

Institute for Studies in American Music

NEWSLETTER

THE BICENTENNIAL BASH

With the federal government's having decided that U.S. Bicentennial celebrations should be decentralized (unlike the Philadelphia-centered Centennial a century ago), hardly a hamlet will be without its own Bicentennial festivities; hardly an institution or organization will fail to contribute in one way or another. On the musical front, this means an onrush of commissions to living American composers, resurrections of dead ones, and other predictable if welcome emphases on American music past and present. Let us here take a look at two of the more ambitious projects, announced thus far, that relate to "studies in American music" (which is by definition I.S.A.M.'s main concern).

One problem in stimulating American-music studies has been the lack of a comprehensive anthology of American music on records, conceived integrally and produced with the desirable literary, graphic, and biblio-discographical materials to make it all hang together. The Rockefeller Foundation is sponsoring the production of just such an anthology, to consist of some 100 discs under the tentative title of *Recorded Anthology of American Music*, and to include popular, folk, jazz, religious, and art music. The first recordings in the anthology, which will include compositions previously issued and others recorded afresh, are expected by the end of 1976. The complete set, with ample annotations and supplementary materials, will be donated to music libraries, music schools, college and university music departments, educational radio stations, and other nonprofit institutions in the U.S.A. and abroad. Elementary and secondary schools will be able to purchase the set virtually at cost. The philanthropic aspect of RAAM is reminiscent of the Carnegie Foundation's gift, to similar institutions in the mid-1930s, of a basic record library (complete with Magnavox record-player); anyone who knows the impact that had on Americans' musical experience can only hope that RAAM will have a similar one.

The most ambitious and far-flung but unified municipal effort on behalf of the Bicentennial seems to be St. Louis's "Bicentennial Horizons of American Music and the Performing Arts" (BHAM) which promises to be a two-and-a-half-week whirlwind, in mid-1976, of events musical and otherwise. BHAM will open on June 14 with *Arch Aire*, an electronic and multi-media work originating at the base of the Gateway Arch, and will close with *Midnight Carnival* (July 3-4), with electronically reproduced, computer-coordinated sheets of sound and music (by Lejaren Hiller) moving through the streets and echoing off the building facades of a closed-off, 20-block downtown area. In between will come all kinds of events, with music ranging from Amerindian and Afro-American to works newly commissioned from major composers or tapped as tops in a student composers contest. Thirteen of the St. Louis area's colleges and universities will cooperate in a group of symposia, seminars, and on-campus workshops and concerts in an imaginative academic consortium (with academic credit available). Some of the themes will be Black Music in America, The Pre-Civil War Era, The Future of Microtonal Music, Folk and Country Music in American Culture, and Americanism in American Music. Out of these sessions will be developed a volume of "proceedings," tentatively titled *Towards A New Definition of American Music and the Performing Arts*. BHAM!

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SENTIMENTAL JOURNEYS

A three-disc set titled *The Great Sentimental Age (1850-1900)* marks the beginning of an extensive American-music recording project by the Gregg Smith Singers and a companion group, the New York Vocal Arts Ensemble. The endmen of this gala entertainment (Vox SVBX 5304) are Stephen Foster and Charles Ives: 29 of Foster's songs are included (plus three piano dances), 14 of Ives's. Songs and choruses by a score or more other composers are also offered, among them the once fantastically popular Will Hays (rightfully William Shakespeare Hays, and composer of over 300 published songs). Smith organizes his anthology thematically into such groups as "Campaign and Comedy Songs," "Love Songs after Foster," "Nostalgia: Memories Happy and Sad," and the like. As a sampler of American popular song of the last half of the past century, the collection is superbly evocative. The vocal performances are slightly uneven: some are right on-target stylistically; some are less well brought-off; a few waver uncertainly between being artful and being homespun. The accompaniments, however, are masterly: the piano used for the recording is a reconstructed 1873 Steinway (in the Smithsonian); solo strings and/or flute are used tastefully; and several songs are presented only with guitar accompaniments, as frequently published during the period. None of the songs is "hoked up" or modernized, for which Smith is to be roundly applauded.

