

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

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

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May 1978

THE CHARLES IVES SOCIETY—PAST, PRESENT, AND FUTURE

We have not reported on the Charles Ives Society, Inc., since its activation five years ago (see this *Newsletter*, III/1). In the interim, the Society has been quietly but steadily at work, and an account in these columns of its activities—past, present, and future—is overdue. Since, as it happens, the director of the Institute for Studies in American Music is also president of the Society, we can do so firsthand.

The Charles Ives Society was activated in 1973. John Kirkpatrick is chairman of its board of directors, which includes Leonard Bernstein, Howard Boatwright, Aaron Copland, Oliver Daniel (Vice-President), Ellis J. Freedman (Secretary-Treasurer), Lou Harrison, H. Wiley Hitchcock (President), L. Brewster Ives, John T. McClure, Vivian Perlis (Vice-President), Gunther Schuller, Harold E. Samuel, William Schuman, and Michael Tilson Thomas.

The aim of the Society is simply stated: to support editions and re-editions of the works of Ives along scholarly-critical lines. In pursuing this aim, the Society has had the support of the copyright-holding publishers of Ives's music (notably Peer-Southern, Theodore Presser, G. Schirmer/Associated Music Publishers, Boelke-Bomart, and C. F. Peters), the John Herrick Jackson Memorial Music Library at Yale University (which houses the Ives Collection of manuscripts), and the American Academy and Institute of Arts and Letters. So far, all the funds disbursed by the Society for editorial work on Ives's scores have come from the Academy/Institute, which has made exceedingly generous annual grants to the Society since 1974, from a fund established under the will of Harmony Twichell Ives, the composer's widow, "for furtherance of the publication and performance of the music and other works of . . . Charles E. Ives."

The *de facto* Editor-in-Chief of the Society's program is John Kirkpatrick. Assisting him as Editorial Coordinator is Paul C. Echols. Besides commissioning specific editions from a number of individuals, the Society has retained on a regular basis as editors two young Ives scholars in New Haven, James B. Sinclair and Kenneth Singleton.

To date, the following Ives Society-approved and Society-sponsored editions have been published. These include prefatory commentaries and critical notes; they also carry the imprimatur of the Society (except as noted). They are grouped below according to the classes established in Kirkpatrick's *Temporary Mimeographed Catalogue of the Music Manuscripts and Related Materials of Charles Edward Ives* (New Haven: School of Music Library, Yale University, 1960; reprinted 1973).

THREE PLACES IN NEW ENGLAND, ed. Sinclair (Presser, 1976); *HOLIDAY QUICKSTEP*, ed. Sinclair (Presser, 1975)

MARCH II: SON OF A GAMBOLIER, ed. Singleton (Peer, 1977); *MARCH III: OLD KENTUCKY HOME*, ed. Singleton (Presser, 1975); *COUNTRY BAND MARCH*, ed. Sinclair (Presser, 1976); *OVERTURE AND MARCH "1776"*, ed. Sinclair (Presser, 1976)

~~*THE POND*~~, ed. J.—L. Monod (Boelke-Bomart, 1973); *CENTRAL PARK IN THE DARK*, ed. J.—L. Monod (Boelke-Bomart, 1973)

FUGUE IN 4 KEYS: THE SHINING SHORE, ed. Kirkpatrick (Presser, 1975)

THREE-PAGE SONATA, ed. Kirkpatrick (Presser, 1975); *STUDY NO. 21: SOME SOUTH-PAW PITCHING*, ed. Kirkpatrick (Presser, 1975); *STUDY NO. 22*, ed. Kirkpatrick (Presser, 1973) (no imprimatur)

CROSSING THE BAR, ed. Kirkpatrick (Associated, 1974); *TURN YE, TURN YE*, ed. Kirkpatrick (Presser, 1973); *EASTER CAROL*, ed. Kirkpatrick (Associated, 1973); *PSALM 54*, ed. Kirkpatrick and G. Smith (Presser, 1973) (no imprimatur); *PSALM 100*, ed. Kirkpatrick and G. Smith (Presser, 1975); *PSALM 150*, ed. Kirkpatrick and G. Smith (Presser, 1972) (no imprimatur)

MISTS, ed. Singleton (Presser, 1976); *REMEMBRANCE*, ed. Singleton (Peer, 1977); *SUNRISE*, ed. Kirkpatrick (Peters, 1977)

Editions of the following works have been completed and are at the publishers, in varying stages of production.

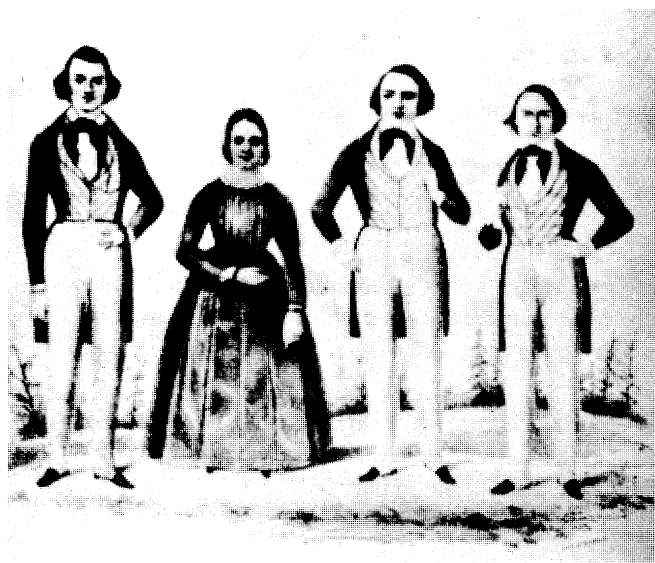
UNIVERSE SYMPHONY SKETCHES, ed. J. Mauceri (Peer); *SYMPHONY NO. 3*, ed. Singleton (Associated); *SECOND ORCHESTRAL SET*, ed. Sinclair (Peer); *RAGTIME DANCES NOS. 1-4*, ed. Sinclair (Peer)

TRIO FOR VIOLIN, CELLO, PIANO, ed. Kirkpatrick (Peer); "GYP THE BLOOD," ed. Singleton (Peer; due out April 1978); *CHARLIE RUTLAGE*, ed. Singleton (Associated; due out 1978); *EVENING*, ed. Singleton (Associated; due out 1978)

FIVE TAKE-OFFS FOR PIANO, ed. Kirkpatrick (Peer); *STUDY NO. 20*, ed. Kirkpatrick (Presser); *WALTZ-RONDO*, ed. Kirkpatrick (Associated; due out 1978); *LONDON BRIDGE IS FALLEN DOWN!*, ed. Singleton (Peer)

JOHNNY POE, ed. Kirkpatrick (Peer; due out 1978); *THE CELESTIAL COUNTRY* (full orch. score), ed. Kirkpatrick (Peer); *PSALM 25*, ed. Kirkpatrick and G. Smith (Presser); *A SONG OF MORY'S*, ed. Singleton (Peer); *AN OLD SONG DERANGED*, ed. Singleton (Peer); *THE BELLS OF YALE*, ed. Singleton (Peer); *THE BOYS IN BLUE*, ed. Singleton (Peer)

FORTY EARLY SONGS, ed. Kirkpatrick (Associated/Peer/Presser)

The Hutchinson Family, 1840-1880

NEW STARS IN THE ILLINOIS SKY

Those who remember with pleasure the performances of the American Music Group at the University of Illinois will be pleased to know that a new group—The New Hutchinson Family Singers—has now appeared on the same scene. Patterned after the celebrated nineteenth-century family group, the Illinois ensemble consists of a vocal quartet and pianist directed by James Hurt, professor of English, who doubles as actor. With the exception of Phyllis Hurt, a professional singer, the others are graduate students at the University. The group has three programs in their repertory: *The Abraham Lincoln Songbook*, organized around a re-creation of events in Lincoln's life; *The Joyce in Music*, which includes readings from Joyce's works; and *A Nest of Brothers with a Sister in It*, using narration from John Hutchinson's *Story of the Hutchinsons*. Each concert is one and one-half hours in length and includes about twenty-five songs. The group strives for authenticity, from the use of early musical editions to the wearing of nineteenth-century costumes. The fee is \$500. For more information, write to James Hurt, 100 English Bldg., University of Illinois, Urbana, IL 61801, or at 1001 W. William St., Champaign, IL 61820.

