

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

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

THE AMERICAN RECORD INDUSTRY TODAY

It seems appropriate in this centenary year of the phonograph's invention to consider the American record industry. That sterling discographer William Schwann helps us to do that, with some interesting statistics on new releases during 1976 which he published in the February 1977 issue of the Schwann-1 Record and Tape Guide (and which he has kindly given us permission to plunder). These statistics cover the 675 labels listed in the monthly Schwann-1 and the semi-annual Schwann-2 guides. The figures are not all-inclusive ones, but they generally reflect some trends of the industry.

During 1976 the Schwann guides added a total of 8503 new listings (as compared with 8675 in 1975). The new listings in 1976 consisted of 5117 LP's and 3386 tapes, as compared with 5727 LP's and 2948 tapes in 1975. There was a significant increase in pre-recorded cassettes in 1976 over 1975. The 1976 total of 8503 new listings included 2031 stereo classical listings (1703 LP's, 328 tapes), while there were 5866 new non-classical listings (2915 LP's, 2951 tapes). The comparable figures for 1975 were 2067 stereo classical (1779 LP's, 288 tapes) and 5477 stereo non-classical (3135 LP's, 2342 tapes).

There was a striking change in the statistics for quadrasonic new listings in 1976 from those in 1975. In 1975 there were 602 quad new listings; in 1976 quad new listings dropped to 201. At the start of 1976 quad new releases were almost evenly divided between classical and non-classical; by the end of the year most quad new releases in Schwann were classical.

Despite the fact that 179 older jazz records were reissued as monos in 1976, the total of monophonic releases dropped from 529 in 1975 (430 LP's, 99 tapes) to 405 in 1976 (333 LP's, 72 tapes).

In the field of classical music, the most frequently recorded composers in the 1976 Schwann new listings were: Bach (119 listings), Mozart (101), Beethoven (91), Ravel (48), Liszt (45), Haydn (42), Tchaikovsky (41), Brahms (34), Chopin (31), Schumann (31), and Stravinsky (31). The most frequently recorded classical performers in 1976 were: Karajan (45 new listings), Marriner (28), Barenboim (27), Ormandy (27), Rampal (17), Dorati (16), Ashkenazy (16), Mehta (15), Martinon (15), and Bernstein (14). The most-recorded classical works in 1976 were Ravel's *Pavane pour une infante défunte* (7 new releases); Beethoven's Symphony No. 3, Ravel's *Alborado del gracioso*, Stravinsky's *Le Sacre du printemps*, and Liszt's Piano Sonata (5 new recordings each); Bach's Harpsichord Concerto No. 5, Beethoven's "Waldstein" Sonata for piano, Brahms's Symphony No. 1 and Violin Concerto, Dvorak's "American" Quartet and "New World" Symphony, and Ravel's *Boléro* and *Le Tombeau de Couperin* (4 new releases each). (It was a big Ravel year.)

In the pop-music field: 2174 LP's were added to the 1976 Schwann listings; 2367 tapes were also new last year. Extensive reissuing by major record firms led to some unexpected results among the most frequently recorded performers: Brad Swanson (14), Rod McKuen (10), Happy Organ (Bob Kames) (8), Charlie Rich (8), Paul Anka (7), Willie Nelson (6), Charlie Daniels (6), King's Road (6), Steeleye Span (5), and Neil Sedaka (5). The growth of the progressive country-music area is dramatically shown by the appearance of Charlie Daniels and Willie Nelson on this list.

The jazz new releases in 1976 included 692 LP's and 333 tapes. Reissuing of classic jazz—especially of the bebop era—continued in 1976 at about the same pace as in 1975, as is clear from the list of most-recorded performers: Charlie Parker (11), Cannonball Adderley (10), Thelonious Monk (9), George Shearing (9), Wes Montgomery (7), Bill Evans (7), Duke Ellington (6), and George Benson (5). New jazz reissue projects were begun in 1976 by Verve, EmArcy, Chess, and Savoy; they added enormously to the availability of earlier jazz. Swing-style jazz also came in for a massive rerelease program.

In sum: 1976 not quite as big a year for the record industry as 1975 (but still, in sheer numbers the new releases are staggering). Prerecorded tapes creeping up on LP's. Prerecorded cassettes up, cartridges down; monophonic disc releases down, quadrasonic way down. Balance between classical and non-classical releases tipping even further in favor of the latter. Bach, Mozart, and Beethoven the most frequently recorded classical composers (which had also been true of 1974 and 1975). American classical record buyers obviously most interested in symphonic works (the most-recorded "performers" are almost all orchestra conductors) by dead European composers (not a living person in the bunch, nor an American, despite the Bicentennial and a healthy outpouring of American music on 1976 records). Country music making ever-deeper inroads into the pop-music market. And jazz new releases confirming that field's non-popular status (hardly a contemporary name on the most-recorded list), a status which—so far as recordings go—increasingly approximates that of classical music (the "musical museum" syndrome).

MISSED OPPORTUNITIES

One of the sharpest bits of music criticism we have read in a while is an article, "The Real Music of 'Roots'" (*New York Times*, 6 March 1977, Section D, page 20), by *Times* critic Robert Palmer. It responds to the musical score, by Quincy Jones, of the fantastically successful television production based on Alex Haley's best-selling novel. Here are excerpts from Palmer's clarion call for authenticity: "Alex Haley writes about music affectionately and vividly in 'Roots.' . . . The television production . . . might have been expected to bring some of these authentic sounds to the screen. . . . But where one expected to hear melodious balaphon music there was a string orchestra instead, and the spiritual singing of the slaves in America sounded suspiciously like the work of a trained choir. . . . Kunta Kinte's people were Mandinka, [but] the only music on the 'Roots' album which approximates authentic Mandinka music is some of the drumming, and even this is suspect since Bill Summers, the percussionists' concertmaster, plays Yoruba 'Bata' drums. . . . Quincy Jones missed a golden opportunity, [for] the first side of 'Music and Dances of Occidental Africa,' a collection which is readily available on the Olympia label, is devoted to traditional Mandinka music. . . . Once Kunta Kinte reached America, the music became more contextual, but even in this part of the score there are problems. Reverend James Cleveland and the Wattslie Choir sing spirituals in the polished style which was developed by the Fisk Jubilee Singers and other post-Emancipation ensembles. . . . There are several stirring examples of what early Afro-American congregational singing probably sounded like on the Library of Congress albums 'Negro Religious Songs and Services' and 'Afro-American Spirituals, Work Songs, and Ballads.'" The remainder of Palmer's detailed article similarly cites chapter, book, and verse—pointing out not only what is unfortunately unauthentic in the music of *Roots* but what, specifically, might more authoritatively have taken its place.

SONNECK IN THE SPRING

The Sonneck Society saluted 100 years of recordings at its third annual meeting in Williamsburg, Virginia, 15-17 April. With the elegant campus of the College of William and Mary as a backdrop, trips to instrument-making shops and eighteenth-century organ concerts were intermingled with sessions on recording twentieth-century folk and pop music and on the record industry today. Highlights were Raoul Camus's old-fashioned band concert, cylinder-recording on the spot, and a delightful slide and cylinder-recording show put together by Carolyn Rabson, Lawrence Ashley, and Donald Funes. Officers elected for the next two years are: Irving Lowens, president; Nicholas Tawa, 1st vice-president; Kate van Winkle Keller, 2nd vice-president; Jean Geil, secretary; Raoul Camus, treasurer; and Alan Buechner, Richard Crawford, John Graziano, Rita Mead, Carolyn Rabson, and Arthur Schrader, board members-at-large.

