

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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November 1980

with a salute from Aaron Copland

Rock Hill, 1971

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. . . AND A SALUTE TO YOU, AARON COPLAND, ON YOUR EIGHTIETH BIRTHDAY ! ! !

(The unpublished piece above, written and signed by Copland in 1971, was his greeting to the Music Library Association as it celebrated its fortieth birthday. It appeared on the cover of the program of MLA's 1971 winter meetings. It is thought that a larger audience than the two hundred or so at those meetings might enjoy Mr. Copland's witty salute—and that he might enjoy this particular chicken's coming home to roost! The piece is here printed with the kind permission of Boosey & Hawkes, Inc.)

AMERICANS IN PARIS

(The following, written by Carol J. Oja, is based on the 1980/81 program announcement of IRCAM & Ensemble InterContemporain in Paris and on an unpublished address of John Cage, "On Having Received the Carl Sczuka Prize for Roaratorio / Donaueschingen 10/20/79," the latter kindly provided by Mr. Cage.)

Pierre Boulez has set "the establishment of a forum for assembling the different groups of composers working both in France and abroad toward building contemporary music" as one of the goals of the fifth season of concerts planned by IRCAM and the Ensemble InterContemporain. In line with this international outlook, an evening of works by "avant-gardes américaines" is to be presented at the Théâtre de la Ville in Paris on 25 May 1981. For many, the combination of composers representing the "American avant-garde"—whether historical or present-day—will invite a double-take. Included are Charles Ives's *Set for Theater Orchestra* (1906-11), Colin McPhee's *Concerto for Piano and Wind Octet* (1929), Lou Harrison's *Suite for Violin, Piano, and Chamber Orchestra* (1951), and Philip Glass's *Music for Similar Motion* (world premiere) — quelle salade!

But this is at least partly explained when we learn that Dennis Russell Davies will be conducting and Keith Jarrett will be playing the piano—as they did for the McPhee and Harrison works in New York last spring with the Saint Paul Chamber Orchestra. (That concert, which also included pieces by Alan Hovhaness and Peggy Glanville-Hicks, was designed to illustrate the attraction that Middle-Eastern and Far-Eastern ideas have held for rebellious Western composers.)

Among works by other Americans scattered throughout IRCAM's 1980/81 offerings is one real highlight: John Cage's *Roaratorio*, to be performed on 21-24 January 1981. Although already heard at Donaueschingen in 1979 when Cage received the Carl Sczuka Prize, *Roaratorio* is being billed as receiving its "world premiere" at IRCAM—the premiere, that is, of a version including singers and instruments.

Roaratorio, which has not been heard in the United States, is essentially a collage inspired by James Joyce's *Finnegans Wake*. Cage's preoccupation with Joyce (or rather, this particular stage of his preoccupation) began with "Writing for the Second Time through *Finnegans Wake*," in which he devised mesostics on Joyce's text (printed and explained in his book *Empty Words*). In *Roaratorio*, he uses 30-minute, 16-track tapes to layer his reading of these mesostics with the sounds catalogued in his "Listing through *Finnegans Wake*." (Cage describes the "Listing" as "a list of the sounds I noticed mentioned in it [that] would bring the book to music.") A third sound-layer was inspired by Louis Mink's *Finnegans Wake Gazetteer* (Indiana University Press, 1978), in which all the places, real and imaginary, mentioned in *Finnegans Wake* are enumerated. Cage then contacted radio stations around the world in order to gather sounds from the locations mentioned. The final layer was assembled when Cage traveled to Ireland and taped Irish singers, pipers, fiddlers, and drummers—creating, as he calls it, "a circus of Irish traditional music." Cage points out: "After all, Joyce himself had sung in the streets of Dublin. And some scholars say that nearly everything in the *Wake* can be traced back to texts and melodies of Irish songs."

By celebrating *Finnegans Wake* in sound, Cage is seeking to counter the academic argument that the time has come to put aside "naive enjoyment" of Joyce's work and to proceed with the scholarly unraveling of its mysteries. As he says: "I hope that *Roaratorio* will act to introduce people to the pleasures of *Finnegans Wake* when it is still on the side of poetry and chaos rather than something analyzed and known to be safe and law-abiding."

Cage sees *Finnegans Wake* as dominating his work in the near future. He anticipates "writing through the book" for a third, fourth, and fifth time and plans another work, *Atlas Borealis* with *The Ten Thunderclaps* (the ten thunderclaps of *Finnegans Wake*). He says: "I am therefore involved, as Joyce was, in a *Work in Progress*."

Journals Up and Coming. The first issue of a new magazine "devoted to the concerns of the wind performer" has arrived, and, despite that blah blurb for it (not to mention gaucheries of design, editing, and production), *Winds Quarterly* is off to a good start, with brief but meaty analytic articles on music for woodwinds and/or brass by Carter, Stravinsky, Messiaen, Berio, and Davidovsky. A one-year subscription is \$13.50 payable to Winds Quarterly, P.O. Box 499, Needham, MA 02192. . . . And two other journals are suiting up for the big communications game. One is *Popular Music*, a yearbook to be published by Cambridge University Press. Edited by Richard Middleton (The Open University) and David Horn (University Library, Exeter), Number 1 should appear late next year, with contributions from John Blacking, Gilbert Chase, Charles Hamm, A. L. Lloyd, and Charles Wolfe. The editors have written us:

"At the moment we're particularly interested in potential contributors for Number 2 [centering on the theme of "Folk Music/Popular Music: distinctions, influences, continuities"]; this includes people who might have particular reviews in mind." A promissory note has also arrived from the University of Illinois Press—for a new quarterly, *American Music*, engineered by The Sonneck Society. The editor is Allen P. Britton (founding editor of the *Journal for Research in Music Education* back in 1953). The prospectus promises that *American Music* "will maintain a true open forum for all scholars, without prejudice for or against any particular field of American music. The main criterion will be Americanness [*sic*]; beyond that, excellence." Articles are now being solicited; they should go to Dr. Britton at 229 Stearns Building, School of Music, University of Michigan, Ann Arbor, MI 48109.

I.S.A.M. MATTERS

This year's I.S.A.M. Senior Research Fellows are **John Rockwell** and **Stephen Spackman**. Rockwell, music critic on the *New York Times* who covers contemporary music especially, is currently directing a seminar related to his forthcoming book, tentatively titled *A New Look at New Music* (Alfred A. Knopf); early next year he will deliver one or more public I.S.A.M. lectures on the boundaries and responsibilities confronting the present-day professional music critic. . . . Spackman is Lecturer in American history at the University of St. Andrews in Fife, Scotland. A violinist and author, now at work on a critical study of Wallingford Riegger which is also intended as an essay in American cultural history, Spackman will direct a second-semester seminar on "The Music Market: The Economic and Social Environment of Composition in the 20th-Century United States"; he will also deliver public lectures on the problems of musical biography and its relevance (and irrelevance!) to our understanding of the music.

