

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 1979

THE PRESENT STATE OF (AMERICAN) MUSIC IN COLOGNE: Report from Abroad by Bruce C. MacIntyre

Curious, isn't it, how we will detect or even seek traces of our homeland's influence when we are abroad. What American is not in some way sensitive to the fast-food restaurants of the golden arch now representing our cuisine in almost every European city? As an American doing dissertation research at the Haydn-Institut in Cologne, I have had little trouble in detecting our influences in many aspects of German life. I thought readers of this newsletter might enjoy my impressions of the interest in American music over here.

To tell the truth, the people of Cologne are not consciously interested in American music. Attend the many live concerts here, and you soon discover that, aside from Ives, Gershwin, and a few others, the music of American composers is rarely played. A check of Cologne's two largest music libraries confirms this lack of interest. Their collections contain not a single score by Billings, Crumb, Davidovsky, Druckman, or Wuorinen. Music by Babbitt, Crawford, Ellington, Hanson, Rorem, and Wolpe is represented by only one score apiece in only one of the libraries. In general, the concert programs and library holdings are dominated by past and present European composers.

Despite, however, the apparent lack of conscious interest, some American music seems almost omnipresent at times. Whether you listen to the radio, watch television, visit a discotheque, or do windowshopping, American popular culture is strongly evident on this side of the big pond. Amusingly for me, an early indication of the odolatory of our popular music was my discovery of busts of Elvis beside those of the "three B's" in giftshops. Occasional listening to pop-music stations shows that at least two-thirds of the top 40 "Schlager" are in English and come mostly from America. (A fellow-American here tells me, however, that songs become hits here one to two months after they do in the States.) German students are dancing happily to our favorite American-university sweatshirts (very confusing!), and watching Superman or Star Trek. Some parents with whom I have spoken are upset that their children are now learning a few songs in their native tongue.

This great popularity of American popular presence on the Continent American Forces Network (AFN) "Top 40" of popular or country third week in June 1940 (for example broadcasts of The Jack Benny smoke, to name but a few. Some hits provide informative commentaries several a cappella tunes of 1941, the the musicians' union ban on instru-

Over German radio stations I have detected a serious, scholarly interest in our music. Westdeutscher Rundfunk (WDR) here in Cologne frequently airs programs devoted to the playing and discussion of a particular genre. Interviews with American jazz performers are an almost regular occurrence. (Germans continue to be very fond of jazz and black spirituals.) Recently WDR presented a history of barbershop singing in America. The commentary was enlivened by the playing of winning performances from several early SPEBSQSA festivals. When did you last hear "Yes, I'll Take a Yankee Doodle Tune For Mine" or "Let a Little Smile Be Your Umbrella For a Day"? On another occasion, WDR played excerpts from taped interviews with several American composers conducted by Cologne composer Walter Zimmermann. These interviews, which Zimmermann later published as *Desert Plants* (Vancouver: Aesthetic Research Centre of Canada, 1976), included some with John Cage, Robert Ashley, Pauline Oliveros, and Philip Glass. Samples of each composer's music were not too subtly superimposed over the interviews, but nevertheless I suspect that the quality of these musico-historical broadcasts surpasses that of similar programs on American stations.

I must mention a few places where American music is represented regularly in Cologne (and you do not have to ask the many American performers studying here at the Musikhochschule how to find them). Just study the city's weekly cultural schedule to see what



NWR AND DR. KNOWLES

New World Records' 100-disc anthology of American music, more than 7,000 sets of which have been distributed free to educational and cultural institutions all over the world, was completed last winter. It is, in sum, a remarkable achievement—not without its ups and downs, of course (what undertaking on this scale would not have them?), but over-all living up to its aim, not to comprise the *best* of all American music but to suggest the course of American history through the many, many kinds of music Americans have made. For a thoughtful essay on the NWR achievement, we suggest John Rockwell's critique in the April 1979 issue of *The Musical Quarterly*. Here, we would pay tribute to John Knowles, M.D., who as president of The Rockefeller Foundation (which funded the production and donation of the anthology) was behind the enterprise at every step of the way. Dr. Knowles died, at 52, on 6 March of this year. He loved music—he and Jack Lemmon, as Harvard classmates, played four-hand duets and wrote a Hasty Pudding Club musical together. He loved American music perhaps most of all. How touchingly appropriate, then, was the music heard at a memorial service for him in the Caspary Auditorium of Rockefeller University in New York on 3 April: it included works by Ives, Hopkinson, and Barber; some Civil War hymns; and jazz saxman Lee Konitz playing *Goodbye* and *I Remember You*.

NON-SESQUIEXCESSIVE SESQUICENTENARY

Not much fuss has been made over Louis Moreau Gottschalk's 150th birthday year, but on 2 May, in New York's Carnegie Hall, Eugene List *et al.* (and how!) redressed the balance somewhat, in a "Monster Concert": the ads heralded "40 Pianists! 400 Fingers! 10 Pianos! 880 Piano Keys!" . . . and the Guggenheim Foundation has just awarded a fellowship to Robert Offergeld, author of the valuable *Centennial Catalogue of the Published and Unpublished Compositions of . . . Gottschalk* ("Centennial" in that title referring to Gottschalk's *death*), for a study of the composer's life and works. Last year, Offergeld discovered, in the Philadelphia row-house of a recently deceased descendant of the New Orleans-born pianist-composer, an immense cache of Gottschalk memorabilia . . . and, well before the sesquicentenary year, David and Deborah Apter pre-celebrated it with an enterprising disc of four-hand piano music by Gottschalk, brilliantly and crisply played and culminating in the fantastic twelve-minute-long transcription of the overture to Rossini's *William Tell*. (Musical Heritage Society MHS-3430; \$3.95 from the Society, 14 Park Road, Tinton Falls, NJ 07724. A cassette version is also available, at \$4.95.)