THE FEDERAL MUSIC SOCIETY

New York's Town Hall was the setting on 25 April of a *Grand Concert of Early American Music*, the Federal Music Society's elegant (black tie) public debut. Founded in 1975 by Frederick R. Selch, advertising executive, scholar, and collector of over three hundred musical instruments, the Society's twenty-six players (12 strings, 8 winds, 4 brass, drums, and continuo) perform on period instruments "in the manner of the typical 'classical-American' orchestra." (Selch, as Eric, doubles on bass.) Heavily backed by advisors, consultants, sponsors, and patrons, the Society appears to be financially secure, but whether their concerts will ever become more than historical curios is debatable. The instruments are beautiful, both in appearance and sound, but so difficult to play that the musicians, under the direction of John Baldon, although laboring valiantly, were unable to produce a polished performance. What came through, especially in the American pieces, was rather stodgy and academic. One bright moment was the singing of James Hewitt's *The Star-Spangled Banner* — an unfamiliar tune to Key's text and a delightful one!

JUDITH AT DARTMOUTH

George W. Chadwick's massive, colorful, and rock-solid "lyric drama" *Judith*, unperformed in anything like its entirety since 1911 (it was composed in 1899-1901), was revived boldly and devotedly on 29 January at Dartmouth College. Steven Ledbetter, of the Dartmouth faculty, prepared and conducted the concert version for performance by the Handel Society Chorus and Orchestra of Hanover, New Hampshire (80 voices and 55 players strong) from Chadwick's autograph score in the Library of Congress and the original orchestral parts from the New England Conservatory, where Chadwick was president for thirty-three years. The performance of the two-hour-long opera-oratorio—which has "sex, blood, gore, seduction—all the things that make for good theater," as Ledbetter told a news reporter—was extremely well received. It was also recorded, and an excellent tape (reel-to-reel, 3¼ i.p.s.) is acquirable in return for a \$25 tax-deductible contribution to the Friends of the Hopkins Center [Dartmouth's arts complex], Hinman Box 6041, Hanover, NH 03755. Well worth it, we think, for a major work by perhaps the most liberated composer of the Second New England School. (We can't help noting that the title role was sung by mezzo-soprano Katharine Johnson and that, among other credentials, she is a member of an ensemble called "Bach's Lunch.")

I.S.A.M. would be pleased to consider brief reports of current research activities for publishing in the *Newsletter*. Kindly send ideas or articles to the Editor.

Announcing a newly formed singing group: **THE IRVING SONGSTERS**. Fifteen singers (with no leader) based at the Boudoir Bar in Williamsburg, Virginia. The group specializes in American lunch songs, "Water Boy" in B-flat, and Scottish ballads.

DUSTING OFF PHILADELPHIA'S TREASURES

The Edwin A. Fleisher Collection of Orchestral Music in The Free Library of Philadelphia conjures up memories of the 1930s, when unemployed musicians were put to work copying scores and parts. The collection is still there, and so are the memories, but the attitude of the present-day curators, Sam Dennison and his associate Romulus Franceschini, is active and forward-looking. As caretakers of the collection, they are now nearing completion of the third volume of the collection's catalogue; editing, arranging, and presenting concerts of early American music at the library; spurring a composers' project in Philadelphia; and recruiting unpublished scores from young composers. Dennison, who calls himself the "activist archivist," is currently publicizing the services of the Fleisher Collection by speaking to groups like the American Symphony Orchestra League in hopes of reaching musical organizations that are unaware that such a treasure exists—and exists, moreover, largely for them.

The collection began with a gift of 4,000 orchestral compositions to The Free Library in 1929 by Edwin A. Fleisher, Philadelphia philanthropist and patron. In 1934, a Music Copying Project was approved under the Works Progress Administration for the purpose of copying, from manuscript, unpublished scores by contemporary composers. Until 1943, when the project was abandoned, over 100 persons copied nearly 2000 scores. The scores were made on rag paper for permanence; parts were made on transparent master sheets for duplication.

Many well-known names in American music were connected with the project: Arthur Cohn supervised it, and Nicolas Slonimsky acquired Latin-American works for it. Howard Hanson, Charles Seeger, and John Cage were among those who supplied information for Volume II of the collection's catalogue, published in 1945 (the first came out in 1933). In the catalogues, entries (classified by size of ensemble) provide important data on composer, instrumen-

tation, duration, and first performance. Long out of print (but still in most libraries), the catalogue's first two volumes will soon be reprinted. Volume III, compiled under a Ford Foundation grant, will appear in the fall of 1977 and will incorporate the supplement of 1945-66.

The collection comprises the scores and parts for almost 13,000 compositions. Since it includes works in the standard repertoire, many small orchestras that cannot afford to build up their own libraries take advantage of the collection's lending service, begun in 1937. For a \$10 handling fee, orchestras and other musical organizations and institutions may borrow black and white reproductions ("Ozalids") of scores and parts. For music covered by copyright, permission must be secured from the publisher, to whom then performance fees are paid. Composers must be consulted for unpublished material. Graduate students and musicologists may get scores through inter-library loan.

Dennison, a strong advocate of American-music programming, points proudly to the American music in the collection—scores by Fry, Bristow, Paine, and Chadwick, among others. He and Franceschini frequently honor requests to put together early American concerts from items in the collection and even help out on writing program notes. Since both men are composers, they have edited and arranged music in the library's regular collection and placed it in the lending library. A case in point is an arrangement by Franceschini of a set of sprightly cotillions written by the famous bandmaster Francis Johnson in the early 1820s. They were performed in February at the library as part of a celebration for Black History Month, in one of three in a series of American music programs this season. Staff members of the collection have also contributed to Americana by preparing scores for the Moravian Music Foundation and for many of the recordings produced by the Society for the Preservation of the American Musical Heritage.

For out-of-print eighteenth-century scores, Dennison scurries around to second-hand stores and collects microfilm of old music. He looks forward to the release, for lending purposes, of the 300 compositions from the old Musical Fund Society (1820-1860), already part of the collection. Outside of music by Benjamin Carr, one of the society's founders, the works are European; but there are many treasures, including first editions of Beethoven overtures and symphonies. The Fleisher Collection, by the way, has contemporary European as well as American works and is the American agent for STIM, the Swedish counterpart of ASCAP.

Dennison is now attempting to entice new composers to lend their scores for copying—a possible alternative if they cannot get their music published. In this connection, the library is currently engaged in a three-year Composers' Project under a grant from the Pennsylvania Council on the Arts, selecting the most "practical" scores (in terms of instrumentation) of those submitted, copying them, and sending them to conductors of the Orchestra Society of Philadelphia, a 100-piece symphony orchestra which schedules six of the works at three annual concerts.

For an informative brochure about the collection, or information about borrowing scores, write to: The Edwin A. Fleisher Music Collection, The Free Library of Philadelphia, Logan Square, Philadelphia, PA 19103. — Rita H. Mead

STILL VALUABLE, BUT NOT FOR PROFIT

Kind words for —thanks to!—Composers Recordings, Inc., are overdue in these columns. The new status of CRI as a not-for-profit, tax-exempt corporation (rare in the record industry) gives us an excuse. As the oldest and largest record company exclusively devoted to contemporary music (it was begun in 1954 by Otto Luenig, Douglas Moore, and Oliver Daniel), CRI has produced—and kept in print, moreover—some 830 works by 410 composers of our time, virtually all of them Americans. The CRI policy of not duplicating works already recorded on other labels and of seeking out promising unknowns among American composers has enormously enriched the recorded repertory of United States music, and the company has also plugged leaks in that repertory by reissuing important works deleted by other manufacturers. Without CRI, we could hear only dribs and drabs of music by composers as significant and diverse as Henry Cowell, Harry Partch, Ross Lee Finney, Roger Reynolds, Charles Dodge, and dozens of others. By no means are all available CRI recordings listed in *Schwann-1*; for a complete catalogue, write to CRI at 170 West 74th Street, New York, NY 10023.