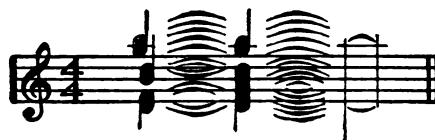
Longtime I.S.A.M. Research Associate **Rita H. Mead** has been forced, for reasons of health, to retire. She is succeeded by **Carol J. Oja**, a Ph.D. candidate in music at the City University of New York and a graduate teaching fellow in the Brooklyn College music department. Many will have read her *Musical Quarterly* articles on music in the paintings of W. M. Harnett and on the Copland-Sessions concerts; soon to appear (from Da Capo Press) is her compilation, plus introduction, called *Stravinsky in the Journal "Modern Music" (1924-46)*. Vale atque ave!

Speaking of *Modern Music*, hard at work on preparation of materials for an I.S.A.M. monograph is **Minna Lederman Daniel**, who was that journal's brilliant editor from start to finish. Her monograph promises to be a colorful collage including behind-the-scenes tales of the magazine and its authors, correspondence between authors and editor, and reprintings of selected articles and graphics.

A major research project recently undertaken by I.S.A.M., on commission from the Koussevitzky Music Foundation, is an "Index of Twentieth-Century American Music on Recordings." Even though "music" is here interpreted narrowly to mean only so-called serious music and not folk, pop, rock, or jazz, and even though the coverage will not go back beyond the generation of Carl Ruggles and Charles Ives, the discography will be immense: the estimated number of composers represented runs to some 1,700, the number of main entries to some 12,000!

Latest copy to arrive on its way to becoming a volume of RECENT RESEARCHES IN AMERICAN MUSIC is the score of Louis Moreau Gottschalk's *A Montevideo: 2ème Symphonie—Romantique—pour grand orchestre*, edited by **William Korf** of Ball State University. Composed in 1868 and never published, the one-movement, seven-division work includes sections based respectively on *Hail! Columbia* and *Yankee Doodle*—why?—but ends with one on the Uruguayan national hymn.

I.S.A.M. is now serving as distributor for the important book of essays and (mainly) scores, **Conlon Nancarrow: Selected Studies for Player Piano**, edited by Peter Garland and including writings by John Cage, Charles Amirkhanian, Gordon Mumma, Roger Reynolds, and James Tenney. The scores of eight of Nancarrow's unique pieces are included; fortunately, all eight have been recorded (on Columbia MS-7222, New World NW-203, and 1750 Arch S-1777). Fellow-composer James Tenney writes—and we agree, which is why we are pleased to distribute this volume—"I believe that Nancarrow's studies will stand with the most innovative works of Ives, Schoenberg, Stravinsky, Webern (and 'a very few others') as the most significant works composed since 1900. . . ." The 300-page paperbound book is available for \$10, postpaid.



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IN THE GROOVE . . .

RUGGLES RECORDED COMPLETE

As far as we know, no American composer's complete output had ever been issued on recordings until this past summer, when CBS Masterworks brought out Carl Ruggles's Complete Music (CBS M2 34591). Quite a milestone, even though Ruggles was anything but prolific. So we sought, and got, Stereo Review's permission to reprint the sensitive and authoritative review of the release, by former I.S.A.M. Senior Research Fellow Eric Salzman, that appeared in the issue of October 1980:

My personal association with the American composer Carl Ruggles and his music goes back to the 1960s, a time of rediscovery for the work of many of the great American musical pioneers. I had the privilege of knowing this crusty, opinionated old New Englander in his last years and of writing about him for *Stereo Review* (in the American Composers Series, September 1966). I was subsequently able to arrange the first recording of his *Sun-Treader*, which at that time had never even been performed in this country! I also helped to rediscover *Vox Clamans in Deserto* and brought it out in its first modern performance in Hunter College's New Image of Sound series.

Why was I so attracted to Ruggles? Why am I still? Ruggles is austere, difficult, uncompromising (qualities I no longer consider to be *automatic* virtues), but he is an exemplar of the best in the good old-fashioned American character: honesty, ruggedness, self-reliance, eccentric individuality, and, yes, vision. Ruggles will never be as popular as Charles Ives or played as often as Edgard Varèse, but, I'm happy to say, he has finally reached deserved recognition as one of the great originals of American art.

Conductor Michael Tilson Thomas was an early Rugglesite—at least, considering his years, in the recent revival of the music. He gave one of the early *Sun-Treader* performances, played a tape of it for Ruggles (who never heard it live), and later recorded it. Now he has assembled for CBS—with love and a lot of passion—the *complete* Ruggles. It is astonishing that this important and imposing creative output could be comprehended in less than a dozen titles, four record sides, less than an hour and a half of music. Compared with Ruggles, Anton Webern was almost verbose. Nonetheless, every one of Ruggles' compositions was a titanic struggle with a recalcitrant universe, worked and reworked, revised, honed, and polished. All of them are craggy, dissonant, contrapuntal, mystical, reaching for the outer limits.

But is the collection "complete"? To all intents and purposes. Ruggles destroyed most of his early music; only a few bits and pieces, not recorded in the new release, are said to survive. Even so, it is a collection that features a surprising amount of unfamiliar material. Besides *Vox Clamans* (never before recorded?), there are two versions of *Angels* (the original for six trumpets and a later one for trumpets and trombones), an orchestral piece called *Men* (not the piece from *Men and Mountains*, but one intended for a symphony to be called *Men and Angels*), a revised coda to *Men and Mountains*, an orchestral version of *Evocations* (better known in its original piano form, which is also here), and, most astonishingly, Ruggles' final composition, a hymn tune called *Exaltation*, written in memory of his wife Charlotte.

None of this—not even the hymn tune, so different from the rest of his work—really changes our view of him, but it is all material of the highest interest, and it is most vividly presented in these recordings. The process of cultural assimilation of this difficult music and musical style is quite remarkable. The pain, the agony, of getting it to *sound* like anything at all in performance is largely gone, leaving the qualities of agony and ecstasy in the music to speak for themselves—but then, so it was with Ives at first. The greater ease with the music is particularly noticeable in comparing Thomas' earlier recording of *Sun-Treader* with this one; though it's not perfectly polished, the lights and shadows of the later version are far more pronounced.

Be fairly warned: even in these latter-day performances and recordings, there is nothing *easy* about this music, there is no comic relief, no letting up of the battle with the universe. Ruggles' aim was nothing less than the sublime—and the sublime virtually all of the time. There is therefore an awful lot of reaching for the infinite packed into a dense, intense, dissonant space. It is, in fact, a lifetime's worth, the lifetime of one of those big, rugged individualists who are—or once were—the real, though often disprized, glory of American art.