COUNTRY MATTERS

One of the tidiest and most resourceful regional studies in American music to cross our desk in some years is a thesis by Linda L. Pohly, "Music in Wichita, 1870-1906" (M.Mus., Wichita State University, 1978). Ms. Pohly ransacked local archives and newspapers, conducted many interviews, and came up with an unusually rich and detailed account of music and musical life in the Central Midwest city, giving the lie to its usual description as merely a "cow-town." Her thesis is all the more valuable for its inclusion of many illustrations (thirty-two plates) and several documentary appendices.

A QUARTERLY FIRST

Some of us were surprised by the "Special Fiftieth Anniversary Issue" of *The Musical Quarterly* (January 1965)—not by its size, which was appropriately massive, but by its exclusively transatlantic orientation (it dealt specifically, and solely, with "Contemporary Music in Europe [and Israel]"). More of us may have been surprised by the journal's failure to respond to the U.S. Bicentennial (only two of *MQ*'s twenty-two major articles in 1976 treated American music). Thus it is ironic that editor Joan Peyser, in a prefatory note to the current issue of *MQ*, is on the defensive against some anonymous "Concerned American Musicologists" who wrote her expressing fear that the magazine is not living up to its tradition of "substantial articles on music of the Middle Ages, renaissance [*sic*] and baroque [*sic*]." (The [*sic*]s are ours, not Ms. Peyser's; she was more gracious than we.) Ms. Peyser's defense of the April 1979 issue is perhaps understandable, in light of the letter she received: from stem to stern, Volume LXV, Number 2, of *MQ* is all about American music, and mostly twentieth-century American music. From our standpoint, however, that concentration, in a single issue, hardly needs defending: two hundred and fifty-seven issues of this country's first scholarly music journal *without* such concentration have preceded it.

LATIN BEAT

Two new journals relating to music in the Americas are now in production. The first, *Inter-American Music Review*, was launched last fall. Edited by Robert Stevenson of UCLA, the initial issue contains such diverse articles as "Schubert in America: First Publications and Performances" and "Musical Life in Caracas Cathedral to 1836." It will be published three times a year and distributed by Theodore Front, 155 North San Vicente Blvd., Beverly Hills, CA 90211. Subscriptions are \$12 per year, billed in advance.

The second journal is *Latin American Music Review—Revista de Música Latino-Americana*, edited by Gerard Béhague of the University of Texas at Austin. A biannual publication, its first issue will appear in early 1980. It will stress the diversity of the theoretical and methodological approaches to historical and ethnomusicological studies of Latin American music. Béhague invites contributions from musicians, musicologists, anthropologists, folklorists, historians, and literary and art critics. For information, contact Professor Béhague at the Institute of Latin American Studies, SRH 1, 323, University of Texas, Austin, TX 78712.

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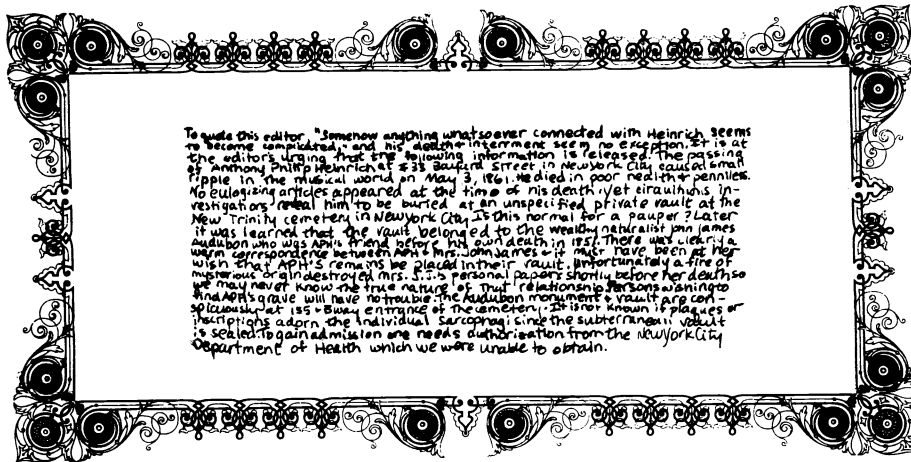
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David Barron is a singer-actor and musicologist specializing in the life and music of Anthony Philip Heinrich (the "Beethoven of America"). Susan Barron, his wife, is a photographer whose prints are typically very, very tiny but rich in detail. Working as a team, the Barrons set out to find just where Heinrich, who died in New York two months after his eightieth birthday, was buried. The results of their research—written by Dr. Barron, abridged and calligraphed by Ms. Barron—are reproduced below, in full scale as received by I.S.A.M. (The reference to "this editor" is to the editor of this newsletter.)



Readers eager for full documentation of the research that led to the above report may obtain it upon application to I.S.A.M.