A nice complement to the set just cited is Irving Berlin: *The Ragtime Years* (Vanguard VSD 79346/VSQ 40042), a sheaf of twelve early songs (1910-1928) sung by Max Morath, to orchestral accompaniments arranged by Manny Albam. Yes, sung—not played—by that celebrated ragtimer. Seems that Berlin considers Morath one of the few singers today who really gets his early songs right. The album, a stunner, bears out his opinion.

Two other recordings of the past season are ear-openers. Each invites a question: (1) Think you've had it with Louis Moreau Gottschalk? (2) Think you already know *Appalachian Spring*? If the answer is "yes" in either case, you have surprises in store for you. Leonard Pennario takes a really fresh look at Gottschalk in *The Union*, an Angel release (S-36077). None of the pieces he plays is new to discs, but all sound fresh as springwater in his hands. And Copland's *Appalachian Spring*, familiar in full-orchestra transcriptions by the composer of both the entire 1943 ballet score and briefer suite, sounds equally fresh, as restored to its original 13-instrument chamber orchestration and recorded by Columbia (M 33736), with Copland conducting.

AMERICAN FIRST

Although there are definitive critical editions of the works of many American literary masters, no American composer has yet been so honored. William Billings (1746-1800), Revolutionary and Federal Era composer, will be the first. As a U.S. Bicentennial project, the American Musicological Society and the Colonial Society of Massachusetts are co-sponsoring a complete edition of Billings's works. Hans Nathan (Michigan State University) is editor, Richard Crawford (University of Michigan) editorial associate, under the general supervision of the U.S. Bicentennial Committee of A.M.S., chaired by Cynthia Hoover of the Smithsonian Institution. A set of three volumes is projected, with the first—planned for publication late in 1976—to include two of Billings's six books of choral music, *The Singing Master's Assistant* (1778) and *Music in Miniature* (1779).

... AT LAST

The announcement of the A.M.S. involvement in the Billings edition is a welcome change from the lack of American orientation in the Society's publications in the past. At least that appears to be the conclusion based on a report which has recently come to the attention of I.S.A.M. A student in the C.U.N.Y. doctoral program, Robin Warren, has compiled a bibliography of articles on American music appearing in A.M.S. publications (*JAMS*, *BAMS*, *NAMS*, and 1974 annual meeting papers) from 1936 to 1974. She has also tabulated the percentage of American-music "activity" among the "2426 items of activity by the A.M.S. in the past 40 years (1512 articles, abstracts, or reviews in A.M.S. publications, 914 annual meeting papers)." According to her statistics, the following facts emerge: 1) exclusive of American Indian studies, articles related to American music account for an average of 5.5% of the output, ranging from a low of 3% for 1961-66 to a high of 9% during 1946-50; 2) more American-music papers (10%) have been given at annual meetings in the years 1971-74 than in the previous decade (1% in 1961-66; 6% in 1966-70); 3) the percentage of American-music articles in *JAMS* has decreased from a high of 8% (1946-50) to lows of 2% (1966-70) and 3% (1971-74). "Of 357 articles published to date in the Society's *Journal*," Ms. Warren says, "only 17 have dealt with American music."

I.S.A.M. MATTERS

I.S.A.M. Monograph No. 4. "The scholar of American music is not indifferent to value. But he learns that there are values other than aesthetic value, and he also learns the hazards of judging value quickly. . . ." This attitude is one of the many "points of view" expressed by Richard Crawford in *American Studies and American Musicology: A Point of View and a Case in Point*, recently published by I.S.A.M. In brilliant exposition of American-music studies, Professor Crawford, of the University of Michigan, delineates in the first of two essays, the differences between studies of American and of European music. The "case in point" refers to a discussion of Professor Crawford's specialty, psalmody, in the second essay: *A Hardening of the Categories: "Vernacular," "Cultivated," and Reactionary in American Psalmody*. Here, he traces the tradition of American psalmody from Billings's "vibrant and secularized musical style" to the self-conscious imitation of European techniques by "reformers" in the 1790s.