RAMH

The Resources of American Music History project is now in its final stage of editing copy, according to its director, Donald W. Krummel. Its staff has been directing its inquiries not only to large libraries and recognized scholars but to smaller libraries, historical societies, museums, and musical institutions as well, besides working through the news media. Nearly 20,000 inquiries have been sent out, with upwards of 3,000 responses received so far. While the work is now fairly well along, it is not too late to report on collections or to pass on suggestions. These should be addressed to Resources of American Music History, 3140 School of Music, University of Illinois, Urbana, IL 61801.

WE'LL REMEMBER

The music world was saddened recently by the news that two towering personalities in American music had died: Claire Reis and Donald McCorkle. Mrs. Reis, who, at 89, died on 11 April, was best known as a founder (in 1923) of the League of Composers and chairman of its board for 25 years, an experience which she related in her book *Composers, Conductors and Critics*. Born in Brownsville, Texas, she lived in New York from the age of ten. Before establishing the League, she founded another association, the People's Music League, which gave over 600 concerts in New York, mostly in the public schools. Active in musical affairs until recently, she had been working on behalf of the New York Public Library for the Performing Arts at Lincoln Center. Contributions in her memory may be sent to the Music Division of the library.

Donald M. McCorkle, 48, died 6 February in Vancouver, B.C. He was known to American scholars through his work as executive director of the Moravian Music Foundation in Winston-Salem, where he produced numerous studies and editions of eighteenth-century Moravian church music. A graduate of Bradley University with master's and doctor's degrees from Indiana University, McCorkle was a former professor at the University of Maryland and recently a professor and head of the music department at the University of British Columbia. Active in many societies, he was former president of the College Music Society and editor of its journal, *Symposium*. (Information on Mrs. Reis from *New York Times*, 13 April 1978; on Professor McCorkle, from obituary by Irving Lowens prepared for publication in *The Washington Star*, 8 February 1978.)

SONNECK SWINGS

To the tune of *Musical Instruments in America*, the theme of the meeting, members of the Sonneck Society met on 7-9 April at the University of Michigan for their annual conference. Papers covering everything from manufacturing to performances were highlighted by Karl Kroeger's *Orpheus in Ecclesia: The Instrumental Ensembles of the Moravian Church*, Cynthia Hoover's *Manufacture and Sale of Musical Instruments in 18th-century America*, graduate student Nancy Croce's *The Hammered Dulcimer in America*, and Harvey Roehl's *American Mechanical Music Machines*.

Serving as delightful respites from the more serious sessions were delectable musical interludes: songs by William Bolcom and Joan Morris, ophicleide duets by Abe Torchinsky and Robert Eliason, and folk tunes played on the hammered dulcimer by Paul Gifford and on the banjo by Old Uncle Orris Foslien.

From all accounts, one of the hits of the conference was Percy Danforth's playing bones, accompanied by Mike Montgomery on the piano. (By the end of the conference Danforth was teaching society members the gentle art of bone-rattling.) Another surprise hit was a tour of the Henry Ford Museum in Dearborn, through which members were carefully guided by ("who have we here?") the inimitable Mr. Kukla. At the banquet Saturday night members saluted one another with an early American toast, *Oscar's Ghost*, discovered by Carolyn Rabson; as sung by Gordon Myers, it will soon be copyrighted and published in a forthcoming Sonneck Society Newsletter.

BROWSING THROUGH ADKINS

A perusal of the excellent new edition of the *International Index of Dissertations and Musicological Works in Progress* edited by Cecil Adkins and Alis Dickinson is a rewarding experience for American-music adherents because of the amazing wealth and variety of subjects contained therein. Also encouraging is the discovery that there are far more dissertations or works related to American music than are listed under the subject heading of "United States of America." In one section alone—approximately fourteen pages of "Contemporary Music" (classification numbers 71ar-71ke)—there are fifty-six entries on American music, whereas the index lists only eighteen. Many of those not identified are studies of music by American composers (Sessions, Ruggles, etc.) which are cited under the composers' names elsewhere in the index. In addition, there are many dissertations whose abstracts would undoubtedly indicate their American orientation. Finally, there are certain to be others which, for some reason, never got listed in the index. **A case in point is Carpenter's "A History of the United States Marine Band,"** which is listed neither under "United States" or "bands" in the index, while, three entries later on page 1, McCormick's "A History of the U.S. Army Band to 1946" is listed under both headings.

It is also interesting to note the subject matter of those dissertations on American subjects completed or in progress in foreign universities. A spot check turned up the following theses related to folk music, jazz, and European composers vis-à-vis the U.S.: Coombs, "Folk-Songs du midi des États-Unis" (Paris, 1925); Dixon, "Negro Spirituals, Wesen und Wandel geistlicher Volkslieder" (Bonn, 1965); Sithole, "African Elements in the Gospel Music of Black America" (Belfast, in progress); Goodman, "Liszt's amerikanische Schüler" (Berlin, in progress); and Lenoir, "Béla Bartók sa vie et son oeuvre à la lumière de son séjour aux U.S.A." (Louvain, in progress).

TO COPY OR NOT TO COPY

The United States Copyright Law: A Guide for Music Educators has been issued jointly by an impressive group of associations: the Music Educators National Conference, the Music Publishers' Association of the United States, the Music Teachers National Association, the National Music Publishers' Association, and the National Association of Schools of Music.

The twenty-four page booklet presents guidelines for the use of copyrighted music material based on the new law (which came in force at the beginning of this year). Among other pertinent data is the following summary of procedures which the law allows music educators without their having to secure permission first:

- Make a copy of a lost part in an emergency if it is replaced with a purchased part in due course
- Make one copy per student of up to 10% in the case of musical works for class study as long as that 10% does not constitute a performable unit
- Make a single recording of a student performance for study and for the archives
- Make a single recording of aural exercises or tests using copyrighted material
- Preserve or replace library copies when not available for purchase
- Make one copy of a short verbal or a graphic work for teacher's use

OUR BRITISH COUSINS

Recently there arrived in the I.S.A.M. office from Peter Dickinson, head of the Music Department at Keele University in England, a rather fat volume titled *First American Music Conference*. Home-spun in production—a reproduction of double-spaced typescript, staple-bound, uncopyrighted, and minimally edited—the book is nevertheless an intriguing mixture of papers, interviews, and panel discussions that were part of a conference held on 18-21 April 1975 under the sponsorship of Keele's Centre for American Music and the United States Information Service.