AMERICAN MISCELLANY

I.S.A.M.'s book bag this month holds a passel of books destined to illuminate some of the dark corners of American music history. The first, and the most arcane in subject matter dealt with, is *The American Record Label Book* by Brian Rust. Dedicated to "harmless eccentrics, musical bookkeepers and offbeat philatelists," it hopes to serve the record collector who wishes to identify his oldies. Labels from ACO to Zonophone are listed alphabetically. (Arlington House, 165 Huguenot St., New Rochelle, NY 10801; \$20.)

The Well-Tempered Lyre, on American temperance songs, is comprehensive in scope, delightful in style, but flawed in format. Written in narrative rather than bibliographic form by George Ewing of the English faculty at Abilene Christian College, it contains copious notes and a bibliography of sources, but no complete index of titles. (Southern Methodist Press, Dallas, TX 75275; \$15.)

Warren Craig's *Sweet and Low: America's Popular Song Writers*, a digest of biographies of composers and little-known lyricists with lists of works from 1880 to the present, also falls somewhat short of its goal. Craig treats lyricists as he does composers, but by listing each separately (with their songs) he produces unnecessary duplication (e.g., George Gershwin and Ira Gershwin; Rodgers and Hammerstein). There are excellent indexes of titles, productions, and names, but where, oh where, is Eubie Blake and "I'm Just Wild About Harry"? (Scarecrow Press, 52 Liberty St., P. O. Box 656, Metuchen, NJ 08840; \$25.)

Finally, Arnold Shaw's *Honkers and Shouters: The Golden Years of Rhythm & Blues*: not exactly an obscure subject, but, by focusing not only on the giants but on some of the lesser-known figures, Shaw's work is a welcome addition to the genre. In Shaw's sprightly prose, interspersed with transcripts of taped interviews (called "grooves"), the dynamic honkers (saxophonists) and shouters (blues belters) come to life, peopling one of America's most colorful eras of pop music from 1945 to 1960. (Collier Books/Macmillan, New York; \$9.95.)

New Volumes in Recent Researches in American Music:

Alexander Reinagle **FOUR KEYBOARD SONATAS** Edited by Robert Hopkins

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John O'Keeffe and William Shield **THE POOR SOLDIER (1783)** Edited by William Brasmer and William Osborne

Eighteen lilting airs and a melodious overture complement the action in *The Poor Soldier*, John O'Keeffe and William Shield's comic opera, which was the most popular after-piece in the late eighteenth-century theater. This newly edited version is based on five scores of the period and fourteen libretti. *The Poor Soldier* was recently tested in production by the editors and found to delight modern audiences as much as it did George Washington.

Volumes in the series, published quarterly, are \$15.95.
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I.S.A.M. MATTERS

William Ivey, Director of the Country Music Foundation in Nashville, has been appointed Senior Research Fellow at I.S.A.M. for the fall semester 1979-80. Ivey is currently executive editor of the *Journal of Country Music* and author of many articles and record-liner notes. He is a director of the National Academy of Recording Arts and Sciences and vice-chairman of the Folk Arts Advisory Panel of the National Endowment for the Arts.

In addition to giving public lectures sponsored by I.S.A.M., Ivey will conduct a seminar in country music at Brooklyn. The course will survey the historical development of country music and its sub-styles on the contemporary scene. It will, further, discuss larger issues in American music—e.g. the relationships between folk and popular music, the contrast between written and oral music traditions, and the relationship between technology and music-making.

RECENT RESEARCHES IN AMERICAN MUSIC, the A-R Editions, Inc., series under the editorial supervision of I.S.A.M.'s director, continues to grow. Now in production at A-R's Madison, Wisconsin, plant is an edition by Karl Kroeger (Moravian Music Foundation) of Victor Pelissier's monumental *Columbian Melodies (1811)*. In various stages of editorial preparation are Gottschalk's "Montevideo" Symphony, ed. William Korf (Ball State University); a volume of songs by Benjamin Carr, ed. Eve R. Meyer (Temple University); George Chadwick's *Fourth String Quartet*, ed. Steven Ledbetter (Dartmouth College); *The Core Repertory of Early American Psalmody*, ed. Richard Crawford (University of Michigan); and a collection of cello music by Arthur Foote, ed. Douglas Moore (Williams College). (A recording of the music to appear in the Foote volume, played by its editor, Doug Moore, has just been released by Musical Heritage Society as MHS-4018M.)

Karl Kroeger, Director of the Moravian Music Foundation in Winston-Salem, North Carolina, in checking through Richard Stanislaw's *Checklist of Four-Shape Shape-Note Tunebooks (I.S.A.M. Monograph No. 10)*, discovered that 44 of the titles listed are in the Foundation's collection but not cited as such. He also found some tunebooks which Stanislaw listed as "unlocated." Kroeger's data are now being inserted as an addendum in the monograph. If you have already ordered the book and would like the addendum, write to I.S.A.M.

I.S.A.M. Senior Research Fellow this spring semester has been Dan Morgenstern, well-known jazz critic, historian, and Director of the Institute of Jazz Studies at Rutgers University. He recently delivered a pair of public lectures on "Changing Perspectives on Jazz," discussing the various ways jazz has been perceived and defined by writers and listeners — and jazzmen themselves — in the past fifty years or so. Mr. Morgenstern is at work now on a revision of the lectures for publication in I.S.A.M.'s monograph series.

I.S.A.M. Newsletter VIII/1 (November 1978) contained an account by Peter Garland of a fiesta in Mexico. Included were photos taken by Susan Ohori—an acknowledgment we regret having omitted.