ISAM MATTERS

An event called **Bristow, Brooklyn, and the Bicentennial** ushered out the U.S. Bicentennial year at I.S.A.M., with David Barron, bass-baritone, and Neely Bruce, piano, performing music by George Frederick Bristow at Brooklyn College on 1 December 1976. On the occasion, Helena Arkus presented to the college a plaque honoring Bristow on behalf of the National Music Council, the National Federation of Music Clubs, and the Exxon Corporation. Bristow, born in Brooklyn in 1825, was a violinist, organist, and conductor in the New York area until his death in 1898. Although his compositional style was basically European, he was a militant partisan for the rights of American composers, at one time castigating the New York Philharmonic for failing to perform any American music. I.S.A.M.'s mini-concert was made possible by a grant from the National Music Council, through Dr. Merle Montgomery, President. The program included Bristow's *Andante and Polonaise*, Op. 18, for piano, and arias from the opera *Rip Van Winkle*.

The presentation of the Bristow plaque to Brooklyn College was part of the National Music Council's twenty-month project to identify two hundred historic music landmarks throughout the U.S.A. The college has also been chosen as the site for a plaque honoring a more recent son of the borough: George Gershwin.

U.S. Bicentennial Music I, by Richard Jackson, is *Special Publications No. 1*, a new series from I.S.A.M. The small (and colorful) booklets will be issued irregularly as supplements to I.S.A.M.'s Monograph Series. As head of the Americana Collection at the New York Public Library Music Division, Jackson had frequently been asked about music published during earlier national celebrations. Now was the time, he decided, to compile a record of works specifically celebrating the recent Bicentennial. The list comprises choral and instrumental music published between 1973 and 1976 as well as reprints and new editions of older American music published between 1970 and 1976. Jackson compiled the 470 entries from catalogues and announcements but examined most of the scores. Instrumentation, publishing data, and price are included in each entry. To order, please use the form in the enclosed publications folder.

The Writings of Henry Cowell: A Descriptive Bibliography by Bruce Saylor will be published in June as Number 7 in I.S.A.M.'s Monograph Series. Saylor, composer and Instructor in Music at New York University, has long been a student of Cowelliana: he is the author of the article on Cowell in the forthcoming edition of *Grove's Dictionary* and is currently writing on an unpublished Cowell manuscript on rhythm as part of his Ph.D. dissertation at the City University of New York. The monograph consists of over 200 classified and annotated entries of the books, articles, reviews, prefaces to published music, program notes and record liner notes written by Cowell from 1923 until the year of his death, 1965. Saylor's introduction will focus on Cowell's provocative musical thinking, which contributed to his being in the vanguard of twentieth-century music. To order, please use the form in the enclosed publications folder.

Two books on Charles Ives announced in previous issues of this newsletter are near at hand—one to be published by the time you read this, the other by June or July. *Ives*, by H. Wiley Hitchcock, is just off the press. It is one of the Oxford University Press (London) "Studies of Composers" volumes; as such, like the other books in that series it concentrates on the music, not the life, of the composer. Though comparatively brief (95 pages), *Ives* is the first general survey of Ives's works. (It also marks the initial entry into Oxford's series of an American composer.) . . . *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference* is scheduled for summer publication by the University of Illinois Press. Edited by H. Wiley Hitchcock and Vivian Perlis, who were co-directors of the 1974 congress, the book was read in manuscript by Richard Crawford of the University of Michigan; he said of it: ". . . a very great contribution to American musical studies. It gathers together statements about Ives from people most qualified to make them. It is . . . unfailingly stimulating—a masterful record of a very important event." Thanks to a subvention by the Martha Baird Rockefeller Fund for Music, the price of the book has been kept at a reasonable \$8.95 (252 pages; musical examples, manuscript facsimiles, appendixes, biographical sketches of contributors, index).

Happy Birthday to Lou Harrison on 14 May, and greetings from the East Coast Establishment to the West Coast mover of temperaments and shaker of bells.

Two Men for Modern Music is the topic of Vivian Perlis's pair of public lectures being given this month at Brooklyn College. I.S.A.M. Senior Research Fellow for 1976-77, Professor Perlis is speaking on 3 May and 10 May at 4:00 p.m. in Gershwin Hall. One of the "two men" of the title is Herman Langinger, West Coast engraver and printer of the seminal *New Music Quarterly*, a periodical publication of **avant-garde music** edited by the **noted composer Henry Cowell** between 1927 and the 1940s. The other "man for modern music" is E. Robert Schmitz, French pianist who in the 1920s organized the Pro-Musica Society in New York and numerous chapters of it across the U.S.A.; the society promoted the cause of modern music through many concerts of new works by progressive American and European composers. As with earlier I.S.A.M. Fellowship lectures, the Institute plans to publish Professor Perlis's talks in edited form.

I. S. A. M. is now accepting advertisements for the *Newsletter*. For information on prices and deadlines, please contact the Editor.

If you have not received this *Newsletter*, you must have moved. Therefore, please send us your new address so that we can forward your copy.

RECENT RELEASES

Harp of Joy: Shaker Folk Spirituals and New England Psalmody is a thoroughly professional product of an amateur group, the Chancel Choir and soloists of the Plymouth Church in Shaker Heights, Ohio. A U.S. Bicentennial project under the direction of John D. Herr, with Roger L. Hall as music consultant, the album contains joyous songs in dance and march meters which, justified by Old Testament references to dancing, were used in Shaker worship services. Like the faith which inspired them, the folk spirituals are simple and straightforward. Anthems, hymns, and songs from the nineteenth century are sung a cappella; two from 1908 have organ accompaniment. Hall has tastefully arranged two of the loveliest, *Gentle Words* and *Love is Little*. Particularly interesting is *A Prayer for the Captive*, sung by Leonard Hart's rich bass—a Shaker double for Richard the Lion-Hearted's *Ja nun bonz pris*.

The fresh voices of the chancel choir appear remarkably suitable for the Shaker tunes, but on the second side of the record, the womens' voices, especially, seem too light and smooth for the sturdy Bay Psalm Book tunes. One wonders, moreover, who decided to have the bass line sung in Psalms 23 and 100. As Richard Appel pointed out in *The Music of the Bay Psalm Book*, this is an instrumental line carried over from Playford's *A Brief Introduction to the Skill of Musick*, and for it to be sung is questionable. The liner notes by Roger Hall are excellent, and complete texts are provided, although they are scarcely necessary because of the clear enunciation. (Plymouth Church of Shaker Heights, Coventry and Weymouth Roads, Cleveland, OH 44120; \$7.)

We reported with restrained enthusiasm (*I.S.A.M. Newsletter* II/2) on *Vermont Harmony* (Philo 1000), a recording of eighteenth-century Vermont singing-school music by the Choral Union of the University of Vermont, directed by James Chapman. **Vermont Harmony 2** (Philo 1038), by the same forces, is another kettle of fish: it's a fine achievement altogether. One side of the album is occupied by choral music of Jeremiah Ingalls (1764-1838), the other by works of the less well-known New Englander Hezekiah Moors (1775-1814)—his music less rugged, sweeter, more "scientific" than Ingalls's. Unlike *Vermont Harmony* [1], which was recorded in the ungrateful tonal ambience of the Philo Records studio, *Vermont Harmony 2* was recorded in the lively, resonant hall of the university's new music building; it makes all the difference (but the singing is better, too). The album has excellent, comprehensive liner notes by Betty Bandel and Chapman. (If confirmation of our kudos is desired, see David Hall's "Best of the Month" review in *Stereo Review* for April 1977.) The disc is available from Philo Records, The Barn, N. Ferrisburg, VT 05473; a paperbound set of scores of all the works included may be purchased @ \$2.50 from University of Vermont Choral Union, 9 Farrington Parkway, Burlington, VT 05401.