The conference must have been exciting: the book of proceedings pulses with vitality, fresh thought, occasional brilliance, and a pervasive sense that American music *matters*, in big and important ways, to many others besides Americans. The subject-matter of the volume is diverse: quotation and collage, chance and choice in modern music; Ives and Varèse (two papers on each) and Copland (an interview with him); vernacular music, rock, and political music; and finally a panel on the Americanness of American music. It's all very stimulating and thought-provoking. Provoking in another way, however, is one paper, David Wooldridge's "Ives and the American National Character: 'Musical Spirit of '76'," which includes a most jaundiced and indeed wrongheaded if not spiteful view of the Charles Ives Society. (For the facts about the Society, see above, pp. 1,12.)

Presumably, copies of the Keele conference papers may be obtained from Professor Dickinson, Department of Music, University of Keele, Keele, Staffordshire ST5 5BG, England.


NEW AND NOTE-WORTHY.
THE MUSIC CRITICISM OF HUGO WOLF

Translated, edited and annotated by Henry Pleasants

A unique portrait of Viennese musical life in the 1880's is preserved in these short, lively pieces written by Wolf when he was music critic for the *Wiener Salonblatt*, a fashionable Viennese weekly journal. Translated into English for the first time and carefully annotated by Henry Pleasants, well-known music critic and author.

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DELIUS:

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Christopher Palmer

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ALBAN BERG:

The Man and the Work
Mosco Carner

This biography includes analyses of the composer's operas, songs, and instrumental works, as well as extensive quotation from largely unpublished correspondence between Berg and his teacher, Arnold Schönberg.

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PUCCINI:

A Critical Biography
Mosco Carner

The second edition of Dr. Carner's definitive biography contains many revisions and additions. "The standard work on the composer." Andrew Porter, *The Guardian*, London.

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MARTINÜ

Brian Large

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I.S.A.M. MATTERS

Music with Roots in the Aether, video portraits of six composers and their music produced and directed by Robert Ashley, will provide the basis for a graduate course to be given by Ashley next fall at Brooklyn College. As Senior Research Fellow of I.S.A.M. and Visiting Professor in the Department of Music, Ashley will also present several public lectures under the sponsorship of I.S.A.M. The course will include detailed discussions of the composers—David Behrman, Philip Glass, Alvin Lucier, Gordon Mumma, Pauline Oliveros, Terry Riley—and their music which are the subjects of the landmark documentaries. Ashley, whom the *Village Voice* has singled out as “a significant figure in contemporary music,” co-founded the experimental music-dance-theater collective, the ONCE Group, in 1961 and assumed directorship of the Center for Contemporary Music at Mills College in 1969. His course, “American Composers in Documentary Film,” is open to upperclassmen and graduates. For information on enrollment, write to I.S.A.M.

MONOGRAPHS . . . past . . .

I.S.A.M. has recently been honored with an award from *Library Journal* for *American Music before 1865 in Print and on Records: A Biblio-Discography* (I.S.A.M. Monograph No. 6). Citing it as one of the outstanding reference books of 1977, the journal gave the following commendation in their issue of 15 April:

“Of the thousands of special publications produced in honor of the Bicentennial year, this will probably prove to be one of the more enduring and helpful. A classified and annotated bibliography and discography of pre-1865 American music which was in print and available for purchase in 1976, this work will be invaluable to teachers, students and librarians.”

The same monograph has received recognition of a different sort, also: James R. Heintze, who reviewed the book in *Notes* 33: 842-43, has published a supplement to its discographical section in *Notes* 34 (March 1978): 571-80. In addition to filling in some gaps left out of the original list, Heintze has brought the compilation up to date, listing recordings issued from 1 January 1976 (the cut-off date for the monograph) to 31 September 1977. Those who worked on the monograph are pleased to have Professor Heintze's supplement, especially since he has cleared up some of the knotty problems encountered in preparing the original discography. Two of his corrections, however, are unclear: Heintze claims that items 446 and 448, incorrectly listed under Jacob French, should be listed under William Billings and Martin Madan respectively. (Actually they are listed under Read [!]) We suggest you secure the supplement and slip it into your copy of the I.S.A.M. monograph.

. . . present . . .

With Irving Lowens's *Music in America and American Music* (Monograph No. 8) recently published, Monograph No. 9 is now in production at I.S.A.M. and will be available by fall. *Two Men for Modern Music* is based on two lectures given by Vivian Perlis as 1976-77 Senior Research Fellow at I.S.A.M. One of the men Perlis discusses is E. Robert Schmitz, founder of the Franco-American Musical Society—later Pro Musica—an association which sponsored contemporary music concerts in the 1920s and 1930s. The other is Herman Langer, engraver and printer, who worked

closely with Henry Cowell and engraved most of the music published by Cowell in the *New Music Quarterly*. The lectures were based on interviews which Perlis conducted with Langer in Los Angeles and with Schmitz's daughter Monique, who now lives in Montreal.

. . . and in the future.

Robert Palmer, current Senior Research Fellow at I.S.A.M., has just completed two entertaining lectures which will be published in I.S.A.M.'s monograph series. As presented by Palmer, *The Tale of Two Cities: Memphis Rock and New Orleans Roll* took a historical approach, with recognition of sociological as well as musical influences in the two cities. Memphis, a brawling riverfront town, produced music in the late nineteenth century that was brash and innovative. In the '90s, restless, mobile Memphians had blues, hot up-tempo gospel music, and ragtime. They exported their Memphis time (4/4 jazz) to New Orleans. By the 1950s the black country blues from the Mississippi Delta, northwest Mississippi, and western Tennessee blended with the white country tradition, shaping the Elvis Presley and Carl Perkins style that was captured on recordings by Sam Phillips.

New Orleans was older, more cosmopolitan, and known for its rich and unique cultural tradition. Its French and Spanish background meant a more lenient attitude toward black gatherings, and the slaves would sing and dance in their own African languages (with African polyrhythms) in Congo Square every Sunday. The African-Caribbean continued to be a major element of New Orleans jazz, the city's most important indigenous music. In the 1950s it was in the studio of Cosimo Metasa where Dave Bartholomew produced the Fats Domino recordings and such inimitables as Professor Longhair established the New Orleans style.

MORE TO COME FROM RRAM

Three more volumes of RECENT RESEARCHES IN AMERICAN MUSIC—the series of music editions overseen by I.S.A.M. in collaboration with the publisher, A-R Editions, Inc.—have been contracted. One is Victor Pelissier's *Columbian Melodies* (Philadelphia, [? 1811-12]), a collection of theater music written for the New York and Philadelphia theaters during the 1790s and early 1800s; it will be edited by Karl Kroeger, director of the Moravian Music Foundation. Another is an anthology of about twenty-five songs by Benjamin Carr, drawn from Carr's output during his years in Philadelphia (1793-1831); Eve R. Meyer of Temple University will edit these. The third is a volume of music for cello and piano, including three previously unpublished works, by Arthur Foote. The editor of this collection will be Douglas B. Moore of Williams College.

Well along in production at A-R Editions are the following RRAM volumes: Four Keyboard Sonatas by Alexander Reinagle, edited by Robert Hopkins; music by James Hewitt, edited by John W. Wagner; and the ballad opera *The Poor Soldier*, edited by William Osborne and William Brasmer.

I.S.A.M. invites proposals for other RRAM volumes of American music of any type (subject only to copyright restrictions). Prospective editors should aim for volumes of about 100-120 pages in length, including preface and critical commentary.