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The New Worlds of Edgard Varèse, I.S.A.M. Monograph No. 11, has just been published. A compilation of papers by Elliott Carter, Chou Wen-chung, and Robert P. Morgan read at a City University of New York symposium in 1977, the book is edited by Sherman Van Solkema, Brooklyn College Professor of Music and Varèse scholar. It includes numerous musical examples, manuscript facsimiles, and photographs.

Forthcoming volumes in I.S.A.M.'s monograph series now in various stages of production are *A Tale of Two Cities: Memphis Rock and New Orleans Roll* by author and critic Robert Palmer; *Writings about Henry Cowell*, a voluminous annotated bibliography of articles and reviews about America's noted experimental composer, by California librarian Martha Manion; and *Richard Franko Goldman: Selected Essays and Reviews, 1948-1968*, by the well-known composer, conductor, educator, critic, and observer of the twentieth-century American musical scene.

Eastman School of Music of the University of Rochester INSTITUTE OF AMERICAN MUSIC Announces Five New Releases

Eastman-Rochester Archives

Since 1975 the Institute of American Music has released 10 recordings under the ERA program of reissues of the Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. These recordings, originally released by Mercury Records (now Phonogram, Inc.), feature works performed at the annual Festival of American Music and American Composers Concert presentations in Rochester, New York, when Dr. Hanson was the director of the Eastman School.

The new series of five recordings includes the Symphony No. 5 ("Sinfonia Sacra"), "Cherubic Hymn," "For the First Time," excerpts from the opera "Merry Mount" by Hanson, and numerous works by American composers past and present.

ERA recordings are available from local record shops and music dealers or by mail through the exclusive distribution of Carl Fischer, Inc., 62 Cooper Square, New York, New York 10003.

New ERA Releases

ERA 1011 (Formerly SR 90277) *Deux Rapsodies*, Loeffler; *Five Miniatures for Flute and Strings* (Joseph Mariano, soloist), McCauley; *Night Song*, Barlow.

ERA 1012 (Formerly MG 50134) *American Portraits* (formerly *Fiesta in Hi-Fi*): Mexican Rhapsody, McBride; Savannah River Holiday, Nelson; Ken-

tucky Mountain Portraits, Mitchell; Joe Clark Steps Out, Vardell.

ERA 1013 (Formerly SR 90524) "Merry Mount" (excerpts), Hanson; *Chorale on a Theme of Leo Hassler*, Strong; *Prelude to "Mona," Parker*.

ERA 1014 (Formerly MG 50286 and MG 40014) *Symphony No. 5* ("Sinfonia Sacra"), "Cherubic Hymn," Hanson; *Cello Concerto No. 2* (Georges Miquelle, soloist), Herbert.

ERA 1015 (Formerly MG 50357 and MG 40013) "For the First Time," Hanson (with analysis by Dr. Hanson enclosed), featuring the Eastman Philharmonia conducted by the composer; *Tres Himnos* ("Three Hymns"), Hively (Eastman-Rochester Orchestra, Hanson conducting).

Previously Released

ERA 1001 *Americana for Solo Winds and String Orchestra*. Works by Barlow, Rogers, Copland, Kennan, Keller, and Hanson.

ERA 1002 *Fantasy Variations on a Theme of Youth*, Hanson; *The Bright Land*, Triggs; *Leaves from the Tales of Pinocchio*, Rogers.

ERA 1003 *Music for Quiet Listening: Winners of the Edward B. Benjamin Award for Restful Music*.

ERA 1004 *Three Pieces for Orchestra*, Kennan; *Once Upon a Time*, Rogers; *Gold and the Señor Comandante*, Bergsma.

ERA 1005 *The Composer and His Orchestra; Merry Mount Suite*, Hanson.

ERA 1006 *Piano Concerto*. *Mosaics*, Hanson; *Bird of Paradise*, LaMontaine.

ERA 1007 *Songs from Drum Taps*, Hanson; *Testament of Freedom*, Thompson.

ERA 1008 *Through the Looking Glass*, Deems Taylor.