Rockefellers. Next year, I.S.A.M. will be recipient of a Rockefeller grant enabling us to continue our Senior Fellowship program and, in addition, acquire five Junior Fellows. We are fortunate in having as 1975-76 Senior Fellow, the distinguished musicologist in American music, Irving Lowens. Mr. Lowens, well-known author of *Music and Musicians in Early America* and other valuable works, is on leave from his regular post as music critic of the *Washington Star-News*. As Senior Fellow, Professor Lowens will lecture and teach a graduate seminar at Brooklyn College. The Junior Fellows were chosen from applications submitted by seniors and masters-degree students at Brooklyn and Ph.D. students in the City University of New York. Those selected will pursue their own American-music studies as well as participate in I.S.A.M. activities. The Junior Fellows chosen for 1975-76 are: Angelo Corbo, Stuart Isacoff, Deena Rosenberg, Debra Spiegel, and M. Robin Warren.

Coming. Brooklyn-born Aaron Copland will return to Flatbush June 5 as Brooklyn College's commencement speaker. In his letter of acceptance, he cited admiration for I.S.A.M. as one of his reasons for coming, hoping for the day "when every university will be able to boast a similar institute."

Going. Gilbert Chase, Senior Research Fellow at I.S.A.M. 1973-74, has been appointed Visiting Professor in Comparative Studies, History and Music for the academic year 1975-76 at The University of Texas at Austin. He will give a lecture course on "Music in American Life" and a seminar on "Music in American Culture." Professor Chase is at present completing the third edition, revised and enlarged, of his book, *America's Music*, which will be published in 1976 by the University of Illinois Press.

Blue Notes. Although nothing can replace the experience in sound of an improvisatory music like jazz, in-depth study of the music can be put on much more solid footing by working with notated transcriptions of jazz musicians' playing. As research assistant for I.S.A.M., Brooklyn College student composer Stuart Isacoff has been compiling a bibliography of jazz solos, mostly transcribed from recordings, that have been published. The following list, only a sampler, can serve to indicate the variety of sources—books, magazines, music folios—that exist for such transcriptions.

| Artist | Title and Recording | Source |
|--------------------------------|--|--|
| Louis Armstrong (Trumpet) | <i>Muggles</i> Columbia CL 853 | John McEgan, <i>Jazz Improvisation, II</i> (AMSCO) |
| Ornette Coleman (Tenor Sax) | <i>Congeniality</i> Adantic 1317 | Leonard Feather, <i>The Book of Jazz</i> (Horizon Press) |
| Bill Evans (Piano) | <i>Orbit</i> Verve 6-8675 | <i>Bill Evans Plays</i> (Ludlow Music) |
| Charlie Parker (Alto Sax) | <i>Embraceable You</i> Roost 2210 | <i>Downbeat</i> (April 2, 1970) |
| Bud Powell (Piano) | <i>Monopoly</i> Blue Note BLP 1598 | <i>Bud Powell</i> (Patricia Music) |
| Pharaoh Sanders (Tenor Sax) | <i>Sun in Aquarius, Pt. 2</i> Impulse AS-9190 | <i>Downbeat</i> (June 22, 1972) |

HOUSECLEANING

Out on the line are a limited number of mementos of last fall's Charles Ives Centennial Festival-Conference. Upon request (accompanied by a small payment for packing and postage) we will send you: 1) An "All Ives" poster (18" x 24") with seven sepia photographs of Charles and Harmony Ives, including previously unpublished ones by Hallie Erskine (50¢); 2) A program book (96 pages) of programs, notes, essays by foreign participants, and Ives sayings (25¢); and/or 3) a packet of a dozen cards (5" x 7 1/2"), each containing a memorable and provocative statement from the writings of Charles Ives (25¢).