COLORADO COLLOQUY

A recent collection of essays, titled simply *Musicology at the University of Colorado*, stems from a series of bi-weekly colloquia held at the University during the past ten years in conjunction with their graduate program. Editor William Kearns explains in the foreword that "this group of articles is a crystallization [of] what the colloquium has come to mean to us." Twelve percent of the lectures given over the years have related to American music, but none of these is included in the present volume; instead, three new ones have been written.

Susan Porter of Ohio State, Lima campus, has provided a colorful account of "The Actor-Singer in the American Theater at the Turn of the Nineteenth Century," with carefully documented contemporaneous sources showing that the performers of the day needed to be "versatile, creative, resourceful, and indefatigable"—if for no other reason than to withstand the unmerciful attacks of the critics.

Gene A. Culwell of Fort Collins, Colorado, in "The Ben Gray Lumpkin Collection of Colorado Folklore," describes the collection of 150 tapes of songs (approximately 700 in English), fiddle tunes, banjo music, assorted letters, and other memorabilia gathered by Professor Lumpkin between 1950 and 1970. Culwell, who completed a dissertation on the English-language songs for the University of Colorado in 1976, identifies the chief informants, their singing styles and backgrounds, as well as their early residences in the Eastern U.S. or in Europe before they migrated to Colorado.

William Kearns's "Will She Ever Return? A Study in the Esthetic of a Popular American Song" traces the later variants of Henry Clay Work's song *The Ship That Never Return'd*. One inspiration behind Kearns's essay was *American Studies and American Musicology* by Richard Crawford (I.S.A.M. Monograph No. 4), which Kearns calls a "germinal study." Like Crawford, Kearns believes that understanding the significance of the vernacular experience helps him make "an esthetic judgment about the piece, in addition to its formal qualities."

No information concerning price or availability came with our review copy, but if you're interested in this attractive collection, write to William Kearns at the University of Colorado, Boulder, CO 80309.

ABROAD PERSPECTIVE

The 1979-1980 Fulbright-Hays Opportunities Abroad program offers a few positions for men and women in music, only one of which is specifically related to American music. In Australia there is an opening for a composer-in-residence in Victorian College of the Arts at Melbourne; in Denmark, a lecturer in nineteenth- and twentieth-century music at the Institute for Musicology at the University of Copenhagen; in Singapore, an award for a brass or woodwind performer; and in Peru, awards for candidates in music at centers yet to be selected, as well as an opening for a violinist or cellist to perform with the National Symphony Orchestra.

In the American-music field, a post of lecturer of professorial rank, either a scholar or scholar-performer-composer, is available in the Centre for American Music in the Department of Music at the University of Keele, England. (William Brooks has held this position in 1977-78.)

Applications are due 1 June 1978. Write the Council for International Exchange of Scholars, Eleven Dupont Circle, Suite 300, Washington, DC 20036; or telephone (202) 833-4950.



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Ralph Decker Bennett

AS I REMEMBER: MUSICAL LIFE IN RURAL UPSTATE NEW YORK, 1900-1920

American musical history comes in a variety of guises. Some of the most fascinating, but often overlooked for lack of sophistication, are the memories of those who lived through the events and relate them to their children. Ralph Decker Bennett, who is now at work on a collection of his childhood reminiscences, prepared the following for his daughter Sarah Reichart, prompted by a visit to a seminar on Music and Sociology at the Graduate Center of the City University of New York. It has been minimally edited by the editor of the Newsletter.

The Williamson Cornet Band

When I grew old enough to remember, the Williamson Cornet Band was a going concern of perhaps sixteen members capable of performing in reasonable harmony on foot or in concert. In those days the six-day week was the custom, though on our farm we quit at 5 o'clock on Saturdays, usually to go to town and meet friends and relatives, the stores staying open until ten or eleven o'clock, and Grandfather's barber shop 'til 1 a.m. or later.

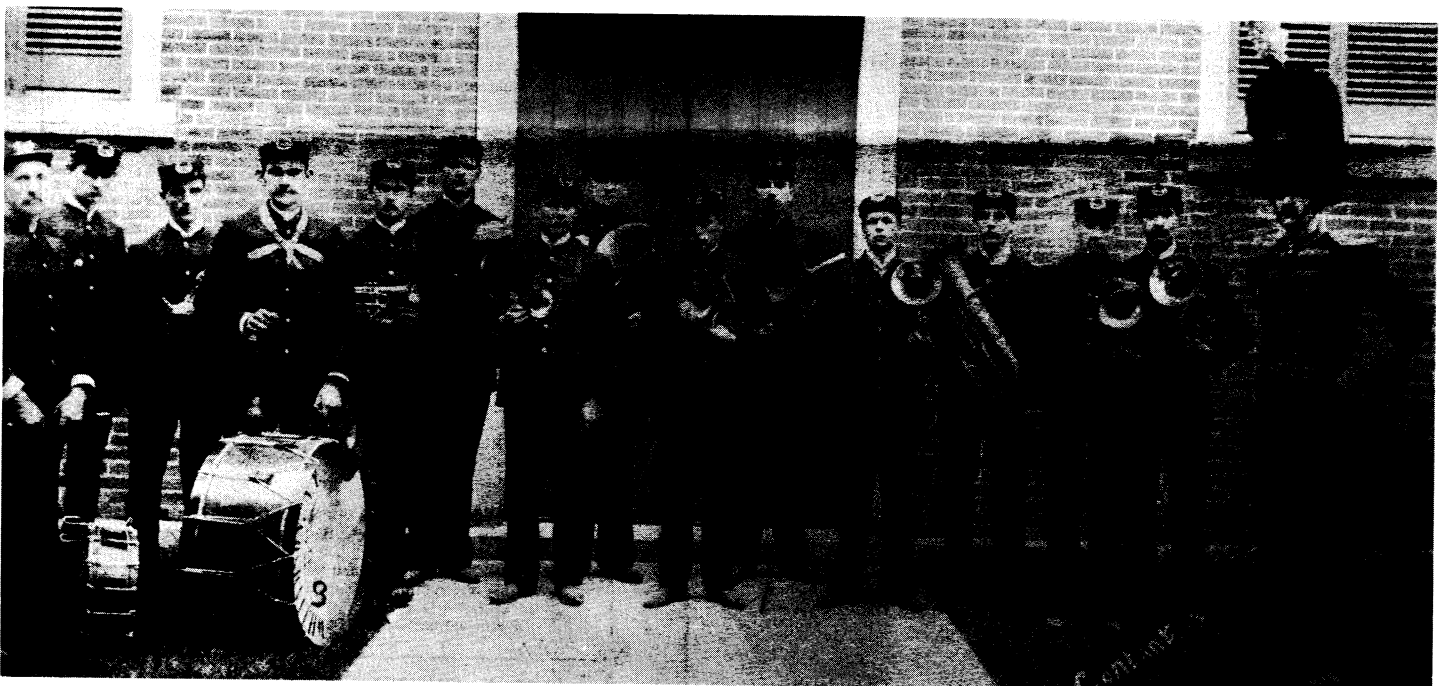
Saturday evening was enlivened by a band concert in summer, first in the bandstand at the "Four Corners"—the town center (built over the town well)—and later on a hay wagon with extendable platform. An extension cord was run from a nearby store to provide light, after electricity came to town about 1905.

Uncle Warner, being the tallest man available, was the drum major, and in uniform with tall busby and baton he was impressive at the head of the band. Dad (Edward Augustus Bennett, 1867-1932) played the bass drum, and by the time we were old enough—perhaps 10—my brother and I carried the front end of the bass drum. We were near enough of a size to be mistaken for twins, and of course we had uniforms like the rest of the band.