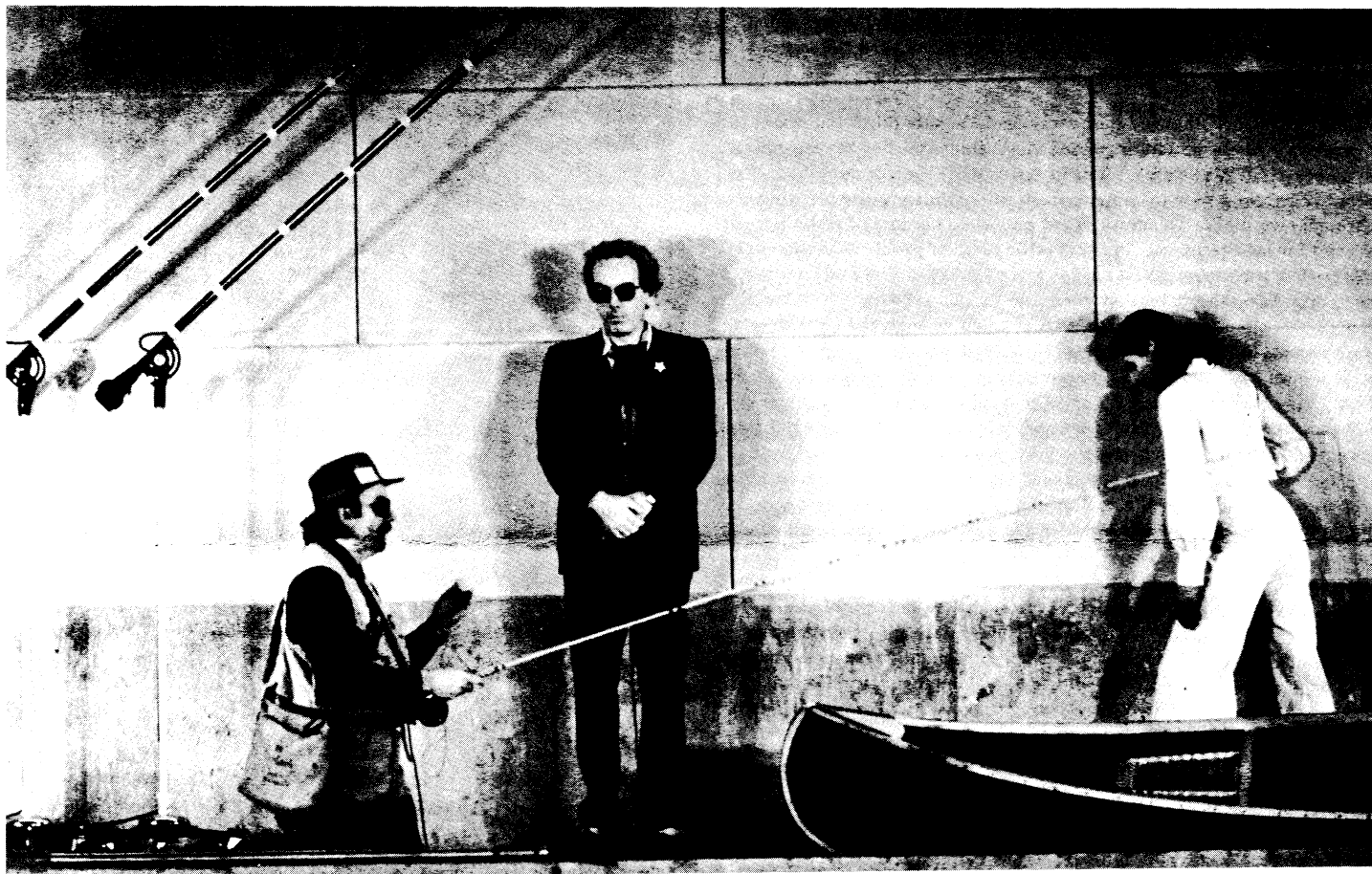
ERA 1009 *Adventures in a Perambulator*, Carpenter; *McGuffey's Reader*, Phillips.

ERA 1010 *Song of Democracy*, *Elegy in Memory of Serge Koussevitzky*, Hanson; *Four Songs*, Lane.

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"Interview with Alvin Lucier" from *Music with Roots in the Aether*. L to R: Alvin Lucier, Robert Ashley, Anne Koren
Photo: Philip MaKanna

MUSIC WITH ROOTS IN THE AETHER: *video portraits of composers and their music**
by Robert Ashley

As Senior Research Fellow at I.S.A.M. during the fall semester of 1978-79, I showed "Music with Roots in the Aether"—two-hour portraits of seven composers: David Behrman, Philip Glass, Alvin Lucier, Gordon Mumma, Pauline Oliveros, Terry Riley, and myself—and directed a seminar on the work. About twenty students attended the seminar regularly. Only two were composers. Almost all of the twenty were music students. The exceptions were two or three students who came because of related interests (video, documentary film, etc.), but still involved in the arts.

I was surprised that the composers represented in "Music with Roots in the Aether," all of whom have been active professionally for fifteen to twenty years, play regularly in the non-academic environments in which new music is presented to European audiences, and are, I believe, among the recognized "leaders" in the American avant-garde, were virtually unknown to my twenty students, except by name (with the important exception of the two student composers, who knew them all, and in some detail). What does this mean?

Every composer in "Music with Roots in the Aether" has performed in New York City and been reviewed—and in some cases, extensively—since 1976, when the video portraits were made (and when most of the students might have begun their college work). Reviews are not cosmically important, but they are the news about music. Moreover, these composers are written about or at least referred to in every recent book on contemporary music that I've seen. They are not obscure in their world; they are virtually central to it. So, at least superficially, their lack of "reputation" among students at Brooklyn College says something about music journalism and criticism and how intense the competition for attention to new work and new ideas can be.

Composers in the United States now certainly number in the hundreds, if not thousands. Everywhere there is local activity. And I believe that, in general, that activity follows in the direction of the radical tendencies outlined in "Music with Roots in the Aether." How, then, are these composers "different"? The answer is: they are not all that different. I intended, first of all, to make a work of "musical theater" in the medium of video, not a polemic. "Music with Roots in the Aether" is the realization of an idea I had worked on in various ways for about ten years: to make an opera of *personalities* and to illustrate those personalities with actual quotations, e.g. to quote the music of David Behrman by having David Behrman perform his music. (Another work along these lines is "The Trial of Anne Opie Wehrer and Unknown Accomplices for Crimes Against Humanity," in which Ms. Wehrer is the soloist.) Because so much of my work has had to do with "speech" and its relationship to music, I conceived of "Music with Roots in the Aether" as a series of "duets"—another composer and myself—alternating with "solos" by the composer. In each of the seven portraits, the theater of the music is established in the landscape we inhabit and the uninterrupted ("performed") camera style of the video recording.