Excellent illustrations of America's dependence on European music for models in the late nineteenth and early twentieth century can be found in the new Orion recording of **Arthur Foote's Sonata in G Minor, Op. 20** (1890), and **John Alden Carpenter's Sonata** (1911), performed by Eugene Gratovich, violin, and Regis Benoit, piano (ORS 76243). Both are first recordings of major compositions by two successful American traditionalists which Gratovich and Benoit have performed on concert tours. Although Foote's sonata sometimes sounds like lukewarm Brahms and Carpenter's work a somewhat strident impressionism, the lyricism is lovely and makes up for the too-predictable rhythmic patterns (in the Foote) and dramatic climaxes (in the Carpenter). Gratovich and Benoit play the pieces for all they're worth, with a fine balance of instruments. Thanks to their superb lead, other performers may be attracted to them, especially the Carpenter. Orion has an interesting collection of American music in their catalogue, by the way, so you may want to ask for a copy of it when you order this record. (Orion Master Recordings, 5840 Busch Drive, Malibu, CA 90265; \$5.)

Five song cycles by **Edward MacDowell**—Opp. 26, 47, 56, 58, and 60, with twenty-four songs in all—are presented by mezzo-soprano Suzanne Summerville and pianist Robert McCoy on Von Tejas disc 2040 (Von Tejas Records, Box 278, West Branch IA 52358). This record could have been a musical bonanza: more than half of MacDowell's song production at one crack! Unfortunately, Ms. Summerville's range is limited (in more than one sense), and a potentially variegated bouquet of Victorian lyric flowers is turned to a somewhat sodden, monochromatic mass. MacDowell's carefully indicated tempos, dynamics, and modes of articulation are self-indulgently contradicted, and many of the songs are transposed (down), bringing them all within a tediously monotonous middle register.

A letter to the editor in December from William Loring in Atlanta contained information about recent recordings of late nineteenth- and early twentieth-century music by the **Louisville Orchestra**. Chadwick's *Euterpe* and Converse's *Endymion's Narrative* and *Flivver Ten Million* are on LS-753. Foote's *Prologue: Francesca da Rimini*, Bird's *Carnival*, and two pieces by Ornstein (*Nocturne* and *Dance of the Fates*) are on LS-754. Finally, Buck's *Festival Overture* and Piston's *The Incredible Flutist* (complete) are on LS-755. Loring suggests that I.S.A.M. readers, besides ordering their own copies, may want to urge local radio stations to order and program the recordings. (Louisville Orchestra, Records Department, 333 West Broadway, Louisville, KY 40202; \$6.98 each, \$29.95 for an annual subscription of six records.)

The Society for the Preservation of Musical Heritage, which surfaces from time to time and then goes underground again, has come up with an attractive catalogue classifying their recordings by period and inviting orders. Since already nine discs of the original forty-nine are out of print, it would seem advisable to order the others at once before SPAHM sinks again under Grand Central Station. Still available is music by Reinagle, Taylor, Billings, Read, *et al.* from the early American series up to Farwell, Still, Carpenter, and their contemporaries from the early twentieth century. (Society for the Preservation of Musical Heritage, P.O. Box 4244, Grand Central Station, New York, NY 10017; records are \$6 each with postage prepaid in the U.S.A., additional to foreign countries.)

... FROM NEW WORLD

Virgil Thomson's opera *The Mother of Us All*, with text by Gertrude Stein, is the star offering in the new (and third) collection of ten records from New World Records' *Recorded Anthology of American Music*. The first to be offered for public purchase, the two-record album of the 1976 Santa Fe Opera production includes a complete libretto and a six-page essay on Thomson, Stein, and the opera by critic and journalist Robert Marx. Not the least of the attractions are Robert Indiana's electric cover design and the amusing illustrations of his sets and costumes which accompany the libretto.

An important release because it is the first complete recording of the opera, this is a splendid album of which all principals involved should feel proud—producer Andrew Raeburn, conductor Raymond Leppard, cast, chorus, and orchestra from Santa Fe, and in particular Mignon Dunn, who makes a strong and impressive Susan B. Anthony. (Thomson thinks she has the wrong voice for the part.)

Obviously, there is no substitute for a live operatic performance, but the Thomson opera loses less than some in translation to records because of the pleasant opportunity to concentrate on Stein's brilliant libretto, free from busy comings and goings onstage. There is, too, the added joy of total immersion in Thomson's music, beautifully sung and played by the company—by turns witty and sad, always lyrical. Its particular appeal lies in an ability to evoke, as Marx says in his notes, "an old imagined world of nostalgia and security. . . to stimulate memories of experiences we have never had. . . ."

In the song album, *But Yesterday Is Not Today*, New World presents, as it did in an earlier album, *When I Have Sung My Songs*, a glorious gift of seldom-sung rarities—this time by Barber, Bowles, Copland, Chanler, Citkowitz, Duke, Helps, and Sessions. Not only do we get Donald Gramm and Bethany Beardslee to sing them but also Ned Rorem to talk about them and, in his striking prose, to supply us with a "personal survey" of American art-song from 1930 to 1960, with witty reminiscences of composers and singers he has known. Gramm makes Chanler's children's songs delightful and Bowles's bluesy ones haunting. Beardslee pulls out all the stops on *Song* (1927) by Copland and the dramatic cycle *The Running Sun* by Helps. One sour note: some of the texts are missing—and they are really missed when they are James Joyce's!

Angels' Visits and Other Vocal Gems of Victorian America records the obsession with death, heaven, and angels in American song and hymns during the mid-nineteenth century, when, as Richard Jackson says in his well-researched and perceptive liner notes, Americans "were eager to have their sadder feelings aroused and massaged." Neely Bruce, an expert at this type of thing, conducts the Harmoneion Singers and soloists in a baker's dozen of familiar hymns (like *Sweet By and By*), unfamiliar arrangements (Dudley Buck's *Rock of Ages*), maudlin songs (*Put My Little Shoes Away*), and rollicking tunes (*Oh, You Must Be a Lover of the Lord*). One of the best items is the title song, *Angels' Visits*, by "Claude Melnotte," pseudonym for Charles Kunkel, sung as a real angel should by Kathleen Battle of *Treemonisha* fame.

Also in the collection are five archival recordings no less welcome than the new ones. **Walter Piston's** classic *Symphony No. 6* (Boston Symphony Orchestra, with Koussevitzky) is paired with **Leon Kirchner's** virtuosic *Piano Concerto No. 1* (New York Philharmonic, with Mitropoulos). Included are notes by Bruce Archibald on "Patronage and the Composer" and a complete list of Koussevitzky Foundation commissions (of which Piston's and Kirchner's are two of the 194 works commissioned between 1942 and 1976).

Three jazz records are in this set of ten: **Steppin' on the Gas**, rags and jazz from 1913 to 1927 performed by Jim Europe's Society Orchestra and Infantry Band and New Orleans and other jazz bands, with notes by Lawrence Gushee (parts of which were missing from our copy); **Sweet and Low Blues**, tracks by big bands and territory bands of the 1920s [territory = outside the big cities], with notes by Frank Driggs and a picture album of some of the oldies; and **Jammin' for the Jackpot**, the same kind of bands in the 1930s, with notes by J.R. Taylor and pictures.