—Eric Salzman

Painted Smiles Records is Ben Bagley's ongoing, enterprising, and often surprising company in the service of the American musical. But a recent release (PS 1338) breaks the pattern: it has substantial chunks of Ned Rorem's opera *Miss Julie*, to a libretto by the poet Kenward Elmslie based on the Strindberg play. Rorem revised his 1965 score for a production by the doughty little New York Lyric Opera Company, and this is the version heard here, with Judith James, Ronald Madden, and Veronica August singing under Peter Leonard's musical direction. \$8.98 from Painted Smiles, 116 Nassau Street (Room 516), New York, NY 10038.

Los Angeles seems to be a healthy environment for composers' archives. Those of Arnold Schoenberg and Roy Harris, both in L.A., are among the most active anywhere. The **Roy Harris Archive** is behind a recording series, with the cooperation of Varèse Sarabande Records. Two releases have appeared (with more expected shortly); these combine "archival" repressings of earlier recordings—Harris conducting a 1960 performance of his Concerto for Piano and Strings (VC 81100), and a 1971 performance of his Concerto for Amplified Piano, Brass, String Bases, and Percussion (VC 81085)—with newly recorded works. Both discs have been favorably reviewed. (\$7.98 each, from Varèse Sarabande, 6404 Wilshire Boulevard, Suite 1127, Los Angeles, CA 90048).

. . . and more that's groovy

Kudos and congrats to Finnadar Records for having taken the trouble to spread over two records (with wider groove-separation than normal) what would normally go on one, in order to maintain first-class audio quality in *Adoration of the Clash* (SR 2-720). The "clash" here means tone-cluster, which is common to—in fact, pervasive among—the works played here by the superb pianist Doris Hays: pieces by Henry Cowell, Leo Ornstein, Ilhan Mimaroglu, Morton Feldman, Russell Peck, and Hays herself. Cluster-dominated music makes for tough technical problems in its recording and reproduction; Finnadar has solved them generously: at \$9.98, the set is only a bit more pricey than a one-disc album (from Finnadar Records, c/o Atlantic, 75 Rockefeller Plaza, New York, NY 10019).

We can't really review Titanic Records' recent release by the *American Brass Quintet* (Ti-81), since I.S.A.M. was involved in its jacket notes. But let it be known that it is a disc of mid-19th-century American brass-band music culled from *Dodworth's Brass Band School* (1853), Stephen Foster's *Social Orchestra* (1854), *The Brass Band Journal* of G.W.E. Friederich (1853-55), and the part-books of the 26th North Carolina Regiment (Confederate States of America) band. The quintet, augmented by a tuba player, uses instruments of the period, made by American manufacturers, for this recording. The repertory is, of course, mainly airy trifles from the vast reservoir of American vernacular music—mostly old-time traditional airs, marches and dances, and pop songs of the era. (\$9.00 from Titanic Records, 43 Rice Street, Cambridge, MA 02140).

What's in a name? Plenty, if it's as unhelpful as the title *Ragtime Back to Back* of a recent Musical Heritage Society disc (MHS 4022) with, yes, piano rags by Scott Joplin (in collaboration with Arthur Marshall or Scott Hayden) on one side but, no, not rags but jazzy stride-piano pieces by James P. Johnson on the other. The pianists are William Bolcom, in his most elegant and delicate manner, for the Joplin rags, and William Albright, potent, powerful, and pile-driving, for the Johnson stomps, blues, and shouts. The recording is technically top-notch; the piano used sounds big as a barrelhouse; the playing is whiz-bang. . . . Another MHS release has a punctiliously precise, correct title, so don't be misled: this is *Robert Russell Bennett: Works for Violin* (MHS 3974). Yes, this is Broadway orchestrator Bennett, in his alter ego as an ex-pupil of Nadia Boulanger and a "serious-music" composer of wit and originality—here, of works for violinist Louis Kaufman (soloist on the recording): a concerto, a "Song Sonata," and *Hexapoda* ("Five Studies in Jitteroptera"). Each \$4.45 from MHS, 14 Park Road, Tinton Falls, NJ 07724

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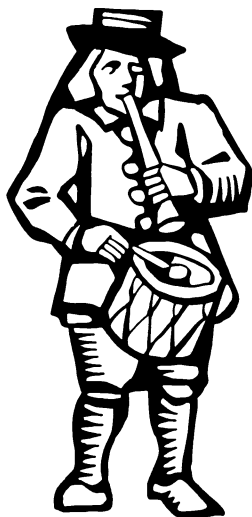
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The first issue of *American Music* will appear early in 1982. Articles are now being solicited; they should be sent to the editor, Allen P. Britton, 229 Stearns Building, School of Music, University of Michigan, Ann Arbor, Michigan 48109. In addition to refereed articles, *American Music* will feature book and record reviews. Books for review should be sent to Irving Lowens, Peabody Conservatory, 1 East Mt. Vernon Place, Baltimore, Maryland 21202. Records should be sent to Don L. Roberts, Northwestern University Music Library, 1935 Sheridan Road, Evanston, Illinois 60201.

On the editorial board, in addition to those previously mentioned, are Jean Geil, coordinator of special issues; Richard Jackson, bibliographer; and Kate Keller, indexer. The editorial advisory board includes Milton Babbitt, Leonard Bernstein, John Cage, Gilbert Chase, Frank J. Cipolla, Aaron Copland, Richard Crawford, Archie Green, Stanley Green, Charles Hamm, H. Wiley Hitchcock, Cynthia Adams Hoover, Alan Jabbour, H. Earle Johnson, William Lichtenwanger, Bill C. Malone, Julian Mates, Judith McCulloh, Philip L. Miller, Dan Morgenstern, Vivian Perlis, Nicolas Slonimsky, Carleton Sprague Smith, Eileen Southern, Robert Stevenson, Virgil Thomson.

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REFLECTIONS ON A SEMESTER AT BROOKLYN COLLEGE by Neely Bruce

(Neely Bruce, composer, conductor, pianist, and director of choral activities at Wesleyan University in Middletown, Connecticut, was I.S.A.M.'s Senior Research Fellow during the spring of 1980. For the teaching component of his fellowship, he directed a seminar, "Studies in American Piano Music." Out of that experience came the following reflections.)

My tenure as Senior Research Fellow at ISAM in the spring of 1980 was deeply rewarding if hectic, occasionally frustrating but always exciting. Having decided to commute from Middletown and spend two days a week in New York, I dealt first with delays and other difficulties on the New Haven Railroad, then with the problems of driving, including getting lost in Brooklyn, an experience I hope never to repeat. However, in the course of the semester, in spite of an amount of confusion, my ideas about certain aspects of American music were clarified, and two major projects were undertaken.