* This paper expands on some remarks on "Music with Roots in the Aether: video portraits of composers and their music" made in a lecture sponsored by the Institute for Studies in American Music at Brooklyn College on 10 January 1979.

So, while the composers I chose are truly among the pioneers of a widely accepted style of contemporary music, they are not so much "documented" in a historical sense as they are "portrayed"—as my friends and colleagues of long standing.

They are "different," though, in one way, and I'm sure this is important to the question of their reputation among music students. For the most part, the composers in "Music with Roots in the Aether" are not published. Exposure to their music has to come through the experience of a performance or through recordings. The music is not published because of technical reasons—and I mean "technical" in the specific sense of problems presented in trying to "notate" the music. Usually, when I point to this characteristic, I have to respond to the claim that the music "could be" notated. It has notes, or describable circuitry, or procedures that could be analyzed. The simple fact, though, is that while it could be *transcribed*, notation means something else. Notation is a "bigger" idea, because it has to work both ways. It means not only the possibility of transcription to writing, in whatever form or system, but equally the possibility of being re-created from the writing. I think it's academic to worry about whether Beethoven's music, as played from score, approximates the way it was played by Beethoven. The modifications of opinion are cumulative. We couldn't be far off. But when there is no tradition in performance, the way in which the composer (or the scholar and the student) thinks of "notation" is crucial. We all know this. So we can understand why, among a number of accomplished and serious composers, notation (publishing, performance by others, etc.) seems restrictive and, finally, not all that important as a way to keep their music alive and their careers as composers interesting to them. The changes in practice are happening too fast; there are no players with a tradition of making this music from score; and the music is not conceived to be played from score. Those things go hand in hand in hand.

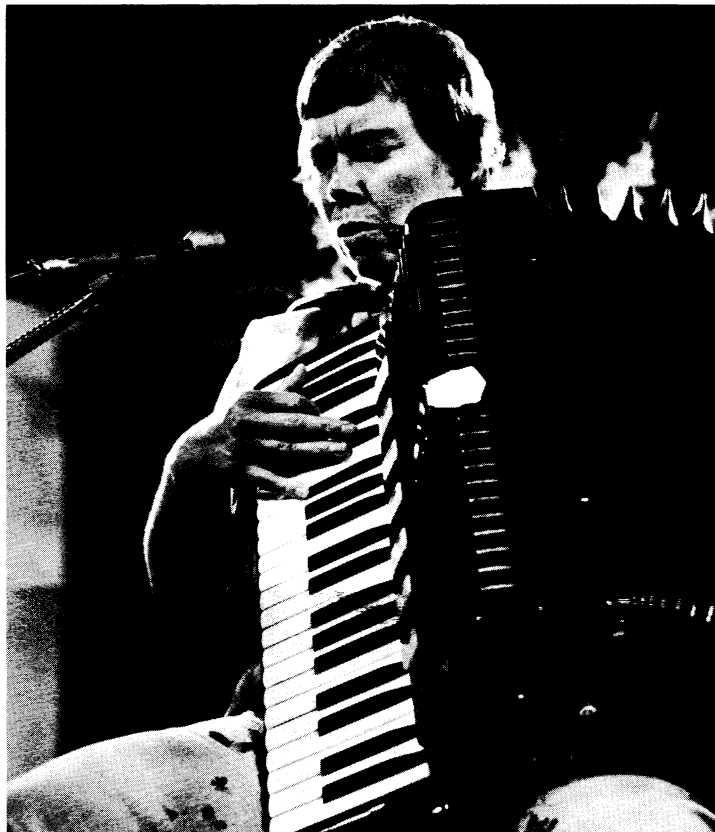
So, for the students at Brooklyn College, the question "Who are these composers and what do they represent?" is answered not just in: don't you read the headlines? but also in: haven't you thought these same thoughts yourself? More and more, I think, radical tendencies will confront the simple problem of "notation" and what it means to our musical culture. Perhaps notation will be replaced by recording ("documentation"), and re-creation (in performance) will be replaced by assimilation. (In "Music with Roots in the Aether," Philip Glass says: "Don't you think your music sounds weird when it's played by other people?" Robert Ashley agrees.)

"Assimilation" suggests that repertory will give way to language (as in jazz), and that a composer who is successful in his/her time will be "remembered" but not performed. This is certainly a "problem" for our notion of why we do what we do, and this problem was talked about a lot in the seminar. With the enormous diversity of activities in our musical culture now, it does seem unlikely that we will need to *save* ideas. And particularly if we don't commit our music to "notation," what chance is there of immortality? The students wanted to know what these composers thought about this. I had no answer to such a huge question, nor even an opinion, except my private one that repertory (largely "exotic" for twentieth-century Americans) has kept us from experiencing *ourselves*, and so any change must be for the best. All I could say is that when the composer feels the limitations of notation they are absolute and there is no turning back. Obviously, not every composer feels these limitations. But, then, "composers" are not famous for playing other people's music, and if it is possible, socially and technologically, for most of us to be composers (and isn't this desirable?), who will play our notation?