RECOMMENDATIONS FOR READING

We still lack a thorough study of the *music* of 19th-century minstrelsy (although Hans Nathan's *Dan Emmett* was a splendid start), but in Robert C. Toll's *Blacking Up: The Minstrel Show in Nineteenth-Century America* (Oxford University Press) we finally have a replacement for the by-now somewhat faded, and long out-of-print, *Tambo and Bones* by Carl Wittke. Toll's book, a revision of his 1972 University of California (Berkeley) dissertation, is thoroughly up to date in its view of the minstrel show as a focal point of American popular culture and a mirror of changing American social attitudes, race relations, and self-image. Particularly valuable because so little on the subject has appeared in print is Toll's account of black minstrelsy, as opposed to blackface. The study is well documented and well written; it has an extensive bibliography and a good index.

Just off the press is the first major study of the life and works of America's most colorful and prolific Revolutionary and Federal Era composer: William Billings of Boston (Princeton University Press), by David McKay and Richard Crawford. McKay's extensive, fresh researches into Billings's life and times have been rounded out by Crawford's sovereign control over early American psalmody in general and the musical and bibliographical aspects of Billings's oeuvre in particular; the result is a comprehensive and truly fascinating account, sure to be definitive. Furthermore, considering the depth and detail of the scholarship involved, it is written with extraordinary grace. A "Prologue" explores the development of American Psalmody up to Billings; an "Epilogue" recounts the twists and turns of his reputation up to the 1970s.

Howard Shanet's history of the New York Philharmonic Society, *Philharmonic*, all 790 pages of it, was published early this year by Doubleday. Shanet, for many years conductor of the Columbia University orchestra and presently chairman of its music department, is a longtime partisan of American orchestral music, all the way back to William Henry Fry and Anthony Philip Heinrich. As such, besides writing an exhaustive factual history, he emphasizes the relationship—tenuous, for the most part—between the Philharmonic's conductors (and the repertory they have chosen) and American composers (and the music they have written). This makes for a revealing chapter in the story of, if not American music, at least music in America.

... AND VIEWING

Although not a booking agency, I.S.A.M. likes to report on groups around the country who emphasize American music. Our purpose is two-fold: you may want to contact such a group for performances, or you may get some ideas for your own productions.

- 1) A Program from Post-Revolutionary America—circa 1790. The Ars Musica ensemble of Ann Arbor offers a re-creation of a typical public concert in early America, with a repertoire based on newspaper accounts of concerts during the period 1782-1800. The ensemble plays exclusively on original 18th-century instruments or exact copies, and its ten musicians perform in colorful reproductions of period dress. The basic fee for the concert is \$900 plus transportation, as well as \$195 for meals and accommodations unless provided by the sponsors. For information, contact Lyndon Lawless, Music Director, Ars Musica, 925 Duncan, Ann Arbor, MI 48103.
- 2) American Opera Kaleidoscope. The After Dinner Opera Company of New York presents an evening of fully staged excerpts of early American ballad operas, e.g. *The Disappointment*, *Buxom Joan*, *Tars from Tripoli*, accompanied by a typical orchestra of the period. The production is mounted by the 25-year-old company with the support of grants from the American Revolutionary Bicentennial Association, the New York State Council on the Arts, and the NEA. Following a successful run at the historic Fraunces Tavern in New York, the company has announced plans for a tour. The fee of \$3500 is fairly steep, but perhaps you have an angel waiting in the wings. If so, contact the group at 23 Stuyvesant St., New York, NY 10003.
- 3) The Western Wind. This vocal sextet, well-known from the Nonesuch album *Early American Vocal Music*, is planning a transcontinental tour during the 1975-76 season. Sample programs featuring American music include performances of music from Billings's *The Continental Harmony* and Wyeth's *Repository of Sacred Music*, as well as more contemporary songs by William Bolcom, Charles Seeger, and Charles Ives. For information on fees and booking, contact Lillian Knapp at Colbert Artists Management, Inc., 111 W. 57th St., New York, NY 10019.
- 4) The Gregg Smith Singers have been concentrating on American music recently, partly in connection with their plans for an extensive series of recordings (see our comments on one album elsewhere in this issue), and have been offering all-American concerts. For information, contact Gomer Rees, 325 Riverside Drive, New York, NY 10025.