The course I taught at Brooklyn College was a seminar in American piano music. Over the years I have performed hundreds of American pieces, ranging from the simplest arrangements of fiddle tunes and dance pieces like the *Sunny Side Polka* of Madame Noel Bergier to *Winter Music* by John Cage and Aaron Copland's Piano Sonata. For weeks prior to beginning my class I sorted through this repertory and classified pieces in categories which have interested me over the twelve years I have devoted myself to performing American music. From the beginning of my re-examination of this material, my motive was not to learn new music for the occasion, although it was necessary to add a few pieces to fill in the gaps; rather, I sought in the pieces I chose to consolidate my thinking and to reflect my main preoccupations. Groups began to emerge which represented distinct periods or genres, and, for five composers who seemed of particular interest, whole one-man recitals were planned. Eventually fourteen programs were assembled; these could be performed either as recitals, ranging in length from forty-five minutes to an hour, or as the basis of lecture-recitals dealing with fourteen different subjects. In the belief that American piano music should not be dealt with chronologically, I arranged the programs in an arbitrary order, chosen at random.

The results were entitled: "Art Music in the Middle of the Nineteenth Century," "Excerpts from *Folio of Music No. 2*," "Descriptive Piano Music," "American Piano Sonatas," "Piano Music of William Duckworth," "Foster / Ives," "Keyboard Music of John Cage" (*Winter Music* and *HPSCHD*; this was the only program which lasted over an hour), "Ragtime and Related Music," "Dance Music in the Early Nineteenth Century," "Piano Music of Arthur Farwell," "Piano Music of Neely Bruce" (I think I can be forgiven for including my own music in this series, and it fit in for more reasons than simple personal satisfaction), "Piano Music Immediately After the Revolution," "Piano Music of Anthony Philip Heinrich," and finally "The Grand Paraphrase and Other American Variations." While these programs were not ones which would necessarily occur to another pianist undertaking a similar project, I believe that they are very important ones and, taken together, establish a coherent point of view about American music.

Perhaps the most important thread running through the history of American music is the interaction between the popular aspects of our culture and the learned aspects. Indeed, this issue—the relationship of behavior consciously learned to behavior which "grows like Topsy"—is found in virtually every part of American life under one guise or another. As has often been pointed out, the various periods of our musical history can be distinguished one from another by the manner in which the learned and popular elements mix together or by the effort which is made to keep them separate. This series of piano recitals was assembled in the belief that the popular side of American music is the dominant side, and that the most interesting art music is that which reflects a healthy input from populist sources. Thus the five composers whose work took up entire recitals—Duckworth, Cage, Farwell, Bruce, and Heinrich—are all heavily influenced by popular culture, although in quite different ways; and the "Foster / Ives" recital, which includes Foster's complete works for piano solo, is designed to demonstrate on the one hand the popular side of Ives's music and on the other the genuine and learned artistry of Foster.

Just as the art music in this series is heavily influenced by popular sources (with the exception of the MacDowell Fourth Sonata, an international piece which is included for the sake of contrast), the popular piano music reveals its underlying compositional excellence when placed in a context which invites comparison with many different kinds of art music. While the parlor music in *Folio of Music No. 2* probably remains as parlor music for most listeners regardless of context, the finesse of the dances and the balanced formal concerns of most ragtime composers take on far more significance when that music is taken seriously. And the larger pieces in the recital "The Grand Paraphrase and Other American Variations" sound overwhelmingly professional when juxtaposed against the simpler, less pretentious ones.

My experience in teaching the class convinced me that my students found these groups of pieces interesting and revealing. One of the members of the seminar was from Trinidad, and she was delighted to hear the fantasies on hymn-tunes and the 19th-century dance music; it seems that music very similar to this is a large part of Trinidadian culture today, and she had grown up hearing this kind of music on a regular basis. Another student confirmed my impression that the various tunes in J. M. Rumshinsky's *At a Hebrew Wedding Ceremony* are in fact traditional Jewish wedding music, and can be heard all over the world. Many of my students became fans of the music of William Duckworth, which sounds like a cross between Keith Jarrett and what one of my colleagues at Wesleyan has referred to, somewhat pejoratively, as "soft rock Dorian," but few became fans of the Cage-Hiller *HPSCHD*, which one student said gave her a violent headache. Most students quickly perceived that George Bristow was indeed very much like Chopin and that Gottschalk contained folklike passages, and were astonished that composers of the stature of Farwell or Heinrich remain so little known.

Confronted with such lively reactions over the semester, and remembering similar ones from audiences for whom I had played this music over the years, I have been encouraged to refine the programs and play them for the general public. While this is an undertaking of considerable scope, I believe that it is feasible to begin to present the programs, in part, over the next year, and I plan to offer the entire series in 1982-83.

Those familiar with the history of American piano music will observe that the programs are somewhat idiosyncratic. Indeed they are, because my intentions in putting the series together were autobiographical as well as musical. It was my conscious choice to renew my acquaintance with programs which had special meaning to me. My dissertation was about the piano music of Heinrich; I had recorded the pieces in *Folio of Music No. 2*; the Duckworth pieces were written for me to play; I had been one of the performers in the premiere of *HPSCHD*; and so forth. The more conscious I became of this personal motivation in developing the series, the more I thought of another project which had been in the back of my mind for years; it has become the second major effort to be undertaken as a result of my appointment at Brooklyn College.

Karl Shapiro once said that aspiring American writers would do well to study not the classics of European literature but the work of American authors. For years I have pondered that suggestion and wondered what would happen if the education of musicians in this country were to be undertaken in this manner. After all, composers and performers in the United States are routinely nourished on the works of European masters and come to their own musical culture late in life, if at all. Gradually I have come to envision a book which would consist of chapters about those areas of American music with special meaning for me—a combination of musical autobiography and analysis which would offer certain areas of our music as being particularly worthy of study by aspiring American musicians.

(continued from p. 7)

This project is by no means so far advanced as the piano-music one, but certain areas and topics have presented themselves immediately as candidates for inclusion. The music which first convinced me that the study and performance of American music was a personal necessity was Sacred Harp singing. This music, along with other shape-note hymnody of the first decades of the United States, has proven over time to be almost inexhaustible in its variety and subtlety, a music to which one can return over and over again. The power of the compositional style and the cleansing anarchy of the vocal production involved are equally refreshing. In addition I have had the privilege of being involved with the establishment and development of the New England Sacred Harp Singing and have seen the effects of teaching this music to large numbers of students over a period of several years, so I can vouch for its pedagogical usefulness.