Recruit Liberty Fish played the snare drum alongside of Dad. The cornets were played by Cousin Will, Cousin Bert, Dr. Johnson the veterinary, and one other whom I do not remember. Cousin John and Cousin Bennett managed the slide trombones, and Uncle Ora provided the tuba. Cousin William tried the alto horn, though I don't remember him being very active. My next younger brother eventually took up the saxophone, but too late to participate in the band in our early days. There must have been eight or ten other members of the band whose names I do not remember.

Carl Fairbanks played the clarinet (as did Cousin John on occasion) and was the leader and mentor who selected the music. Carl was slow by nature, and most of his selections were likewise. They were probably slanted toward the classical, and thus were melodies which were not familiar. The Civil War songs were becoming passé, and although we sang them in school, I do not remember the band playing them. Sousa's great marches were coming in but were not featured by Carl. I once made an attempt to liven things up by providing music of songs popular at the time, but not with great success. They weren't popular with Carl.

Band practice was held every Thursday night, as I remember, during the summer, in preparation for the Saturday night concert. I am sure this was a burden to Dad, for his day began at 3:30 in the morning and by 8 p.m. sleep was hard to fend off. Many others had schedules almost as strenuous.



The Bandstand at "Four Corners," 1905

The special occasion for the band was the Lake Shore Volunteer Firemen's Association meeting held at some time during the summer at one of the towns along the Rome, Watertown and Ogdensburg Railroad, which ranged from Hilton, west of Rochester, to Red Creek at the east end of the county. This meant a steam train ride on a "special" made up for the occasion, and a battle to keep the uniforms clean from the cinders long enough for the parade. There would be eight or ten fire companies all in uniform, with the host company parading its engines, all shined and gleaming, and perhaps giving a demonstration of how fast they could get into action and how high they could squirt. The ladies of the host town provided lunch, and there were hot dog stands, sandwich stands, and other such stands in variety, so a boy never need go hungry during the day if he had saved up a few nickels. (I once set a record by eating sixty cents' worth before lunch.)

The band was in its heyday before 1920. We used to gauge the progress of the motor age by the disappearance of horse rigs and the appearance of automobiles, until by 1920 very few horse rigs appeared. (In our informal census we also used to count the Fords, and they numbered more than all the other makes put together.)

The Saturday night crowds have disappeared too, and the 7 a.m. to 10 p.m. opening of the stores has long since ceased. No longer do the farmers and their helpers assemble to eat peanuts and discuss crops and weather and politics, and the band has moved to the schools, with instruments and instruction and music provided.

*The Choir of the First (and only) Presbyterian Church
of Williamson, New York*

The Bennetts must have played an important part in the Presbyterian Church of Williamson, and they certainly dominated the choir in my youth. Carl Fairbanks was the music leader, as I remember, and the singers were Will, Bert, Pauline, May, John, Ella, Mamie, Appie, William, Jennie, Jacob—all Bennetts or Bennett spouses. There were two or three others.

Inez Clark played the organ, and with the addition to the church in 1914, there was a pipe organ which she played for nearly half a century more. She was dreadfully slow, and the hymns dragged, and she was finally displaced, going unwillingly and unhappily.

Choir practice came once a week—after prayer meeting, I think—and often produced an anthem in addition to the hymns, Gloria, and other parts of the ritual. I doubt that any were masterpieces, but the musical performance was not unlike that of most rural protestant churches of that time.

None of the "artists" became professional musicians so far as I know. Ella (known to us as Auntie and the responsibility of our father) lived with us much of her life, and taught music to provide what little cash income she had. She taught "singing schools" at various times in Sodus Point, Ontario, and East Williamson [three towns near Williamson] in the winter, to help groups of people who got together just for the pleasure of singing.



Auntie's Saturdays during the winter were filled with music lessons taught on a reed organ which she owned. Most of the girls in town were exposed to Auntie and many learned to play acceptably, the art apparently being easily transferred to the piano when the wealth of the community reached a level where pianos became common.

Auntie's most versatile pupil was probably her nephew and my cousin Charles Bennett Brassler. He could always play any tune he had heard a couple of times, and much of our entertainment was singing in groups around a piano in the evenings.

THREE FROM SCARECROW

Three new bibliographies from Scarecrow Press deal with women, periodicals, and songs. The first, *Women in American Music: A Bibliography* by JoAnn Skowronski, is a welcome addition to the literature on women. The format is clear, the annotations concise and informative. There are, however, some serious limitations which should be recognized. The scope of the study is so vast—1776 to 1976—with all areas of music included, from religious to popular, that a mere 183 pages seems inadequate for comprehensive coverage. One is left with an odd feeling that entries were sometimes chosen at random. For example, is it possible that *New York Times* critic Harold Schonberg has written only one article on a woman, as indicated by the bibliography? Moreover, Ruth Crawford Seeger is referred to in six entries, but the important article about her by Charles Seeger in Henry Cowell's *American Composers on American Music* goes unmentioned.

There is also a problem with focus. All sorts of books and articles are included, sometimes because they are about specific women (e.g. Wilson's "Mrs. H.H.A. Beach . . ." in *Musician*), or about women in general ("Where Women Do Not Lead" in *Literary Digest*, which refers, strangely enough, to a non-American, Lili Boulanger). Some general books on American music are included because they contain discussion of women, like Virgil Thomson's *American Music Since 1910*, but other similar ones, like Aaron Copland's *Our New Music*, are not. There is an entry for Ora Williams's *American Black Women in the Arts and Social Sciences*, but no reference at all to a notable black woman in American music—Eileen Southern.

Some of the above problems have been solved in the second of the bibliographies to be considered—Joan M. Meggett's *Music Periodical Literature: An Annotated Bibliography of Indexes and Bibliographies*. Although not specifically American-oriented, there is enough reference to the United States to make the work valuable to American scholars, in particular the section on "History of Music Periodicals in the United States." The main section contains entries for indexes to periodicals (*Musical Quarterly*, *Modern Music*, etc.) as well as for books that contain copious bibliographies of periodical literature, like Austin's *Music in the Twentieth Century*. There are also two helpful sections which provide clues to music articles in non-music journals. In the dictionary and encyclopedia section, however, coverage is somewhat excessive, when even *Baker's Biographical Dictionary* and *Grove's Dictionary* are entered, for the dubious reason that their pages include references to periodical articles.

The third new bibliography from Scarecrow Press is the First Supplement to the *Popular Song Index* by Patricia Pate Havlice. The main volume in 1975 indexed 301 song collections published 1940-1972; the supplement indexes 72 more volumes, published 1970-1975. The collections vary greatly in period and genre, from Da Capo's reprint of the 1798 *American Musical Miscellany* to Lawrence Welk's 1975 *Sing-A-Long Book*. The title index refers to the collections, and both the first line (FL) and the first line of the chorus (FLC) is given.

All three bibliographies can be ordered from Scarecrow Press, P.O. Box 656, Metuchen, NJ 08840: *Women*, \$8; *Periodicals*, \$6; and *Popular Songs*, \$15.



Music and Musical Life in America

DA CAPO

EARLY CONCERT-LIFE IN AMERICA (1731-1800)

by O. G. Sonneck

Early Concert-Life in America, by the first editor of *Musical Quarterly* and Chief of the Music Division at the Library of Congress, provides a thorough study of that period in America when secular music was on the rise and became an important part of communal life. (Leipzig, 1907), 338 pp., \$22.50.