For the country music fans, there's **Country Music, South and West** with Jimmie Rodgers and the Carter Family, among others, recorded as early as 1929 and as late as 1946. (There is also one as-yet-unreleased Nashville piece, *Fat Boy Rag*, more swing than country.) Notes are by Douglas B. Green.

Finally, one folksong record, **Oh My Little Darling**, contains recordings from 1927 to 1939 representing various folksong types (Child ballad, broadside, labor song, cowboy song, etc.). Unfortunately, some of the bands are pretty scratchy but, as Jon Pankake points out in the liner notes, "relatively few of these discs are easily available," so we are grateful to have them in any form.

Besides the Thomson opera, other New World Records available to the public are *But Yesterday Is Not Today* and *Wind Demon*, a recording of nineteenth-century piano music in a previously-issued set. Eventually all new (not archival) recordings will be sold to the public. By the way, if the records have not yet shown up in your library, check with your music department chairman; they may (mistakenly) have been thought to be a personal gift.

CHEER! BOYS, CHEER!

It's difficult to decide who should get the most credits for Nonesuch's new winning recording (H-71338), *An Evening with Henry Russell*—baritone Clifford Jackson who, accompanied by William Bolcom, reconstructs an American concert as Russell might have given it in the 1830s, Nonesuch for coming up with the imaginative format, or Russell himself, whose dramatic narrative songs written in America (*The Ship on Fire*, *The Maniac*, *The Dream of the Reveler*, and others) are unique (and sometimes hilarious) adventures in the style of Italian opera but written for popular appeal. Jackson and Bolcom are sensational: Jackson prefaces the songs with spoken excerpts from Russell's autobiography and then sings in his light lilting baritone, enunciating clearly (as Russell did), and adding tasteful dramatic nuances; Bolcom is fiery in the preludes and postludes, soft and graceful in the accompaniment—a perfect complement. Texts are provided, of course, and excellent liner notes by Charles Hamm.

MORE RECENT RELEASES

Dizzy Gillespie: The Development of an American Artist, 1940-1946 (Smithsonian Collection R-004) is another valuable contribution to jazz history from Martin Williams, director of the Smithsonian's jazz program. The hefty album—2 discs, 33 tracks—is a study-in-depth of the great jazz trumpeter in his twenties, from his days as a sideman in Cab Calloway's orchestra to his association in the mid-1940s with others on the leading edge of jazz development and change (Dexter Gordon, Milt Jackson, Ray Brown, Oscar Pettiford, Shelly Manne). Williams has sensibly omitted any Gillespie recordings with Charlie Parker's blazing sax: they are mostly available elsewhere and, besides, "Parker's brilliance has sometimes clouded the issue of Gillespie's own." That quote is from Williams' superb, though not too well edited, liner notes—"sympathetic, cajoling" (to quote him again), informed, and full of keen critical perceptions; well-chosen commentary by Gillespie himself rounds them out authoritatively.

Once the initial shock of hearing songs by Charles Ives in the mouth of Dietrich Fischer-Dieskau is over, the German baritone's recording of nineteen Ives songs (Deutsche Grammophon 2530-696) is ultimately wholly convincing—a tribute not only to Fischer-Dieskau's artistry but to Ives's wizardry and universality. Fischer-Dieskau eschews any vernacular- or parlor-song-tradition works (except for *Two Little Flowers*), concentrating on songs unequivocally in the Euro-American art-song tradition. This suits well his careful, warm, Liederesque approach. One French song (*Elégie*) and one German (*Weil' auf mir*) are here released for the first time on records. Perhaps the most successful readings are those of *Ann Street* (marvelously accompanied, as is the whole sheaf, by Michael Ponti), *A Christmas Carol*, *Tom Sails Away*, and—predictably—*Ich grolle nicht* and *Feldeinsamkeit*. The biggest surprise is *The Children's Hour*, taken at a very slow tempo that makes Longfellow's sentimental text astonishingly moving.

"The Colonial Band of Boston" is a wind quintet—and a good one, judging by their performance on Folkways FTS-32378, **Music for the Colonial Band**. David McKay, co-author of the prize-winning book *William Billings of Boston*, is bandmaster, and he has put together an imaginative album of music that was heard in late eighteenth-century America. We hear works by native New Englanders (Billings, Holyoke, Flagg) and the neglected British-born immigrant William Selby, airs from Thomas Arne's pasticcio *Love in a Village*, three different settings of the Anacreontic air that served for *The Star-Spangled Banner*, and two miniature concertos by Londoners William Felton and John Stanley. The Colonial Band of Boston is well-tuned, spirited, and good-humored. They give a whimsically improvisatory tagline to Billings's notorious *Jargon*; they present Selby in the best possible light (with, again, some improvisatory ornamental flights of fancy in a Jig by him); and they romp fearlessly through the two six-minute Handelian concertos. McKay (we assume) writes well-documented liner notes—but, alas! no texts are provided for the vocal excerpts (though, in any case, they are the least successful items on the disc).



If you are a serious Music Educator, you will want to have these free publications.

EDITION PETERS COMPLETE CATALOGUE

This new Complete Catalogue lists over 10,000 classical and contemporary publications for all instruments. In addition to providing an educational overview of virtually all the noteworthy older composers and their compositional output, it is sure to be of special interest to both teacher and student alike in giving a glimpse of the master composers themselves — for interspersed throughout the catalogue are various sections highlighting a different composer's facsimile manuscript and his written thoughts.

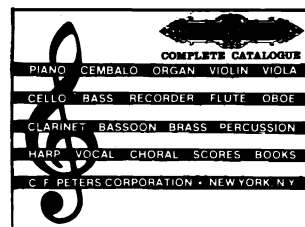
PETERS NOTES NEWSLETTER

The C. F. Peters music publishing tradition since 1800 has been built on providing the public with quality publications and service . . . our new, semiannual Peters Notes Newsletter strengthens this tradition. Each issue details our publishing activities and presents pertinent articles and news in many different musical areas in an effort to assist the music educator, librarian, professional and student in their work.



CONTEMPORARY MUSIC CATALOGUE

Our new Contemporary Music Catalogue has already met with such enthusiastic response by teachers, students, performers and composers of contemporary music that it is now in its second printing. The catalogue is an alphabetical listing, by composer, of approximately 1500 contemporary compositions by more than 160 composers (primarily American) — featuring 45 biographical sketches and handwritten statements on music.



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MOMENT MUSICAUX

Buxom Joan, by Raynor Taylor, has recently been published by Theodore Presser Company. First performed in London in 1778, Taylor's burletta was produced at the Chestnut Street Theatre in Philadelphia in 1801, after the composer emigrated to America. Its modern revival took place on 6 January 1975, when the After Dinner Opera Company presented it in New York's colonial-period Fraunces Tavern.

The new publication is a piano-vocal score, edited and realized by Gregory Sandow. It is based on the original London imprints of vocal score and libretto now in the Music Division of the New York Public Library. Comparison of the two scores reveals Sandow's edition as remarkably faithful to the original score (London: Longman and Broderip, n.d.; the libretto by Thomas Willet is dated 1778). Sandow has bracketed any added dynamics and slurs and has realized the bass by adding triads, filling in octaves, and, in the recitatives, supplying chordal accompaniment. The figures in the original figured bass are omitted in the new version; this is too bad, because some might want to try their own realizations. But no matter—it's a fun piece, with Joan and her four lovers carrying on for dear old England. Orchestral parts for two oboes, harpsichord, and string quartet (or string orchestra) are available on rental. Vocal score (with the buxom gal herself on the cover) can be ordered for \$10 from Theodore Presser, Bryn Mawr, PA 19010.