Other important topics are the music of the minstrel shows, early nineteenth-century glee books, and descriptive and/or narrative music. I remember an informal talk I once gave, about devotional piano music and certain nineteenth-century songs, in which I discussed the "heavenly flutter," that ubiquitous descending arpeggio in Gottschalk's *The Last Hope* and a thousand other pieces; the talk was the first stage in attempting a "theory of affections" for American music that should be developed. In addition, there are particular pieces which always reassert themselves as being of singular importance in American music, particularly the operas *Rip Van Winkle* (George Bristow's version) and Virgil Thomson's *Four Saints in Three Acts*. And of course there are key composers to consider, composers whose work seems particularly American and full of implications for the future. Many people would choose differently, but the composers I would find most useful for this sort of study are Heinrich, Ives, Farwell, Cage, and to a lesser extent B. F. White and Stephen Foster.

The method of dealing with each topic would be simple. After describing my initial acquaintance with the music or the composer under discussion and giving information that seems pertinent concerning the performance of the pieces, I would show through analysis or description what I consider important about the music and how it can be useful to anyone interested in being an American composer or promoting the cause of American culture. It is my hope that such a treatment of American music, from a composer's point of view, would be lively and to some extent controversial, and that at least a few younger composers would be moved to follow up on some of its leads. The working title is *American Composition: A Manifesto*.

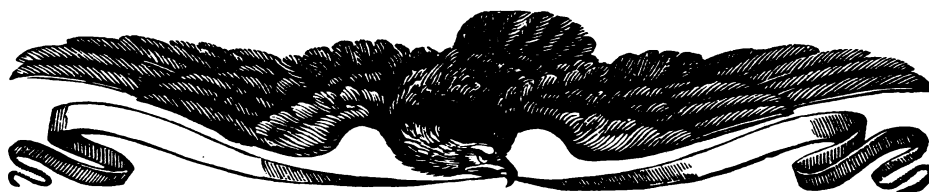
In addition to charting the course of my own thinking, I would include a history of important performing projects. The various activities of the American Music Group, which operated out of the University of Illinois from 1969 to 1974, deserve the most complete documentation. Its productions included the C. A. White operetta *Grandpa's Birthday*, a temperance play with appropriate music, the Bristow and Thomson operas mentioned above, and hundreds of part-songs, glees, and miscellaneous vocal pieces. The American Music Group's three national tours and five recordings made thousands of people aware of uncharted backwaters and even main currents of our musical past.

Phoenix 73, a festival relating new music to performance space, held at the University of Illinois, was a mammoth series of events which brought together a rich and diverse group of artists, ranging from Charlotte Moorman to Ben Johnston, making music in a dazzling array of locations. It was a forerunner of the even more spectacular New Music America, held in Minneapolis in June of this year, which certainly should be documented in the press to a greater extent than it has been so far. And there have been important activities in American music at Wesleyan University, particularly a concert of Anglo-American psalmody for the Sonneck Society meetings in 1975 and extensive performances of four major choral works commissioned by the Wesleyan Singers from Christian Wolff, Pauline Oliveros, Gerald Shapiro, and James Fulkerson.

Finally, the spiritual descendant of the American Music Group is the American Music/Theater Group, whose history has just begun at this point. AM/TG, of which I am president and artistic director, began productions in the fall of 1979 with "An Evening With Carrie Jacobs-Bond" and excerpts from John Cage's *Songbooks*. The story of the ongoing development of this organization will be a significant one to tell as it unfolds.

At this point it is premature to attempt to summarize the view of American music that is emerging from a consideration of all of this material. However, it is certainly appropriate to share one of my convictions which has solidified over the years. Repeated performances of hundreds of American compositions for piano, chorus, solo voice, and the musical stage have convinced me that there is a vast audience for American music. It is not, however, the audience now attending concerts. In most places, audiences have become so accustomed to familiar stimuli that it is impossible for them to have what I consider a vital musical experience. This means that an audience for the unfamiliar has to be found outside the regular concert circuit.

Only once have I attended a performance at Tanglewood (which I did for social rather than artistic reasons). I was stunned by the complete lack of adventure embodied in the entire enterprise. The programming was not adventurous; the audience was bored by the music; and even the architecture seemed to mitigate against anything out of the ordinary. The art of music is nothing if it is not an adventure, whether of body, mind, or spirit; and the discovery of the possibilities of sound commingled with idea is a necessary component of music, not an incidental one. In a culture which uniquely tends to assert its artistic inferiority, the demonstration of the value of its own indigenous product and the encouragement of a future product which is even more audacious than the one we have already generated are adventures of the highest order. We can all look forward to the day when American audiences are so bored with the repetition of European masterworks that they will turn to their own music in sheer desperation. But long before that time the millions of Americans who are genuinely alienated by the pretensions of the world of concerts and opera will turn to the compositions of their fellow-citizens and listen with delight.



Surprised that there's no Da Capo Press ad in this issue? Since it was Da Capo's Bea Friedland who first suggested our carrying ads, and since Da Capo has been a regular advertiser, you might well be.

And there *was* to have been a Da Capo ad, as usual. We goofed. Apologies to all.

MERE JOTS AND TITLES

New and Noteworthy in Books: Edward A. Berlin's *Ragtime: A Musical and Cultural History* (Berkeley: University of California Press; \$16.95), by far the best of the recent spate of publications on ragtime—broader (not just on piano rags but ragtime songs also, with lots of quoted criticism of both) and deeper (not just in analytic sophistication but also in exploration of social and cultural contexts, and even a survey of ragtime historiography). . . . Wilma Reid Cipolla's *Catalog of The Works of Arthur Foote 1853-1937* (Detroit: Information Coordinators; \$17.50), a neat and well-presented catalogue raisonné which even includes lists of performances, program notes, and reviews of works, not to mention a discography, bibliographies, and indexes. . . .

. . . **and Music:** Colonial Williamsburg Musick Master John Moon's third volume (following 1. "Quick Marches" and 2. "Slow Marches") of *Musick of the Fifes and Drums—“Medleys”* (Craft House, Box CH, Williamsburg, VA 23185; \$2.25 plus \$.75 postage), with four medleys, based on eighteen early tunes in all, for 2-part fife and 2-part drum corps, in a modest but handsome and clean-cut little paperback volume.

. . . Frederic Rzewski's monumental (hour-long) piano piece *The People United Will Never Be Defeated* (beautifully engraved by the Japanese firm Zen-On; \$11 from European-American Retail Music, P.O. Box 850, Valley Forge, PA 19482), composed for, and recorded (on Vanguard 71248) by Ursula Oppens. . . .

. . . **and a Bit of Both:** *Chambers*, a book of scores by Alvin Lucier, interspersed with interviews with him by Douglas Simon (Middletown: Wesleyan University Press; \$15). Lucier's "scores" are vanguard verbal—e.g. the score of the title-work begins "Collect or make large and small resonant environments"—and fun to read. So are the interviews, each of which takes off from one of the scores and explores its background, foreground, and future implications. Not a work for opponents of John Cage-like ideas—or maybe, on the other hand, exactly the one for them.