ARTHUR FOOTE (1853-1937) An Autobiography

with a new introduction and editorial notes by Wilma Reid Cipolla

Arthur Foote made important contributions to the development of American music, taste, and tradition in the areas of concert life, music education, and professional organizations. This edition of Foote's autobiography includes

A Tribute to Arthur Foote by Moses Smith, and a new introduction by Wilma Reid Cipolla, who evaluates his key role in American musical life. (Norwood, Mass., 1946), introd. + xii + 150 pp., \$22.50.

TRADITIONAL MUSIC OF AMERICA

by Ira W. Ford

Introduction by Judith McCulloh

"... one of our largest and most welcome collections of American folk music."

—Judith McCulloh

Traditional Music of America is a musically representative collection of fiddle tunes, traditional dance songs, children's play songs, round dances, old-time ballads, square-dance music and calls, and a variety of other forms that accompanied early American country life. (Hatboro, Pa., 1965), xv + 480 pp., \$29.50.

MUSIC IS MY FAITH

by David Mannes

This autobiography provides an intimate glimpse of David Mannes—violinist, concertmaster of the New York Symphony, and co-founder (with his wife, Clara Damrosch Mannes) of the Mannes School. It also gives a vivid picture of musical life in New York from the late 19th century to the pre-World War II years. (New York, 1938), 270 pp., 8 illus., \$22.50.

OPERA CARAVAN Adventures of the Metropolitan on Tour (1883-1956)

by Quaintance Eaton

"The book is more than a history; it is the very stuff that opera fans are made on."

—Philip Miller, *Opera News*

"What marvelous remembrances—the book is an absolute delight." —Risè Stevens

In *Opera Caravan* we re-live with the "Met" its many tours across America, meeting along the way Adelina Patti, Emma Calvé, Geraldine Farrar, Fyodor Chaliapin, Caruso, Bidu Sayao, Toscanini, and others. Quaintance Eaton is also the author of *Da Capo's Opera Production I: A Handbook*. (New York and Toronto, 1957), v + 400 pp. + 32 illus., \$25.00.

DA CAPO PRESS, INC.

227 West 17th Street
New York, N.Y. 10011

PERIODICALLY OF INTEREST

New periodicals (and some not so new) have been arriving regularly at I.S.A.M. in various sizes and hues, illustrative of the varied interests in contemporary American music. Here is a sampling of some of the more unusual issues:

Come-All-Ye, published five times a year, contains reviews of publications in folklore, American studies, social history, and popular culture; approximately 24% of the articles, according to editor Richard K. Burns, focus on music and song books. There is a refreshingly straightforward approach to the critiques, with thorough discussion of contents enlivened by brief evaluations. Our complimentary copy (1/2, Fall-Winter 1977) surveys books on blues (Oakley's *The Devil's Music*), theater (Toll's *On with the Show*), theory (Schafer's *The Tuning of the World*), and bibliography (Bradley's *A Selected Bibliography of Musical Canadiana*) among the musical entries. There is also a list of available tunebooks, from Belcher's *The Harmony of Maine* to Wyeth's *Repository of Sacred Music*. Subscriptions: Legacy Books, Box 494, Hatboro PA 19040; \$5 in U.S.; \$6 in Canada and the Caribbean; \$7 overseas; and \$3 for students.

No reviews but a mine of information is contained in the bilingual *Jazz Index*, a quarterly bibliography of jazz literature in periodicals and collections. Published in Frankfurt, Germany, the bibliography is compiled by Norbert Ruecker and Christa Reggentin-Scheidt. In our copy (1/3, 1977) thirty-four periodicals from Europe and the United States and two collections of essays are indexed. The American journals cited in the issue are *Cadence*, *Down Beat*, *The Grackle*, *Jazz Magazine*, *Journal of Jazz Studies*, *Radio Free Jazz*, *Record Research*, *Second Line*, and *Village Voice*. Entries are indexed under subject headings (not authors) and are in German, with translations provided. For subscriptions write: Norbert Ruecker, Kleistr. 39, D-6000 Frankfurt/M 1, West Germany; \$20.50 (\$27 air mail) for individuals; \$26.50 (\$33 air mail) for institutions, libraries, and book stores.

News of research in jazz and other subjects of interest to black-music scholars is in the new quarterly *Black Music Research Newsletter*. Under editor Samuel A. Floyd, Jr., the *BMR Newsletter* has as its purpose "the encouragement and promotion of scholarship and cultural activity in black American music." It more than adequately fulfills its aim "to serve as a medium for the sharing of ideas and information," since it supplies concise items about current research projects, passes on questions posed by researchers, and announces concerts, publications, records, and films related to black music. Subscriptions are apparently *gratis*; write to the editor at Southern Illinois University, Carbondale, IL 62901 to be put on the mailing list.

Another newsletter of specific interest is *Directions*, published at the Center for Music Experiment and Related Research. Edited by Pauline Oliveros, *Directions* has news of events taking place at CME and elsewhere in the realm of the avant-garde. Within its colorful green covers are articles related to such matters as acoustic instruments, digital-to-analog conversion systems, and extended vocal techniques ensembles. CME is anxious to exchange newsletters with other organizations; write to them at the University of California, San Diego, for subscriptions.

From another direction comes *Ear Magazine*, a music/literary journal in tabloid format published in New York. Editors Beth Anderson, Michael Cooper, Richard Hayman, and Laurie Spiegel have produced a colorful periodical of stories, poems, cartoons, and music. Among the more unusual features in the March 1978 issue are directions for humming on the subway (*Infiltration Music*), a parlor game (*Sitting Room Song*), and the conclusion (in computer language) of Spiegel's *Concerto for player accompanied by the instrument which he plays, which multiplies and recirculates his previous playing (polyphonic keyboard)*. In lieu of subscriptions, tax-deductible contributions are accepted: New Wilderness Foundation, 26 Second Ave. (Apt 2B), New York, NY 10003; \$6 for artist, student, or unemployed; \$10 standard; \$15 overseas air mail.

Finally, there is a list—actually *The List*—issued annually by the Independent Curators Incorporated, a non-profit organization in Washington. The publication (and the program) has some interesting backers (the National Endowment for the Arts, the Celestial Seasonings Foundation, and the Rainbow Fund) and a lengthy title: *The Independent Curators' Indispensable Compendium of Traveling Artists, Dancers, Composers, Musicians, Performers, Lecturers, and Critics who give lectures, do workshops, perform, show their work, dance, play, sing, teach, paint murals with you, build sculpture, put on light shows, talk to you, tattoo you, fascinate you, puzzle you, raise your consciousness, keep you in touch with what's happening in the arts today*. If you want anyone to do any or all of the above to you or for you, by all means get *The List*. The address is 1740 N Street N.W., Washington, DC 20036. Then call or write the artist directly.

The first American opera—

THE DISAPPOINTMENT: OR, THE FORCE OF CREDULITY (1767)

An evening of lovely music and humorous, fast-moving entertainment, Andrew Barton's *The Disappointment* contains twenty-five musical numbers and a book that was so politically explosive in pre-Revolutionary Philadelphia that the entire operatic venture had to be cancelled before the scheduled premiere in 1767.

The Disappointment is a ballad opera which can be easily produced by both professional and non-professional opera and theatre groups. A landmark in American cultural history, *The Disappointment* has been newly reconstructed by Samuel Adler and Gerald Graue of the Eastman School of Music. It is published by A-R Editions, Inc., in collaboration with the Institute for Studies in American Music, Brooklyn College, C.U.N.Y., as a part of the series *Recent Researches in American Music*, H. Wiley Hitchcock, General Editor.