Two more editions of early American keyboard music for beginners by Anne McClenny Krauss and Maurice Hinson have just come out. The first, *Thirteen Short and Easy Duets*, has arrangements of pieces which Alexander Reinagle brought to America with him in 1786 and which now rest on the harpsichord at Mount Vernon, home of Nellie Custis, who was one of Reinagle's pupils. The editors have added simple and straightforward *primo* or *secondo* parts to the solos. Thoroughly delightful, with charming periodic forms, crisp staccatos, and bouncy Alberti basses, these duets are enough to make you want to start piano study all over again . . . just as you want to start dancing to a Krauss-Hinson edition of *Dances of the Young Republic*, with duets (by Reinagle, from *Mr. Francis's Ballroom Assistant*), trios (three by Reinagle, two anonymous), and quartets (three from *Set 7* of Francis Johnson's cotillions and "The Campbells are Coming" from *Admired Cotillions for Balls and Private Parties*). The editors have added dynamics, slurs, and marks of articulation. Since these dances have been "arranged," presumably some of the *primo*, *secondo*, and Piano III and IV parts are new, although this is not clearly stated (as it is in the edition of Reinagle's *Duets*). The arrangements, however, are simple and beautifully done. If you teach, you may wish to consider them for a student recital—guaranteed to keep parents awake! (Both collections available from Hinshaw Music, P.O. Box 470, Chapel Hill, NC 27514.)

. . . AND CINEMAUX

Arthur "Peg Leg Sam" Jackson, one of the last and greatest of the entertainers in the traveling patent-medicine shows of the rural South, is the subject of *Born for Hard Luck*, produced by Tom Davenport, an independent film maker, assisted by the Folklore Curriculum, University of North Carolina at Chapel Hill (Daniel Patterson, chairman). The 29-minute film includes Jackson's performance at a county fair with excerpts from his comic routines highlighting his brilliant harmonica playing and singing. Patterson and Allen E. Tullos have prepared excellent study materials to accompany the black-and-white film, suggesting its presentation for different age-levels (junior high school to adult) in subject-areas like Black History, American Studies, Music, and Folklore. The film is for sale at \$275, for rent at \$30. Order from Tom Davenport Films, Delaplane, VA 22025.

Music with Roots in the Aether, a series of two-hour video programs produced by Robert Ashley (Director, Center for Contemporary Music at Mills College), documents recent trends in contemporary music through interviews with composers (who also perform) David Behrman, Philip Glass, Alvin Lucier, Gordon Mumma, Pauline Oliveros, Terry Riley, and Ashley himself. As radical in technique as the music they present, the imaginative color films were premiered at the Whitney Museum in New York in April and will be shown at the Kitchen in Soho in the first three weeks of June. The fourteen hours of film are for sale for \$3,000. Contact Performing Artservices, 463 West Street, New York, NY 10014.

New from The Western Wind ensemble's repertory are two more octavo editions — welcome and well-edited: (1) *Four Plain-Tunes* (Andrew Law's [?] *Bunker Hill*, Walter Janes's *Despondency* Oliver Holden's *Funeral Hymn*, and Daniel Read's *Newport*) and (2) Read's *Hamsbire, An Anthem for Good Friday*. As usual, Lawrence Bennett's editing is discreetly minimal (and tasteful), the prefatory notes by Bennett and Steven Arkowitz maximal (and helpful). Read's anthem, with its rich six-part textures and instrumental "symphonies," should be welcomed by adventuresome groups wishing to feature American music at traditional religious observances. (Available from Broude Brothers, 56 West 45th Street, New York, NY 10036: [1] 65¢; [2] 50¢.) . . . Due this month, also from Broude Brothers, is *The Western Wind American Tune-Book* in a one-volume bound format, containing the fifty pieces previously published as octavo singles plus Daniel Read's *Sherburne*; the volume will also include a historical introduction on the singing-school tradition, notes on performance practice, and sketches of composers' lives. (\$10)

Scheduled for national showing in September on the Public Broadcasting System is Theodor Timreck's film on Charles Ives, *A Good Dissonance Like a Man*. The film received enthusiastic response when it was shown at the American Musicological Society meeting last November in Washington and at the Music Library Association conference in Nashville in February. (See the review in the *I.S.A.M. Newsletter*, VI/1 [November 1976].) The tentative date for the telecast is 27 September.

RECOMMENDED READING . . .

The freshest, most provocative and brilliant music theory book to reach the desk in a long time is *Sonic Design: The Nature of Sound and Music*, by Robert Cogan and Pozzi Escot (Englewood Cliffs: Prentice-Hall, Inc., 1976). Cogan is a composer and director of graduate studies in theory at the New England Conservatory of Music; Escot is a composer and teaches at Wheaton College. As Elliott Carter writes in his foreword, "It has become clearer and clearer . . . that the old 'common practice' theories of harmony and counterpoint could no longer be overhauled or extended, but had by necessity to be replaced by [consideration of] a much wider musical method and practice that could be applied to all of Western music, from its origins to the present, as well as to music of other cultures." This the authors have done, with profundity and enlightenment. American music is not at all emphasized (nor should it have been, of course), but readers of this newsletter might test the book by reading its discussions of Carter's Second String Quartet (introduction), Ives's First Piano Sonata (fourth movement), and Cage's *Music for Carillon I* (excerpts).

LISTENING . . .

A fascinating potpourri of musical treasures (and rarities) is contained in the **Pacifica Tape Library**, available in cassette or reel-to-reel form. The tapes in the *Art of the Performer* series are dubs of classic 78s by Landowska, Toscanini, the Kolisch Quartet, and others. *Jazz Archives* offers Phil Elwood's jazz programs on KPFA-Berkeley. *Ode to Gravity* has highlights of Charles Amirkhanian's series at the same station. From *Sonic Miscellany*, another series, we sampled Amirkhanian's interview with composer and astrologist Dane Rudhyar (AZ 0023, \$21), 130 minutes of talk with, and music by, one of America's most unique musical personalities. The unedited radio program is delightfully informal, even to the out-of-tune piano. Featured are recorded as well as live performances of Rudhyar's work, including a rare recording of *Sinfonietta*. (Catalogue available from Pacifica Tape Library, Department MU2, 5316 Venice Blvd., Los Angeles, CA 90019.)

. . . AND SINGING

Carolyn Rabson's *Songbook of the American Revolution* (NEO Press, Box 32, Peaks Island, ME 04108) is an attractive, superbly researched collection of tunes and texts, hymns and national songs. An excellent example of scholarship, with sources, notes, and bibliography, the book is enhanced by charming drawings and hand-lettered titles. The Rabson book, incidentally, would have made a good "official" book for the Bicentennial, instead of some of those of dubious parentage still on the shelves. A case in point is the curious "officially recognized" album now being hawked at super-markets in some areas. Ervin Litkei (ASCAP), composer and arranger, and Andrea Fodor Litkei (ASCAP), lyricist, have turned out marches for Presidents Truman, Kennedy, Ford, etc., as well as *The First Lady Waltz* ("Here she comes, there she stands, with her smile shaking hands . . ."). Unfortunately, there are no lyrics to the *President Richard M. Nixon March*.

MUSIC AND MUSICAL LIFE IN AMERICA

AMERICAN OPERA AND ITS COMPOSERS

by Edward Ellsworth Hipsher

With a new Introduction by H. Earle Johnson

"Operaphiles . . . inquiring into the number, quality or fate of American composers and their yield will find in E. E. Hipsher a zealous advocate of their cause. . . . Here are biographical sketches of more than 160 American composers. . . ."

