orchestral music was premiered between 1 July 1977 and 30 June 1978 and whose work is considered superior by a panel of judges. The top five compositions will be performed at the Center in September 1978. Subsequently, chamber music works will be considered in alternate years. Nominations by anyone (even composers) must be received by 15 July 1978.

A representative chart of corporate cultural investments prepared by the **Business Committee for the Arts** shows that corporations contributed more to the combined activities of symphony orchestras, music groups, and opera and dance companies than to other cultural activities during 1976. The survey, printed in *Marketing Communications*, May/June 1977, compares 48 of the leading U.S. companies (11 of which annually contribute over \$1 million to the arts) in 15 areas including cultural centers, theater, art, TV, and film.

The chart indicates that 42 companies gave to symphony orchestras and music groups, 29 to opera, and 28 to dance. Forty-five corporations contributed to exhibitions and museum support. Gulf Oil contributed to all areas except libraries, Consolidated Edison to all but employee programs. Joseph Schlitz Brewing supported only festivals and opera; Eli Lilly supported festivals, films, and educational programs.

One of the largest contributors, Atlantic Richfield Co. (ARCO), poured over \$3 million into cultural support that year. Encouraged by Chairman Robert O. Anderson, himself an amateur painter, ARCO moved first into the art field, acquiring a respectable collection (and a curator), and then into public television, sponsoring among other broadcasts performances from the Wolf Trap Farm of the Performing Arts. Beverly Sills, host of those programs, is now ARCO'S adviser on projects concerning the performing arts. Sills has apparently urged the corporation to put its tax-free dollars into the pockets of American rather than foreign performers. ARCO'S philosophy: "Good art is a symbol of a progressive modern organization."

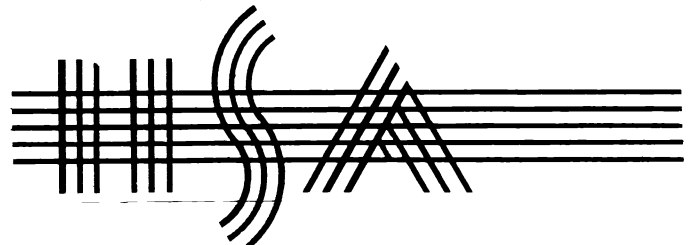
The deadline for application for **Smithsonian Fellowships** for 1978-79 has been set for 15 January. As in past years, the Smithsonian is offering stipends of \$10,000 for postdoctoral and \$5,000 for predoctoral research to investigators working in residence for twelve months at the Smithsonian. (Reduced stipends are given for six months' residence.) Write: Office of Academic Studies, Smithsonian Institution, Washington, DC 20560; indicate area of research and academic degree.

Another imminent deadline is for fellowships awarded by the **American Antiquarian Society**. Applications must be received by 1 February for the two sets of awards—those sponsored by the National Endowment for the Humanities (at least two fellowships at a maximum of \$1,666 per month for six to twelve months' residence at the Society) and those supported by the Fred Harris Daniels fund (four to six awards with varying stipends, up to \$1,800 for one to three months' residence). Write: Director, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609.

Harry Eskew, editor of *The Hymn*, reports that material from Leonard Ellinwood's magnum opus, *The Dictionary of American Hymnology*, is available, even though the book is still in progress. Eskew also welcomes articles on American hymnody to be considered for publication in *The Hymn*. Write: Professor Harry Eskew, 3939 Gentilly Boulevard, New Orleans, LA 70126.

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MORE NEWS AND INFORMATION

Leonie Rosenstiel, writer, musicologist and currently Associate Producer for the Caribbean Network (a news service and sponsor of radio and TV programs for the Caribbean), has been authorized by Nadia Boulanger to write her biography. Rosenstiel's most recent work, *The Life and Works of Lili Boulanger*, will be published in late January by Fairleigh Dickinson Press. Since so many American composers and musicians have been touched by Boulanger's career, the new project promises to be of particular interest to American scholars. The author requests that any information, anecdotes, etc. about Nadia Boulanger be sent to her at 4 Old Mill Road, Manhasset, NY 11030.