All inquiries and requests for rights, scores, and parts should be directed to:



A-R Editions, Inc.
315 West Gorham Street
Madison, Wisconsin 53703
Telephone (608) 251-2114

ANOTHER NONESUCH NONPAREIL

As Bill Bolcom comments in his jacket notes for a brand-new Nonesuch release of *Other Songs by Leiber and Stoller* (H-71346), "There has been an unhealthy schism in America between popular and art music. . . ." Well, he and mezzo-soprano Joan Morris have been busily reuniting things (with the help of the healthy iconoclasm of Nonesuch's head, Teresa Sterne, who has dared to come out with composers like Joplin, Foster, Herbert L. Clarke, and Henry Clay Work on the so-called "classic" Nonesuch label). Jerry Leiber and Mike Stoller wrote *Hound Dog*—and a bunch of other rock-and-roll hits. But they've written "other" songs, too—songs of great sophistication, power, and musical range—which is what Morris and Bolcom offer here (along with the ballad *Black Denim Trousers and Motorcycle Boots*, which The Cheers made into a Top 10 hit and Edith Piaf catapulted into the No. 1 spot on French charts). Most of the songs are from the Seventies, and if Bob Dylan spoke for the militant Sixties, Leiber and Stoller speak for the weary disillusioned veterans of that decade, with just the right degree of residual anger and bitterness. In the background of their "other" songs lies other "post-war" music: in particular, that of Paul Dessau and Kurt Weill, of the French cabaret *diseuses* (like Piaf herself), and of Marc Blitzstein. Try *Let's Bring Back World War I*: we dare you to lift the needle and stop listening until the end of the last song on Side Two, a savage satire (of life in a totalitarian society) called *Professor Hauptmann's Performing Dogs* (Hauptmann = Head Man—right?).

THE HYMN SOCIETY OF AMERICA

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RECENT RELEASES AND SURPRISE HITS

Music published by Broken Promises and Fine Stuff and recorded by Lovely Music? What could be more enticing? Recorded at various locations—Mills College in Oakland, the State University of New York at Albany, York University in Toronto, as well as lofts and galleries in New York and California—but all, or almost all, identified with the West Coast avant-garde, these new releases provide an amazing variety of musical settings: funny, sad, quiet, raucous, corny, sophisticated, beautiful, and bizarre.

In *Key*, Meredith Monk offers "invisible theater" with off-pitch vocalizing, joined by Dick Higgins and Mark Monstemaker, among others. David Behrman's somnambulistic *Figure in a Clearing* for thirty-three electronic generators and cello has minimal chord changes and a rhythm described on the liner notes as "modelled after the velocity of a satellite in falling elliptical orbit around a planet."

Vernal Equinox by Jon Hassell is all program music—a personified trumpet, talking drums, real sounds of the ocean and tropical birds, rattles, shakers, and synthesized foghorns. *Star Jaws* by Peter Gordon pokes fun at movie music: at "Rocky" with *Machomusic*, at "Hair" with *I'm Dreaming in the Sun and Dreaming in the Moon*, and at "Tonight" with *Lullabye*.

"Blue" Gene Tyranny plays electric piano, tack piano, polyMoog synthesizer, clavinet, and outdoor sounds on *Out of the Blue*. The music is by Robert Sheff: a group of popular song take-offs (e.g. *Next Time Might Be Your Time*) with corny vocals and instrumental back-up. "Blue" Gene also provides the piano accompaniment to Robert Ashley's *Private Parts*, two memorable vignettes—"The Park" and "The Backyard"—narrated by Ashley in a dreamy stream of consciousness evocative of times past, sometimes humorous, sometimes wistful, always uniquely creative. Recordings may be ordered from Lovely Music, Ltd., 463 West St., New York, NY 10014; \$6 each.

Composers Recordings, Inc. (CRI) has just released an all-time hit parade; their most popular records (based on sales as of Fall 1977). As you will note below, there are several surprises, not the least of which is that the recording leading the list is Ernest Bloch's *Trombone Symphony* and *Suite Symphonique*. **The Bloch** has the most recent release date, too—June 1976, believe it or not. **Bloch** shows up on three records in the top thirty, as do Crumb, Hovhaness, and Partch. Another eyebrow-raiser, Koussevitzky's concerto for double-bass, was paired with the Bloch on its flip side when it was first issued. This could account for its popularity, although, according to Helen Sive at CRI, people usually request "the Koussevitzky."

CRI's TOP TEN (In order of popularity; release date in parentheses)

- 1 351 BLOCH Trombone Symphony, Suite Symphonique (6/76)
- 2 248 KOUSSEVITZKY Double Bass Concerto/BLOCH Sinfonia Breve (12/69)
- 3 326 HOVHANESS Tumburu, Varuna/WEIGL Nature Moods, Suite (8/74)
- 4 283 CRUMB Black Angels (2/72)
- 5 199 CAGE Sonatas and Interludes for Prepared Piano (reissue, 4/65)
- 6 304 PARTCH The Bewitched (2 record set) (1/74)
- 7 348 DODGE Synthesized Voices (2/76)
- 8 213 PARTCH On the Seventh Day Petals Fell on Petaluma (12/67)
- 9 233 CRUMB II Echoes of Autumn/WOLPE Trio (1/69)
- 10 344 WERNICK A Prayer for Jerusalem/MAYS Six Invocations (5/76)

AMERICA SINGS

What began as a modest proposal for a listing of American songs for the Bicentennial Convention of the National Association of Teachers of Singing in 1976 grew to become a vast compilation of over two thousand individual song titles now published as *Art-Song in the United States 1801-1976: An Annotated Bibliography*. Intended as a practical tool for voice teachers and students to encourage them to teach, learn, and perform American songs, it also reflects, as stated in the preface by Judith Carman, chairman of the committee of compilers, the "richness and diversity of our culture in the United States," recording "the fundamental and musical sentiments and attitudes of a society." Each entry, listed under the composer, gives the title, poet, publication date, date of composition, dedication, key or lack of tonality, range, tessitura, meter, tempo, length, level of difficulty for singer and accompanist, voice type, mood (or character), description of vocal line and piano score, special difficulties, and suggestions for use (e.g. as an encore).

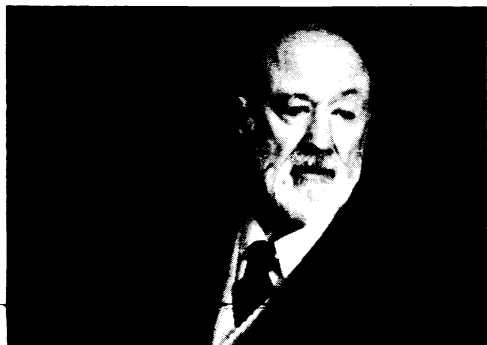
Among other informative sections in the bibliography are a section on art song 1759-1810 compiled by Gordon Myers and seventeen recital programs (real and imagined) which feature American music. Subject, composer, and title indexes are supplied.

The Association's committee is to be congratulated for their contribution; besides Carman and Myers, others on the committee were William K. Gaeddert and Rita M. Resch. Let's hope that their work will truly encourage quality performances of American art song. To order, write the National Association of Teachers of Singing, 250 West 57th St., Suite 2129, New York, NY 10019; the price is \$5.