Apart from notation, what we talked about most in the seminar were three things in this music. One is that without the element of harmonic "architecture" (e.g. key levels equalling planes, and their modern equivalents in, say, serial structures)—and that's an element this music mostly doesn't have—regardless of the speed of melodic ornamentation or how fast the "colors" change or how much human energy is invested in the performance, *everybody* describes the music as "static." In other words, to work within a harmonic mode and to restrict harmonic possibilities to the possibilities of the mode, whether it is a scalar mode in the traditional sense or an acoustical mode (as in the resonance mode of a space) or an "artificially" designed mode produced by a synthesizer, is to work within a perceptual (or psychoacoustical) "territory" that seems to define its boundaries instantly, for experienced and inexperienced listeners alike. Nothing that happens "within" that territory disturbs, in any way, the sense of stability or changelessness that comes with the territoriality. And the side-effect is that the old ambiguities about what propels the music—where *change* comes from—expressed in the belief that, finally, in the most profound sense, harmony, melody, color, rhythm, etc. cannot be "separated"—disappear. To put it another way, when the music is static, it's easy to see the moving parts.

Another thing we talked about is that, when the music is static, when nothing is pending, if the composer handles the situation properly there is a kind of stateliness that can be achieved that is almost without an equivalent in the style of architectural drama. In an architectural style, there is only one chord or place of "rest." That's a problem. But, more important, "rest" is not what stateliness comes from. Rest is what you do after a hard day's work. As everybody who has ever worked hard knows, there is (not infrequently noticed) a kind of disgusting quality to rest. I think that's what the composers I studied with (in college) meant by the "problem" of bringing music to a close. The problem of the final cadence is to avoid dividing the listeners into those who are disgusted and those who are not. This is, generally, not a problem for the composers in "Music with Roots in the Aether." The music gives up some of its momentum (sometimes), and then just turns off. The listener is left more or less intact, to decide for herself/himself when to come down.

A corollary to the "static" quality of this music is that almost everyone remarks on the experience it conveys—which they perceive as "new," and which some like and some don't—of "waiting." I mean waiting while the music is in progress. The experience is described in different ways, but it always amounts to "waiting." In other words, the music creates a non-neutral self-consciousness in the listener, who is aware of herself/himself in a way apparently different from the usual awareness of physical comfort as the "other thing" while the music is going on (as in: I liked the symphony, but it was too hot in there). Apparently, the "static" quality increases the tendency to observe *one's self* (in distinction to the environment). If this holds true



Pauline Oliveros performing "Rose Mountain Slow Runner" from *Music with Roots in the Aether*.
Photo: Pat Kelley

through increasing familiarity with the music, it must make the composer wonder—and try to account for—why the awareness manifests itself as a quality of “time.” (I mean, it doesn’t *have to be* “waiting.” It could be “confusion” or a timeless elation or an intense experience of, say, “sadness,” or something else.) This experience seems to me to be historically unique, and it is frequently attached, in journalism, to other practices we suppose to be unique to this period in our culture—meditation, drugs, etc.—but I don’t believe, among my other opinions, that the music comes from the experience of meditation, drugs, whatever. It is actually the equal of those other kinds of experiences, and certainly clearer. Everybody gets it in the music the first time out. The other paths take practice and, for some (apparently), don’t get you there at all.

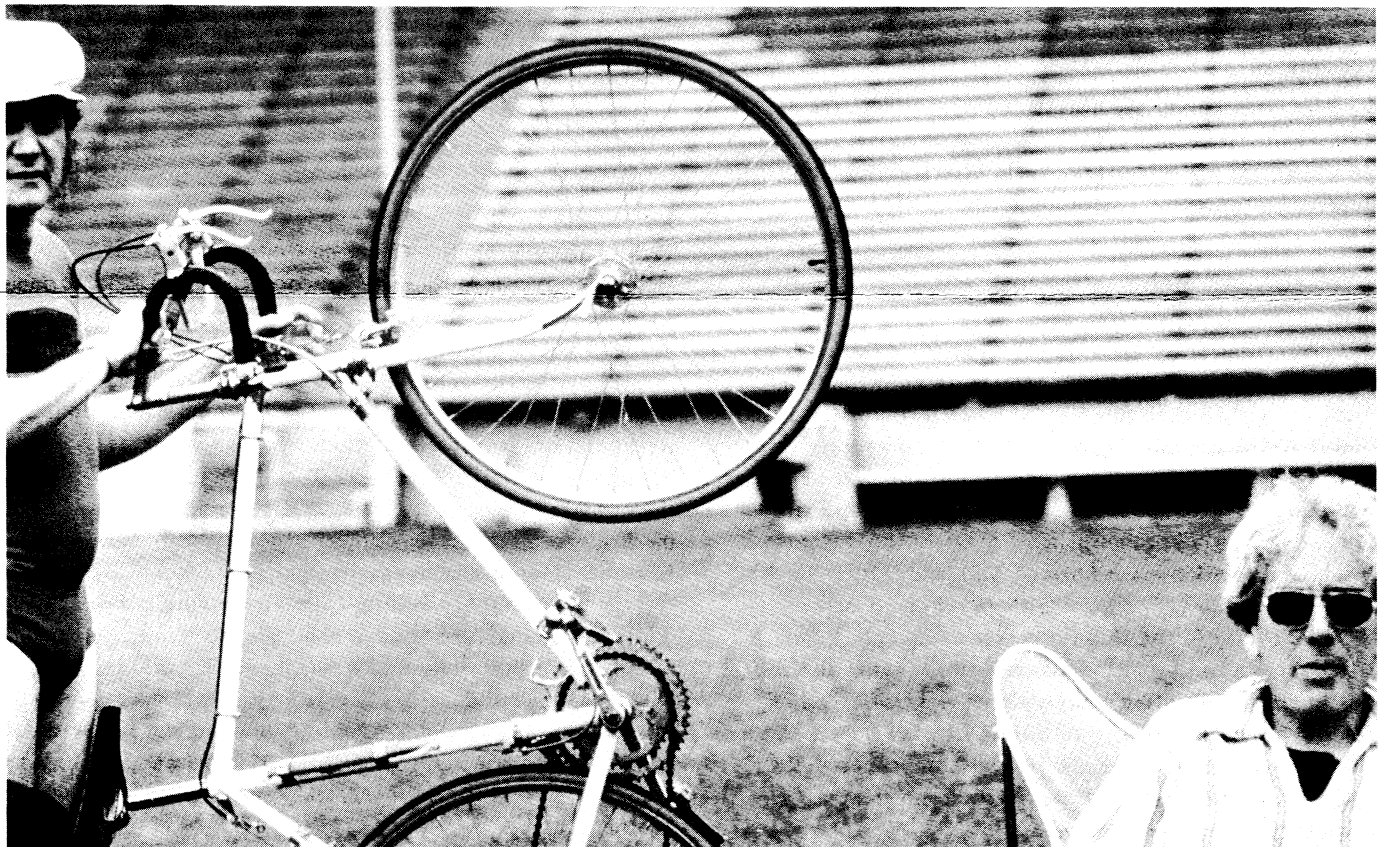
Finally, we talked about the “presence” of the music and the listener’s relationship to it. In the dozen or so times I have been present during a showing of “Music with Roots in the Aether,” invariably a fairly sophisticated listener has expressed to me an idea, the gist of which is his/her feeling of “superiority” to the music—not necessarily in a pejorative sense: sometimes with relief, sometimes just with curiosity, always with a kind of insistence (as if some expected resistance had been removed). There is nothing in it the listener doesn’t *understand*.