Richard Wetzel, author of a recent book on George Rapp's Harmony Society, is working now on a monograph on William Cumming Peters (1805-1866), a composer of sacred music designed for use in Catholic churches and schools. Wetzel is soliciting help from anyone who has access to Peter's manuscripts, published music, or issues of the monthly music magazine *Olio*, which Peters published in Baltimore in 1850. Write to Wetzel at the School of Music, Ohio University College of Fine Arts, Athens, OH 45701.

Leonard Van Camp reports that he is at work on a book on performance practice in early American choral music, 1760-1800.

To further their purpose—"to promote the appreciation of the music of Duke Ellington and Billy Strayhorn by all proper and lawful means"—the **Duke Ellington Society**, New York Chapter, holds monthly meetings at which recordings and rare films of the Duke are presented and "great names in music" join in discussion. Members of the society receive discographical research service, special discounts on Ellington records and books, and choice seat-locations at the society's annual spring concert. For information and membership application, write: The Duke Ellington Society, Box 31, Church Street Station, NY 10008.

Organ Building in New York City: 1700-1900 by **John Ogasapian** of the University of Lowell College of Music was to be published during December. Order from the Organ Literature Foundation, Braintree, MA 02184; \$20.75.

The **Association for Recorded Sound Collections (ARSC)** is a non-profit scholarly organization composed of record collectors, institutional collections of records and recorded sound, researchers of recorded sound, and those interested in the preservation of our recorded heritage. They publish the *Journal of the Association for Recorded Sound Collections*, a quarterly *Newsletter*, and an annual *Bulletin*—all included in the low yearly dues. The 12th Annual Conference of the ARSC will be held in Washington, DC, 22-25 February 1978, at the Library of Congress, Smithsonian Institution and the National Archives. Behind-the-scenes tours of the recordings and music collections of these institutions will be highlights of the conference. If you are interested in more information about ARSC and/or the convention, write to: James B. Wright, Executive Secretary, Association for Recorded Sound Collections, Fine Arts Library, University of New Mexico, Albuquerque, New Mexico 87131.

You can now order dissertations from **University Microfilms** in Ann Arbor, Michigan, by dialing a toll free number (800-521-3042). What's more, you can charge them on your Master Charge or VISA/BankAmericard! Standard prices for all copies of dissertations are as follows: academic orders (students, faculty, institutions): \$15 (paper) and \$7.50 (microfilm or microfiche); non-academic: \$20 (paper) and \$10 (microfilm or microfiche). Microfiche available for recent dissertations (from 1976).

University Microfilms International has recently published **Music: A Doctoral Dissertation Collection**, a compilation of 11,101 titles of music dissertations published by UMI from 1974 through 1976 (and some from 1977). Although not advertised as such, the titles have probably been extracted by computer (key word: music), and therefore omissions are possible. Two formats are available: 35 mm. positive rollfilm at \$7,150 for academic customers (\$9,350, regular) and xerographic copies from \$14,300 to \$22,000.

If you have any money left after buying the above, why not consider the **Sibley Music Library Catalog of Sound Recordings**—over 200,000 cards representing 25,000 recordings. Before 31 January 1978, the 14-volume catalog is being sold at \$910 in the United States and \$1,000 outside the country. Better buy now, because after 31 January the cost will be \$1,140 and \$1,254.

The University of Exeter (England) is holding a conference on 17-19 March 1978 on "**Approaches to the Study of American Popular Music.**" Among the speakers will be Tony Russell (editor of *Old Time Music*), William Brooks (Fulbright Professor at Keele University for 1977-78), Berndt Ostendorff (Amerika-Institut, Universität Frankfurt), Ronald Morris (San Francisco), and Peter Snow (Bodleian Library, Harding Collection of Popular Sheet Music). The conference fee is 20.00. If you plan to be in England in March and wish to attend the conference, write David Horn for details c/o the University Library, University of Exeter, Prince of Wales Road, Exeter, EX4 4 PT, England.

Look for . . . three forthcoming articles by **Robert Stevenson**: "American Musical Scholarship: Parker to Thayer," to appear in the third issue of the University of California periodical *Nineteenth Century Music*; "America's Awareness of the Other Americas to 1900," in the Charles Warren Fox Festschrift; and "Jeremiah Clarke's Hymntunes in Colonial America," scheduled for the last 1977 issue of *The Hymn*.

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