NEWS AND INFORMATION

Field Reports. Nicholas Temperley of the University of Illinois at Urbana-Champaign, a recipient of an NEH grant for next year, reports that he will complete a book, *The Music of the English Parish Church* which will include discussion of the relationships between English and American psalmody. In his spare time he is working with Donald Krummel on a bibliography and tune list of the early editions of Sternhold and Hopkins's *Whole Book of Psalms* as well as a computerized index of psalm and hymn tunes (American and British sources).

Another NEH fellowship for Independent Study and Research has been granted Michael Steinberg, music critic for *The Boston Globe*, who will write a critical biography of Elliott Carter—the first full-scale study of this composer's life and music.

William C. Loring reports that his monograph, *The Music of Arthur Bird: An Explanation of American Composers of the Eighties and Nineties for Bicentennial Americana Programming* (68 pages) has sold so well he is ready to reprint. For copies at the reprint price (\$5), write to him at 394 The Paces, E. Andrews Drive, N.W. Atlanta, GA, 30305.

Charles H. Kaufman, of Hunter College, C.U.N.Y., is busy with two interdisciplinary studies: an annotated edition of musical matters from the diaries of lawyer (and father of the composer by the same name) George Templeton Strong and a study of author Owen Wister's musical activities, which included composition.

English Accents. Peter Dickinson, whose Centre for American Music began at Keele University, England, in 1974, has sent a packet of programs from this season's series of concerts, during what Dickinson calls "the busiest six months of my life." Besides imaginative programs celebrating the Ives Centenary with soloists and Keele's Ives Choir, the Centre's first American Music Conference was held April 18-20. A stimulating week-end of papers (on composers from Varèse to Foss), films (on Ives and Partch), concerts, and theater pieces, the conference served to illustrate the dynamic interest in American music brought to English musical circles by a man of whom London's *Music and Musicians* has said: "Indeed it is in part due to him that our awareness of the importance of American music has increased steadily in this country during [the last 15 years]."

New Music. Two new collections of American music aiming to be both scholarly and performing editions have just been published by McAfee Music Corp., 501 E. 3 St., Dayton, OH 45401: *The Bicentennial Collection of American Choral Music (1760-1900)*, edited by Mason Martens (\$3.50), and *The Bicentennial Collection of American Keyboard Music (1790-1900)*, edited by Edward Gold (\$5.95). Both contain extensive prefaces explaining editorial procedures, biographical data on composers, and notes on music and sources. The choral music (26 pieces; 24 composers) is a combination of sacred and secular pieces for mixed chorus. The collection ranges from Francis Hopkinson's *An Anthem for the 114th Psalm (1760)* to songs by Foote and Parker (copyrighted 1903) with particular emphasis on anthem and part-songs of the 1810-1860 era. The keyboard collection uses, as much as possible, original pedalings, with correction of obvious errors and addition of fingerings. Included in the keyboard anthology are pieces by such well-known composers as Reinagle, Hewitt, Heinrich, Beach, Joplin, and Farwell and some lesser-knowns like Damish, Grobe, Wollenhaupt and Brandeis. . . .

. . . Dover Publications has issued another in its series of well-produced, inexpensive music reprints: the *Stephen Foster Song Book*, with photofacsimiles of the first or early editions of 40 songs, selected, and with an introduction and notes, by Richard Jackson, Head of the Americana Collection in the New York Public Library at Lincoln Center. The reproductions are crystal-clear; the anthology is well chosen, including minstrel-show, Civil War, and household songs; and Jackson's "Notes on the Music" are intelligent and informative.

Moravian Music. Karl Kroeger and the Moravian Foundation continue to produce attractive, much-needed publications. This time it's *Moravian Music for the Bicentennial*, a brochure listing foundation-edited choral, vocal, and instrumental music written by American composers of the 18th and early 19th centuries who were associated with the Moravians (with publishers' names and addresses for ordering same). For a free copy of the booklet, write to The Moravian Music Foundation, Inc., Drawer Z, Salem Station, Winston-Salem, NC 27108.