Jonab Goes West. Early-American-music champion Sister Mary Dominic Ray, head of the American Music Research Center at Dominican College in San Rafael, California, seems to have been the guiding spirit in a recent production—the first since 1789 and George Washington's inaugural concert—of Samuel Felsted's oratorio *Jonab* (1775). The work was produced at the San Francisco Theological Seminary on 26 October by the Marin Pro Musica, directed by Wilbur Russell.

Cheers!

This is *some* year for milestone birthdays among American composers! Here are greetings: on his 85th, to Dane Rudhyar; on their 80th, to Ernst Krenek and Otto Luening; and on their 70th, to Samuel Barber, Arthur Cohn, Lehman Engel, and William Schuman. (And see page 1 for another salute.)

Briefly Noted, and Up-Tempo. *Sharps and Flats: A Report on Ford Foundation Assistance to American Music*, dated July 1980, is an interesting fifty-page summary; available from the foundation's Office of Reports (320 East 43 Street, New York City 10017). . . . Educational Audio Visual, Inc. (Pleasantville, NY 10570), with an active music filmstrip program and special attention to American music, got a "best of 1979" nod from *Previews* for their set on "Harry Partch and His Musical Instruments"; others of their filmstrip sets are on Schuman's *Casey at the Bat*, Menotti's *The Telephone*, and Cowell's *The Banshee*. . . . Nighthawk Press (Box 813, Forest Grove, OR 97116), a new publisher specializing in books on contemporary music, will issue, to begin with, discographical works on rhythm-and-blues and classic-era rock-and-roll; they are soliciting manuscripts and book-outlines on popular music. . . . Under special funding, the Lake George Opera Festival, directed by David Lloyd, organized this past summer a Contemporary American Opera Studio, in which twenty-four young singers were trained for seven weeks and prepared scenes from nine new American works by such composers as Gregory Sandow, Steve Cohen, Jerome Moross, Edwin London, and Timothy Cameron Lloyd; a similar program is planned for 1981 (Opera Festival, Box 425, Glens Falls, NY 12801). . . . A free newsletter ("of Folk, Blues, Vintage Jazz, Ethnic, Country, Bluegrass, Vintage Rock & Roll plus books and magazines") is published every month or so by Down Home Music, Inc., 10341 San Pablo Avenue, El Cerrito, CA 94530. . . . Look for Otto Luening's memoir, *Odyssey of a Composer*, from Doubleday before Christmas.

Conference calls. The Second National Conference on Black Music Research, sponsored by Fisk University and B[lack] M[usic] R[esearch] Associates and scheduled for 3-5 September 1981 in Nashville, has issued a call for papers in ten different areas of black-music research. For details write to Samuel Floyd, Institute for Research in Black American Music, Box 3, Fisk University, Nashville, TN 37203. . . . An International Conference on Popular Music Research is to be held on 22-26 June 1981 in Amsterdam, at the Sweelinck Conservatory. The conference language will be English, and fourteen papers will be selected, with preference given to topics dealing with research methodology, description of specific subject matter ("research in action"), or large-scale surveys of research material or activities. Hotel and meal costs for readers of papers (but not travel costs) will be covered. The conference will be open to other participants for a fee of approximately \$40. Abstracts of proposed papers should be sent, immediately, to Dr. Philip Tagg, Musikvetenskapliga Institutionen, Viktoria-gatan 23, S-411 25 Göteborg, Sweden.

Kroeger to Keele. Karl Kroeger, who resigned last year as director of the Moravian Music Foundation, is now on a Leverhulme Overseas Visiting Fellowship at the University of Keele, England (where Peter Dickinson's Centre for American Music is in full swing). The fellowship is primarily for research, and Kroeger is investigating the English roots of American psalmody, as well as the musical activities at the Moravian school at Fulneck; he will also be teaching some American-music courses at the University.

ANNOUNCING

2 Landmark Works

Unsung

A History of Women in American Music

by Christine Ammer.

(Contributions in Women's Studies, No. 14,

ISSN 0147-104X).

(Westport, Conn., 1980). x, 317 pages.

LC 79-52324. ISBN 0-313-22007-7. AMU/ \$22.95

American women have been writing and performing music since earliest colonial times. But, because of long-standing cultural prejudices, they rarely played in orchestras or appeared as conductors. Their compositions were hardly ever performed, or published, or recorded. The contributions of women to American music have usually gone unnoticed.

Unsung gives long-overdue recognition to the role of women in the development of American music. The book surveys two centuries of outstanding—if little known—instrumentalists, conductors, and composers. From early women organists, pianists, and violinists—some of the greatest virtuosos of their day—and the New England school of "lady composers," through the intriguing story of all-women's orchestras, to women composers of symphony and opera, up to the many important contemporary women musicians. Christine Ammer explores the whole history of women and American music for the first time in this fascinating book.

Ammer's years of research in original sources have uncovered much never-before-published information. Scholars as well as students of music and women's studies will find *Unsung* an invaluable piece of cultural history.

Women in American Music

A Bibliography of Music and Literature

Compiled and Edited by Adrienne Fried Block and Carol Neuls-Bates.

(Westport, Conn., 1979). xxvii, 302 pages, figs.

LC 79-7722. ISBN 0-313-21410-7. NBW/ \$29.95

Until recently, music in America was viewed as almost entirely the province of men. Yet the contributions of women to classical and vernacular music in America, as composers, performers, conductors, educators, and patrons, have been highly significant in every period of our history. A giant step toward the long-overdue recognition of the place of women in America's musical development is taken with the publication of the comprehensive new bibliography *Women in American Music*.

This massive research guide contains more than 5000 entries dealing with women in American music from colonial times to 1978. (Vernacular music is covered to 1920) 1800 entries refer to written works: reference books, general histories, and other literary material. The content of each of these items is summarized in an informative abstract. The rest of the entries refer to individual musical works by women. Complete bibliographic performance and recording information—data available nowhere else—is provided for these 3200 works.

Three handy indexes, one for subjects and authors, one for composers and lyricists, and one an index to recordings, enhance the usefulness of this unique book. An extensive introductory essay provides fascinating historical background. These features help ensure that *Women in American Music* will stimulate, as well as facilitate, much new research in this long-neglected field.



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Another tool for record purchasers is *Fanfare*, a bi-monthly magazine begun in 1977. Although not always expertly edited or gracefully written, the magazine is invaluable for its sheer size—the September/October 1980 issue sports 336 pages with reviews of over 400 recordings—and its high density of information. For American-music lovers, *Fanfare* has a promising yield, if that same issue is typical: soundtracks, jazz, and pop aside (totaling approximately 15% of the discs reviewed), American music is included on approximately 11% of the remaining recordings. Among these are a few out-of-the-way finds, seldom reviewed elsewhere. Works by Martin Mailman on Golden Crest, Tom Johnson on Lovely Music/Vital Records, Meredith Monk on WERGO, members of the Cleveland Composers Guild on Crystal—all are included, not to mention a purportedly comprehensive discography of Carl Ruggles (by William Curtis) accompanying a review of Columbia's *Ruggles: Complete Music*. All in all, *Fanfare* is well worth the \$15 subscription price. (Order from *Fanfare, Inc.*, PO Box 720, Tenafly, NJ 07670.)