FILM FINDS

The American Folklore Films and Videotapes: An Index, prepared by the Center for Southern Folklore, contains more than 1800 entries of material currently available throughout the country. The comprehensiveness of the project, begun in 1974, leads one to suspect that William Ferris, who with Judy Peiser edited the bibliography, may be right when he claims that the book contains reference to "every film available on American folk music." Of interest, too, are the listings of films about American composers, like Copland, who have used folk sources in their own work. The annotated entries are listed by subject, with many cross-references, and give complete data on the films with addresses of the sources. A comprehensive and valuable undertaking! Write: Center for Southern Folklore, 1216 Peabody Avenue, P.O. Box 4081, Memphis, TN 38104; \$15.

Now available from Williamsburg, Virginia, is the sixth in a series of films devoted to eighteenth-century crafts—*The Musical Instrument Maker of Williamsburg*. The 16mm color film running 53½ minutes illustrates the stages involved in making a spinet and a violin as well as showing performances on the completed instruments. The film rents for \$18 and sells for \$530. Other films, solely on spinet making (53 min.; \$20 rental, \$525 purchase) and violin making (29½ min.; \$15 rental, \$330 purchase), are also available. Write: AV Distribution Section, Colonial Williamsburg Foundation, Box C, Williamsburg, VA 23185.



AN IVES CELEBRATION Papers and Panels of the Charles Ives Centennial Festival-Conference

Edited by H. Wiley Hitchcock and Vivian Perlis. This collection is the complete record of the non-performance part of the first international congress dedicated to an American composer. The book's organization adopts that of the conference, which focused on Ives and American culture, performance problems in Ives's music, editorial problems of Ives's music, and Ives and present-day musical thought. "What makes this an especially important compilation is the consistent quality of the papers and panels and the status of the participants." — *Library Journal*. \$11.95.



EARLY DOWNHOME BLUES A Musical and Cultural Analysis

Jeff Todd Titon. The nearly fifty downhome blues Titon transcribes from 78 rpm "race records" of the 1920s by musicians like Charley Patton and Tommy Johnson represent an important part of black culture from the first quarter of this century. Based on his analysis of the music, he develops a model for producing downhome blues songs. An accompanying soundsheet presents examples of early downhome blues. "Recommended." — *Cadence*. "Both a thorough discussion of one blues style and a model for future studies of popular music styles." — *Ethnomusicology*. \$16.50.

IVES SOCIETY

(continued from p. 1)

The Ives Society has commissioned editions (or re-editions) of the following compositions, and editorial work on them is proceeding.

SYMPHONY NO. 2, ed. M. Goldstein (Peer); *SYMPHONY NO. 4*, ed. W. Brooks (Associated); *DECORATION DAY*, ed. Singleton (Peer); *ROBERT BROWNING OVERTURE*, ed. J. Elkus (Peer)

HALLOWE'EN, ed. R. Swift (Boelke-Bomart); *TONE ROADS NO. 1*, ed. R. Swift (Peer); *TONE ROADS NO. 3*, ed. R. Swift (Peer); *VIOLIN SONATA NO. 1*, ed. Kirkpatrick (Peer)

IMPROVISATIONS X, Y, AND Z, ed. J. Dapogny (Associated); *PIANO MARCHES NOS. 1-6*, ed. Kirkpatrick and Singleton (Associated/Peer); *PIANO SONATA NO. 2, "CONCORD"*, ed. Kirkpatrick (Associated); *THE CELESTIAL RAILROAD*, ed. Kirkpatrick (Associated); *FOUR TRANSCRIPTIONS FROM "EMERSON"*, ed. Kirkpatrick (Associated)

THE COMPLETE ORGAN WORKS, ed. Kirkpatrick and C. Krigbaum (Associated/Presser)

HARVEST HOME CHORALES, ed. Echols (Presser); *PSALM 135*, ed. Kirkpatrick (Presser)

THE COMPLETE SONGS, ed. Kirkpatrick, Echols, G. Clarke, Hitchcock, W. Osborne, Perlis, Sinclair, Singleton, and others)

The Ives Society foresees several more years' work ahead, before the ultimate goal aimed for—publication of the complete works of Ives in reliable, accurate, scholarly-critical editions—is achieved. For the moment, with this single stated aim in view, the Society remains a non-membership society (although it welcomes contributions). However, opening up the Society to general membership and undertaking other projects (such as a yearbook, or publication of the correspondence of Ives, or recording and concert programming) are possibilities under consideration.

NEWS AND INFORMATION . . . PEOPLE . . .

The American avant-garde's most voluble nomad, **Peter Garland**, is now in Mexico acclimatizing himself to the slow tempos and rhythms, working on music for his *Conquest of Mexico*, living in a maskmaking village, attending fiestas, recording music in a village called Cucuchuchu, and writing a book on the Americas.

Jack Winerock of the University of Kansas at Lawrence has received a grant from the National Endowment for the Humanities to study the Driscoll Collection of American music at the Newberry Library in Chicago. Among other treasures in the collection are piano pieces by Charles Grobe, incredibly prolific composer of parlor music during the mid-nineteenth century. Winerock reports that he had the pleasure (?) of playing through more than 100 of Grobe's pieces as part of his study. . .

Lincoln B. Spiess, now retired from Washington University, reports that he has recently completed a book on the American frontier artist Carl Wimar (1828-1862), which the St. Louis Art Museum proposes to publish in 1979. "No music," Spiess writes, "except for a couple of footnotes." The book is the result of a hobby stemming from Spiess's American-New Mexican-Latin American interests—which, he adds, "got out of hand." . . .

From London comes word that **Clive Cooper**, University of Exeter, is in the throes of compiling a vast discographical/biographical work combining jazz, blues, and gospel. In the finished work (now completed up to the letter "G"), Cooper will attempt to include "everything that Rust, Jopson, MacCarthy, Delaunay, etc. have published in the discographical field" as well as biographical material in the manner of Chilton's *Who's Who of Jazz* and Feather's *Encyclopedia of Jazz*. Cooper is interested in obtaining photographs, press clippings, personal reminiscences, and posters about lesser-known musicians, singers, composers, and promoters. If you have such material and would like to donate it (postage refunded), write to him at 59a Kenyon Street, Fulham, London SW6 6LA, England.

. . . AND PLACES

The Thirteenth **Moravian Music Festival and Seminar** will be held in Winston-Salem, North Carolina, 18-25 June. Sponsored by the Moravian Church of American and the Moravian Music Foundation, the festival will have Karl Kroeger, director of the Foundation as music director and John Nelson, music director of the Indianapolis Symphony Orchestra, as conductor. Public concerts, band and trombone choir workshops, seminar lectures and conferences, a professional orchestra and soloists, and a choir open to all participants are the chief features of the festival. A comprehensive fee of \$125 will cover registration, seminars, room, and board at Salem College. Write: The Thirteenth Moravian Music Festival and Seminar, P.O. Box 10278, Salem Station, Winston-Salem, NC 27108.

Bowling Green State University has established a new doctorate in American culture. To be inaugurated in September 1978, the interdisciplinary program will combine American Studies and Popular Culture with the university's current graduate programs such as English, history, sociology, and speech communications. The program will draw on the rich archival and manuscript holdings of the university and will encourage overviews of particular periods, movements, or themes as well as in-depth studies in a single area of academic concentration. Internships and stipends (starting at \$4400) are available to students with M.A. degrees. Write: Alma J. Payne, American Culture Executive Committee, 214 University Hall, Bowling Green State University, Bowling Green, OH 43403.

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