—H. Earle Johnson

(Philadelphia, 1927)

478 pp.

price not set yet

SONGS BY THIRTY AMERICANS

for High Voice

edited by Rupert Hughes

Highlighting the lyrical compositions of thirty distinguished American composers, this book provides rare insight into the state of musical endeavor in the United States at the turn of the century.

(Boston, 1904)

xxv + 137 pp., 30 illus.

\$22.50

STORY OF THE HUTCHINSONS

(Tribe of Jesse)

by John Wallace Hutchinson

compiled and edited by Charles E. Mann

with an Introduction by Frederick Douglass

The first of America's singers to organize and to travel through the nation, the Hutchinsons set the pattern that innumerable troupes were to imitate. This book provides a fascinating personal account of the family's unique career. Two-volume set.

(Boston, 1896)

Vol. 1: xi + 495 pp., 32 illus.

Vol. 2: vi + 416 pp., 25 illus.

\$49.50

COMPOSERS IN AMERICA

Biographical Sketches of Contemporary Composers

with a Record of Their Works

by Claire R. Reis

with a new Introduction by William Schuman

"This book was and remains an original. To my knowledge, no other survey exists wherein the composers of a particular period were themselves the suppliers of all the pertinent data and have all been brought together in one huge family portrait." —William Schuman

(New York, 1947)

xvi + 399 pp.

\$19.50

THE BOSTON GLEE BOOK

arranged by Lowell Mason and George J. Webb

First published in 1838 and widely used for several decades thereafter, *The Boston Glee Book* offers an excellent sampling of the religiously and morally instructive musical fare that was popular at the time.

(Boston, 1938)

264 pp.

\$25.00

HISTORY OF THE HANDEL AND HAYDN SOCIETY OF BOSTON, MASSACHUSETTS

Volume 1:

From the Foundation of the Society through its Seventy-Fifth Season: 1815-1890

by Charles C. Perkins and John S. Dwight

with a new descriptive Table of Contents by Judith Tick

This commemorative volume, published in celebration of the Handel and Haydn Society's 75th anniversary, draws upon a variety of sources to recreate the society's history.

(Boston, 1883-1893)

xxvii + 641 pp.

\$35.00

CURRENTLY PERIODICAL

The amazing variety and complexity of American music life, approached generally from a point of view reflecting pride and optimism, is the subject of a special issue (October 1976) of *Österreichische Musik Zeitschrift*, published on the occasion of the U.S. Bicentennial. Fourteen articles by outstanding American composers, scholars, and other music men survey "The Composer in American Universities" (Claudio Spies), "The American Opera" (Julius Rudel), "Music-Making Machines" (Paul Lansky), and "The American Music Business" (Robert Brenner). Other topics covered are: musicology by Barry S. Brook, historical writing by Irving Lowens, performers and schools by Boris Schwarz, publishers by James G. Roy, Jr., recordings by Edward Mattos, and the Schoenberg Institute by Leonard Stein.

While all of these articles are well written and supply a fund of valuable information on the current healthy status of American musical activity, the most provocative ones deal with trends, influences, and American style. For those who find it difficult (even impossible) to view today's music (or even twentieth-century music in general) from any historical perspective, it is reassuring to find that such a project holds no terror for others. Thus, Robert P. Morgan sums up the century and today's diversity, pointing to the leaders: the "basically conservative" Babbitt and Carter, "who most clearly typified the post-war tendencies"; Cage, along with Brown, Feldman, and Young, who seemed to "turn the European-American musical relationship upside down"; and Reich, Riley, and Glass, who are devising new musical language with non-Western elements. He then singles out George Crumb, who, while exemplifying only one of today's diverse directions, has synthesized many tendencies, emerging as "the most performed and discussed American composer" of the past decade.

To Gunther Schuller, such a synthesis of styles is embodied in the music of Lucia Dlugoszewski, "who in the past few years has come to occupy a prominent place in the avantgarde firmament." Schuller sees today's music as a blend of many twentieth-century achievements, from Schoenberg, Ives, and Debussy to Cage and Babbitt. The "urge toward newness," however, has "petered out." Schuller quotes Larry Austin, who believes that, lacking an obsession with newness, composers will now set to work evolving a recognizable personal style.

Finally, two writers attempt to grasp the elusive qualities of American music. Their comments are highly subjective and should provoke continued debate. John Eaton finds three categories derived from jazz important: emphasis on the individual rhythmic unit, weight given tone color, and the flexible musical experience of improvisation. When these elements are present, he believes, music is "American." Elliott Carter feels that American music is less "worked over and focused in advance" than music in Europe, where "intra-professional criticism" and a sophisticated public have produced a "honed and 'finished' character." American composers enjoy, too, according to Carter, a freedom from national demands because they are not looked upon as cultural symbols, expected to make an immediate effect on their country. "We are," says Carter, "free to float in a kind of cultural limbo."

The issue provides a concise résumé of the contemporary musical arena in America, a summary that teachers, especially, may find valuable in helping to keep their students up-to-date. Many of the evaluations may be altered substantially in years to come, but, for now, this is how some of America's top music men see American music today. You can order the single volume from Austrian Music Journal, OeMZ, Hegelgasse 13/22, A-1010 Vienna, Austria; \$5 (airmail) or \$3.90 (surface mail). In case you're wondering, it's all in English.

A new journal, *19th Century Music*, edited by D. Kern Holoman, Joseph Kerman, and Robert Winter, promises to be a prize-winner in more ways than one: its distinguished editorial board includes Gerald Abraham, Jacques Barzun, Edward T. Cone, Sherwood Dudley, Philip Gossett, Dolores Hsu, Andrew Porter, and Nicholas Temperley, and its contents will be scholarly and interdisciplinary. Among other first-volume items are an article on Schoenberg's intellectual development, a review of Arnaud Laster's *Claude Debussy and the Poets*, and a discussion of performances of nineteenth-century music on nineteenth-century pianos. A prize competition is also planned: an award of \$250 and publication in the journal is offered for the "best essay on aspects of scholarship or criticism in nineteenth-century music—central problems, desiderata, models, horizons—today and in the future." Entries should be sent by 1 January 1978 to Editorial Office, *19th Century Music*, University of California Press, Berkeley, CA 94720.



If you're really into the jazz scene and are looking for detailed reviews of books and records, interviews with jazz personalities, and heavy editorials (with political overtones), look into *The Grackle: Improvised Music in Transition*, a new periodical being published irregularly in Brooklyn. Founding editors are writer and poet Roger Riggins, composer, arranger, and saxophonist James T. Stewart, and writer Ron Welburn—the latter a Music Critics Association Fellow in Jazz Criticism in 1975. Seeing themselves as part of the "little magazine" movement, the editors propose to provide "sound commentary about the improvised music scene" and to offer "review essays that develop points of view regarding American culture history, Afro-American nationalism, and cultural pluralism." The result may not be in rhythm with everyone's beat—the verbiage needs trimming with a sharp blue pencil and the propagandizing often overshadows the criticism—but *The Grackle* has much to say about the contemporary American scene that you might find stimulating. Subscriptions are \$4 (U.S.A. and Canada) or \$7.50 (foreign); single issues are \$1.35 here, \$2 abroad. Order from Ron Welburn, P.O. Box 244, Vanderveer Station, Brooklyn, NY 11210.

NEWS AND INFORMATION . . .

. . . about People . . .

Playing. A feather in Yankee Doodle's cap was a request made to the **Composers String Quartet** to perform at the inaugural concerts of the Centre Pompidou, the new cultural complex in the heart of Paris, on 27-29 January. The only American group invited, the quartet presented (we're delighted to say) music by an American, Elliott Carter.