Native North American Music and Oral Data: A Catalogue of Sound Recordings, 1893-1976, "a comprehensive and elaborately cross-referenced guide to the Native North American music and oral data holdings at the Indiana University Archives of Traditional Music," has been compiled by Dorothy Sara Lee. Published directly from computer printout (resulting in a fuzzy typeface and extremely condensed entries), the catalogue includes nearly 500 accessions dating from James Mooney's 1893 field recordings of the Plains Indians. Main entries are by performers and collectors; culture groups and subjects are indexed. (Indiana University Press, 1979; \$22.50)

CRI has published its 25th anniversary catalogue, listing over 300 records of 20th-century music, with some 900 compositions by 460 composers. Thanks to the company's policy of no deletions, all the works recorded since CRI was founded in 1954 are still available. For a copy of the catalogue, write to: Composers Recordings, Inc., 170 West 74th St., New York, NY 10023.

B

From the Choirloft. John Oliver leads the excellent **Tanglewood Festival Chorus** in a magnificently recorded album of a cappella works by Elliott Carter (*Musicians Wrestle Everywhere*), Aaron Copland (*In the Beginning*), Jacob Druckman (*Antiphonies*), and Charles Ives (Psalms 24, 67, and 90) (Deutsche Grammophon 2530 912). If we can believe the jacket photo, the chorus is about eighty-strong, and it is very well trained indeed. Oliver's direction is crisp, no-nonsensical: compare his pacing of Ives's Psalm 90, at 9'34", with that of the Gregg Smith Singers (on Columbia MS 6921, at 10'45"). . . . Give David P. McKay, director of the choir of the First Church (Unitarian) of Worcester, Massachusetts, "E" for effort, in *Nineteenth Century American Sacred Music: From Fuging Tune to Oratorio* (Folkways FTS 32381). This repertoire is under-recorded, to say the least: where else can one hear sacred choral works by Benjamin Carr, Oliver Shaw, Lowell Mason (as anthem-composer), Isaac Woodbury, Stephen Foster—yes! here is his *Suffer Little Children to Come Unto Me*—George F. Bristow, Arthur Foote, and Dudley Buck (plus others)? But the performances are flaccid, and occasionally the sopranos are out of tune; the liner notes are both pretentious and unhelpful (no texts, for instance); and the surfaces leave a lot to be desired. Even so, the disc is worth having if only for Woodbury's funny, if sappy, *Singing Lesson* and the Victorian anthems by Mason, Foote, and Buck. . . . Gregg Smith and his finely machined, lustrous professional chorus, **The Gregg Smith Singers** (joined by other, amateur groups now and then), have been celebrating the U.S. Bicentennial for some years now, with periodic releases of *America Sings*, initially planned as a massive retrospective series of eight three-record sets ("Vox Boxes"). We have received four so far, containing music dating from 1620-1800 (Vox SVBX 5350), 1850-1900 (SVBX 5304), 1920-1950 (SVBX 5353), and post-1950 (SVBX 5354), plus an extension of the series on the Turnabout label, "American Choral Music after 1950—The Non-Traditionalists" (TV 34759); and we understand that there may yet be material recorded from the 1800-1850 period. In the meantime, in *America Sings*, as it stands, we have an astonishingly panoramic picture of American choral music (plus some songs, for that matter), from unison psalm-tunes from Henry Ainsworth's psalter of 1612 all the way down to Roger Reynolds's theatrical gloss on Wallace Stevens's poem *The Emperor of Ice Cream* (1962) and the open forms and performers' choices of Earle Brown's *Small Pieces for Large Chorus* (1973).

... and while we're on recordings: After having long resisted any impulses, temptations, or urgings to assist American music by grants for recordings, the National Endowment for the Arts has now established a Music Recording category of funding. Grants will go to nonprofit recording companies, nonprofit distribution companies, and performance organizations with commitments from recording companies. The first three N.E.A. recording grants have gone to CRI (\$20,000 for help in recording William Schuman's *The Young Dead Soldiers* and *In Sweet Music*, a percussion concerto by Robert Moevs, and short chamber works by Philip Glass, George Perle, Shulamit Ran, Joseph Schwantner, Joan Tower, and Charles Wuorinen, all composed for the Da Capo Chamber Players), Louisville First Edition Records (\$20,000 for partial subvention of recording works by Paul Chihara, John Corigliano, George Crumb, Donald Erb, and Sydney Hodkinson), and New World Records (\$20,000 for a recording of John Corigliano's Clarinet Concerto and Samuel Barber's Third Essay, by the New York Philharmonic).



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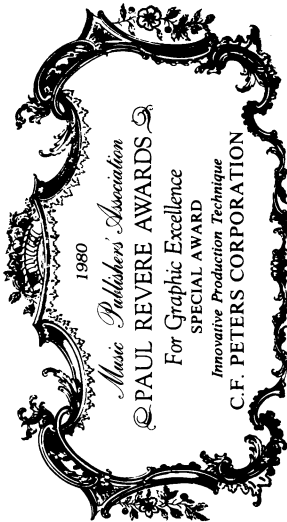
Laying it On the Line. John Rockwell, current Senior Research Fellow of I.S.A.M. and music critic of the *New York Times*, wrote a daring Sunday piece for the *Times* last July 27th. Titled "Which Works of the 70's Were Significant?" and including along the way a list of important works of the *sixties* also, the article listed, in order of greater to lesser accessibility, and with buttressing arguments for their inclusion, the following: Dmitri Shostakovich, *Suite on Verses by Michelangelo*; Witold Lutoslawski, Cello Concerto; Elliott Carter, String Quartet No. 3; Peter Maxwell Davies, *Ave Maris Stella*; Morton Feldman, *Rotbko Chapel*; David Behrman, *On the Other Ocean*; Charles Dodge, *Earth's Magnetic Field*, Steve Reich, *Music for 18 Musicians*; Philip Glass, *Einstein on the Beach*; and Robert Ashley, *Private Parts*. Such judgments are always interesting historically, even though the "One man's meat . . ." arguments proliferate automatically. (All the works cited are available on recordings, incidentally, if you want to check out Mr. Rockwell's choices.)