The Jewish Music Movement in America, a recent publication of the Jewish Music Council of the National Jewish Welfare Board, is a succinct and thoroughly readable presentation of Jewish musical activity during the 20th century. The booklet actually is a re-issue of a lecture given in 1965 by A. W. Binder, composer, conductor, and educator, in which he discusses, first, the "renaissance" of Jewish music of the early 20th century—imported from Russia to the U.S.—and, later, the present-day contributions by Jewish composers, performers, musicologists, and educators to the movement. Irene Heskes, director of the Council, has up-dated the discography meant to illustrate parts of the lecture and, in addition, has supplied a bibliography of other Council publications and library resources. The booklet costs \$1.00; order from The Jewish Music Council, 15 E. 26 St., New York, NY 10010.

Ives again. Jonathan Elkus's recent booklet, *Charles Ives and the American Band Tradition: A Centennial Tribute*, published by the American Arts Documentation Centre of the University of Exeter in England, may be purchased for \$3.00 from The Yale Band, Box 2139, Yale Station, New Haven, CT 06520. . . . Speaking of bands: Dr. Raoul Camus's book, *The Military Music of the American Revolution*, will be published later this year by the University of North Carolina Press.

Bicentennial again. As an adjunct to its 1976 U.S. Bicentennial programs, the National Symphony plans to commission and publish a collection of essays by eminent contributors on a variety of topics related to American orchestral music. As Margaret Lyons, the orchestra's Music Administrator, puts it, "The publication will be directed at the concertgoer not just here in Washington, but throughout the country" and, it is hoped, will be "useful well beyond the confines of its Bicentennial origins."

Second Time Around. While waiting impatiently for the *Detroit Reprints in Music* to come to light (announced for 1974; yet to appear), we'd like to alert you to American-music reprints announced by the Johnson Reprint Company, 111 Fifth Ave., New York, NY 10003. Individuals may find them rather expensive but libraries certainly should be interested in these republications of significant monuments, especially the following: Christine Merrick Ayers, *Contributions to the Art of Music in America by the Music Industries of Boston 1640-1936* (1937; \$21.00); George Hood, *A History of Music in New England* (1846; \$14.00); and William Treat Upton, *Art-Song in America* (1930) and *A Supplement to Art Song in America 1930-1938* (1938; together, \$21.00).

Country Matters. A book which *Stereo Review* has said "will stand as a basic source of reference . . . for many years to come—probably forever," *Country Music, U.S.A.* is now in paperback. Bill C. Malone's fifty-year history (422 pages, 16 pages of photos) can be obtained for \$4.75 from the University of Texas Press, Box 7819, Austin, TX 78712. By the way, The University of Illinois Press announces that one of their forthcoming volumes in their *Music in American Life* series will be *The Development and Emergence of Black Folk Music in America* by Dena J. Epstein of the University of Chicago. We look forward to that, having long admired Ms. Epstein's tireless and skillful researches in slave music.

And All That Jazz. The Rutgers Jazz Institute and the Transaction Periodicals Consortium are publishing a new jazz periodical, *Journal of Jazz Studies*. The editors are Charles Nanry of Rutgers and David A. Cayer of the New Jersey Committee for the Humanities; the editorial board, 27 strong, is immensely impressive; and the prospectus of Volume I, Numbers 1 and 2, makes the journal sound most promising. Subscriptions, at \$7 per annum, may be ordered through Transaction Periodicals Consortium, Rutgers University, New Brunswick, NJ 08903.

From Washington. Ronald Clifton, American Studies Adviser, U.S. Information Agency, informs I.S.A.M. that the American Studies Association will publish two directories as part of their Bicentennial efforts: the *International Directory of Specialists in American Studies* and an *American Directory*. Both are planned "to facilitate a better exchange of knowledge between scholars. . . ." Professor Arthur Dudden of Bryn Mawr College is the project director.

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