Studying. The National Endowment for the Humanities announces that a Youthgrant has been awarded to **Howard Litwak**, of Cambridge, Massachusetts, to support his study of jazz history in Kansas City. As part of the project, Litwak and a colleague, **Nathan Pearson**, will interview musicians, club-owners, and others involved in Kansas City jazz between 1924 and 1942. The Jazz Institute at Rutgers University will house the tapes and transcripts from the project, for scholarly and public use.

Speaking. **Joan Thomson**, Columbia University Ph. D. and music critic in Greenwich, Connecticut, and New York, has been appointed Assistant Director of the Oral History Project, American Music, at Yale University. In her new position, Thomson is conducting an in-depth study of the history of electronic and computer music, thus extending the oral history tradition begun at Yale by Project Director Vivian Perlis. Interviewed so far have been Vladimir Ussachevsky and Max Mathews. If you happen to be working in the same field, you may want to check with Thomson to avoid duplication. She can be reached at School of Music, Stoeckel Hall, Yale University, New Haven, CT 06520.

. . . and Places

Here. Sacred Harp Singing—with a New York accent?! Every month, January through June, shape-noters get together at Fox Hollow Lodge, Route 2, Petersburg, New York. The last sings of this season are scheduled for 15 May and 12 June, both at 2 p.m., with a potluck supper at 6 p.m. ("Bring your own pot," we are advised.) For information call (518) 658-3273 or 3535.

There. National and state arts councils are numerous; not so, city arts councils. Greater Hartford, Connecticut, however, does have one, and this year it has sponsored a series of recitals under the supervision of Vernon Martin at Hartford's Public Library, to premiere new works—selected by the performers. The council apparently does not offer commissions to the composers but does cover artists' fees as well as costs of posters, programs, and flyers. So far, there have been first performances of music by Paul Nelson and Joyce Mekeel, with premieres of works by Benjamin Lees, Alvin Etler, and Arthur Welwood planned.

Teaching. William Brooks, of the University of California at San Diego, has been named visiting professor in the music department of the University of Keele (Staffordshire) for 1977-78. Brooks, whose doctorate from the University of Illinois was gained with a critical study of Ives's Fourth Symphony, second movement (and who is preparing a new edition of the entire symphony for the Charles Ives Society), is currently programming a couple of discs for New World Records, in addition to his teaching at La Jolla. He goes to Keele as the first annual recipient of a three-year Fulbright-Hays fellowship for concentration in American music (in connection with the Centre for American Music established by the dynamic Professor of the new Keele music department, Peter Dickinson). During his year's stay, Brooks will teach as well as participate in the activities of the Centre.

Publishing. The July issue of the *Library of Congress Quarterly Journal* will contain an article by **William Lichtenwanger** on the origins of *The Star-Spangled Banner* tune, first presented at a session of the American Musicological Society last November.

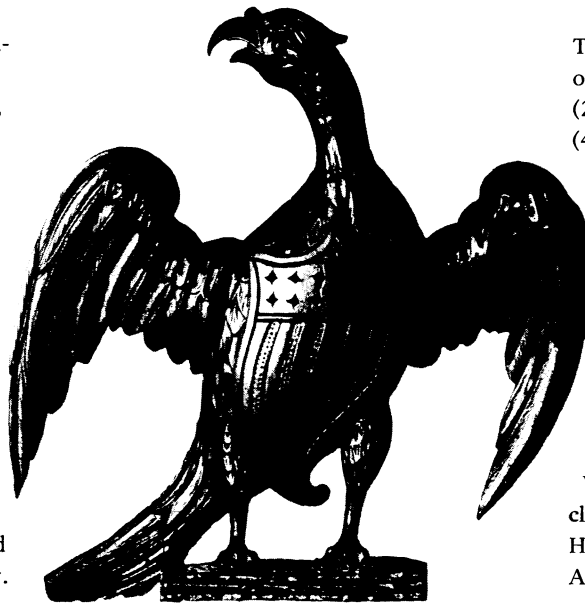
And winning awards. Congratulations to **Richard Crawford** on receiving a Guggenheim Fellowship for 1977-78. Crawford, I.S.A.M. Senior Research Fellow during 1974-75, was awarded the grant for work on a book about eighteenth-century American musical culture.

And everywhere. University teaching abroad in American music, approached from various angles, is available for 1978-79 in a few countries, under the Fulbright-Hays Act. In Australia (University of Sydney): lectures/seminars on current state of musicology, including North American Indian music. In Korea: lecturing and research in the creative or performing arts. In Mexico (National Fine Arts Institute's Studio for Electronic Music, Mexico City): teaching of intermediate techniques, advising young composers, and organizing concerts. In Peru (affiliation to depend on grantee's field and mutuality of interest): orchestra conducting, music teaching. In the Philippines: teaching of jazz theory and performance history. In Nigeria (University of Nigeria, Nsukka): teaching of music. United Kingdom (University of Keele): scholar or scholar/performer of professorial rank, to collaborate with the Centre for American Music (see the story elsewhere in this issue on William Brooks's nomination to this fellowship for 1977-78). Regarding these and other possibilities, write to Council for International Exchange of Scholars, 11 Dupont Circle, Suite 300, Washington, DC 20036.

Better times are coming? Although support for the arts did not head the list of Jimmy Carter's campaign promises, recent reports indicate he does have an ear and a liking for music—slipping off to see *La Bohème*, for example, and listening to Wagner while he works. And at a special musicale following a State Dinner on 10 March for British Prime Minister Callaghan, mezzo-soprano **Jan De Gaetani** and pianist **Gilbert Kalish** offered a set of songs by Stephen Foster.

CENTENNIAL CONFERENCE SET

Plans are moving ahead for an I.S.A.M.-sponsored centennial conference on **The Phonograph and Our Musical Life**, to be held 7-10 December at Brooklyn College. The conference will explore, through papers, colloquia, and "entertainments," the impact of the phonograph and related technological offshoots on our music and musical culture. Rather than deal with discographic, archival, or technological matters, or with the history of the phonograph itself, the conference will concentrate on the incredibly profound and diverse ways in which this twentieth-century musical equivalent of the printing press has affected all segments of the musical community.



The five conference sessions will center on the phonograph and (1) the audience, (2) the composer, (3) the performer, (4) the historian and critic, and (5) other media (from radio and TV to airplanes and elevators). Participating will be composers (including William Bolcom, Eric Salzman and Charles Dodge), critics (including Henry Pleasants, David Hamilton, James Goodfriend, and John Rockwell), scholars (including Charles Hamm, William P. Malm, Martin Williams, and Vivian Perlis), museum people (including William Ivey and Cynthia Hoover), and film makers (including Allan Miller and William B. Ferris, Jr.).

Announcing

THE PHONOGRAPH AND OUR MUSICAL LIFE

7 – 10 December 1977

Brooklyn College

Brooklyn, New York

- * The Phonograph and the Audience
- * The Phonograph and the Composer
- * The Phonograph and the Performer
- * The Phonograph and the Scholar
- * The Phonograph and Other Media

P.S. I.S.A.M.'s Central Pennsylvania clipping service sends news that a new recording, **Music from 18th Century Pennsylvania**, has just been issued from Bucknell University. Performed by the music department faculty and students under the direction of Dr. Thomas Warner, the disc includes music by Francis Hopkinson, William Brown, and Alexander Reinagle, among others. According to *The Mifflinburg Telegraph* the recording is "now being distributed nationwide to radio stations, college libraries, and individuals interested in the music of early America."

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