Roll Out the Barrel. According to the *Buffalo Courier-Express*, Buffalo is undergoing a polka renaissance. One of its polka bands, the Dynatones, was voted the top group of the year by the United States Polka Association; Buffalo's radio stations boast of no fewer than five polka shows; its "polka bash" last December drew a crowd of over 2,000; and its churches, meeting halls, and bars are continually holding polka parties. Smack in the middle of this polka explosion is Bill Falkowski, who last spring designed a project titled "The Polka as a Working Class Ethnic Phenomenon." Besides a lecture series (on the polka's history and performance practices given at one of the local polka hangouts, the Broadway Grill), he mounted an exhibit of rare historic photographs of polka bands, sponsored polka lessons, and culminated the festivities with a huge polka party featuring several bands playing various styles of polkas. Falkowski is also building a polka archive at the Polish Community Center in Buffalo.

Support for Falkowski's project comes from the Historians-in-Residence Program of the New York Historical Resources Center, which sponsors collaborative research projects, with attendant public programs, involving scholars and local historical agencies. Anyone in New York State interested in applying for funds should contact New York Historical Resources Center, 502 Olin Library, Cornell University, Ithaca, NY 14853.

Ode to Virgil. On Saturday, 27 December, at 8:00 p.m., "Virgil Thomson Composer," a one-hour film directed and produced by John Huszar, will be aired on PBS. (New York's Channel 13 preview date is set for 24 November at 10:00 p.m.) A charming portrait, the film includes historic footage of the 1934 premiere of *Four Saints in Three Acts*, scenes from the 1948 film *Louisiana Story*, excerpts from the recent San Francisco Ballet production of *Filling Station*, and intimate shots of Thomson playing the piano in his New York City apartment, walking in Paris along the Seine, and composing in his favorite spot—bed. The film was co-produced by FilmAmerica, Inc. and WNET/Thirteen in honor of Mr. Thomson's 84th birthday.

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EXCERPTED BY PERMISSION FROM NOTES, DEC. 1980

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ODD-discS AND END-paperS

The treasury of miscellany this fall contains an array of out-of-the-ordinary books, pamphlets, catalogues, and recordings certain to appeal to collectors of Americana with interests as diverse as revival songs, instruments, sheet music, contemporary composers, and jazz.

Glory, Hallelujab: the Story of the Camp Meeting Spiritual, by Ellen Jane Lorenz, is a small but informative monograph based on the author's dissertation, with sources from the collection of her grandfather, publisher E. S. Lorenz. Particularly interesting are contemporary accounts of camp meetings in the early nineteenth century; especially valuable are transcriptions and descriptions of forty-eight spirituals from the collection. (Abingdon Press, Nashville, TN 37202; \$5.95)

Also from Nashville is *Early American Brass Makers* by Robert E. Eliason, a slim but attractive history of four manufacturers: Paine, Allan, Wright, and Fiske. The period covered (1835-75) is important because it was then that the first all-brass bands were being formed in the U.S. and valve instruments were being developed. Documentation is adequate and illustrations are authentic. Unfortunately, although the author speaks enthusiastically in the foreword of "the beautiful presentation instruments . . . made of silver and gold," there are no photos in color. (The Brass Press, 136 8th Avenue North, Nashville, TN 37203; \$6.00).

Collectors of sheet music undoubtedly will want to look at Daniel B. Priest's *Guide to American Sheet Music with Prices*, a slick paperback containing brief chapters on song-pluggers, copyrights, etc. One of the most interesting discussions is of the cover-artists and their styles. Historical sections cover the years 1775 to 1976, but the price list (for over 3,000 songs) deals almost entirely with twentieth-century popular music. And beware—suggested prices are those of the 1976 marketplace! (Wallace-Homestead Book Co., 1912 Grand Street, Des Moines, IA 50309; \$7.95).

For contemporary music fans, two items spotlight the composers William Schuman and John Cage. The first is a handsome booklet entitled simply *William Schuman Documentary*. Compiled by Christopher Rouse, it contains a biographical essay, a catalogue of works, a discography, and a selected bibliography of writings about, and writings by, Schuman. What comes across even in such a slim volume is the magnitude of Schuman's contribution to American musical life—as composer, educator, and administrator. Among other assets here are tributes by Leonard Bernstein and Jacob Druckman. (Theodore Presser Co.—G. Schirmer, Inc.; \$7.50). . . . *John Cage: Musical Messages* is a catalogue from an exhibition of Cage's scores at the University of California at San Diego, during the composer's residency as Regents Lecturer last winter, with facsimiles of Cage's striking pages of notation and with commentary by UCSD faculty members (Pauline Oliveros, Roger Reynolds, et al.) Clarifying Cage's verbal instructions, the catalogue is a feast for the eye and the intellect. (Order from Mariana Harrison, Department of Music, B-026, University of California at San Diego, La Jolla, CA 92093; \$5.00).

From the Open University in England come texts and recordings of American music prepared for their course *The Rise of Modernism in Music 1890-1935*. The book Ives and Varèse offers biographical data, technical details of their music, and discussions of specific works on accompanying discs — Ives's "Concord" Sonata, Fourth Symphony, and General William Booth Enters Into Heaven; Varèse's *Octandre* and *Density 21.5*. In addition to an excellent text by Ian Bonighton and Richard Middleton, there is a reprint of Robert P. Morgan's provocative article from *Musical Newsletter* (1973), "Rewriting Music History—Second Thoughts on Ives and Varèse." The recordings—presumably made especially for the course—are excellent, especially blockbuster performances by Peter Knapp, baritone, and Anthony Saunders, piano, of *General Booth* and two other Ives songs, *An Election* and *Majority*. . . . Middleton, senior lecturer in music at Open University, is also the able author of *The Rise of Jazz*, the other American-music portion of the course. Contents include definitions, origins, and discussions of jazz in New Orleans, Chicago, and New York. The accompanying record contains archival material from the 1920s and '30s—classics by King Oliver, Louis Armstrong, Duke Ellington, and others. (For further information, write to Open University Educational Enterprises Ltd, 12 Cofferidge Close, Stony Stratford, Milton Keynes, MK11 1BY, Great Britain.)

Rita H. Mead

MORE ABOUT EVE. Christine Ammer's 330-page *Unsung: A History of Women in American Music* is the first text to attempt a survey of the female role in the development of this country's musical culture. As opposed to a comprehensive, chronological overview, Ammer has chosen the "great woman" approach, with a topical organization. The American woman as organist, violinist, pianist, orchestra member, conductor, composer, and teacher is portrayed through biographies of notable figures ranging from the early-nineteenth-century organist Sophia Hewitt Ostinelli (daughter of James Hewitt) to the composer Beth Anderson (b. 1950). Drawing largely from the published literature on American music, Ammer has extracted references to women musicians and discussed them against the background of the social influences that shaped their history. About two-thirds of the text is devoted to women of the twentieth century. (Greenwood Press, \$22.95)

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