Thinking historically, which is probably my error (I mean: obviously, throughout this paper I have been comparing this music to classical concert music; in many ways, its characteristics, social and technical, could be a description of much popular music, though it doesn’t attempt to sound “popular”), I take this listener-music relationship as different from the listener’s relationship to other, earlier styles in twentieth-century music. I think of fabulous receptions to new works in the past—from *The Rite of Spring* to what was happening in concert halls as recently as a decade ago. And I wonder: how can this be? The music is not simplistic in its intent. The composers portrayed, when they get into a polemical mood, talk about using techniques that have no “hidden” processes—usually referring to the “hidden” processes of serialism—but the music is as unequivocally technical as any music. And almost every work uses electronic devices of the most sophisticated kind. (Electronic design progresses at such a fantastic rate that musicians who can hear and identify and analyze the effects of electronic circuits on sound are the most specialized of all musicians. The work in “Music with Roots in the Aether” ranges from the “purely electronic,” whatever that means, to electronic instruments modeled after acoustical ones, but for this point—the listener’s relationship to the music—that doesn’t seem to be a factor.) Where, then, is the simplicity in this music that makes the listener so assured in its presence? A hard question. And I don’t really have an answer. The music of the composers in the video portraits is too diverse to make me confident in generalizing. What one might imagine to be the essence of the “simplicity” in one composer’s work doesn’t appear in a recognizable form in another’s work at all. (Or, if it appears, it’s not simple.)

Another puzzle is that as recently as twenty years ago these very elements were not as easily received. And I can’t bring myself to believe that the composer’s *intention* is important in this relationship of the music to the listener, except within enormous definitions of style (e.g. jazz vs. rock vs. concert music vs. etc.), even when he/she says it is (and this is obviously a *personal* matter). No composer in any style has ever *defied* the listener. Every story of a composer’s misery when the music is not well received is true. Every composer speaks directly to the listener.

And, finally, it is inconceivable, is it not, that we have replaced the bad with the good—the incomprehensible ?

So, the answer must be that the simplicity is not in the music at all. Instead, there is understanding, now, in the listener. (Is this more believable? It has to be.) It must have been in the listener before—the idea that some kinds of music are too complicated to understand and enjoy. And it must be in the listener, now, that all music can be “understood.” This attitude certainly goes along with the fact that there is so much *more* music and that the changes are so dazzling. And I think the problem of whether these forms allow for immortality is more than answered in the opportunity to have the music, alive, now.



“Interview with Gordon Mumma” from *Music with Roots in the Aether*. L – Gordon Mumma; R – Robert Ashley
Photo: Pat Kelley

IN A SPIN

To those of you who still think, as Shakespeare did, of "vile Squealing of the wry-necked fife," Colonial Williamsburg's new release **A Concert of Military Music** (WS 109) may come as quite a surprise. Instead of "vile Squealing," one finds perfect execution, with correct intonation, though those expecting the well-tempered scale may be troubled at first. The fife, like the natural horn, is not well-tempered, and therein lies part of its charm. John Moon, Household Drummer to the Queen and retired Drum Major to the Brigade of Guards, now Musickmaster at Colonial Williamsburg, has brought the Williamsburg Fifes and Drums to a professional level not usually achieved, one of which he can be justly proud.

A re-creation of the Virginia State Garrison Regiment, the Williamsburg Fifes and Drums follow *Harvey's Manual of Arms of 1764*, which stipulates 60 paces to the minute for the "slow step," 80 paces for the "Prussian step," 96 for the "Long March," and 120 for the "Quick March." Examples of each will be found on the recording, to the delight of the military historian and musical purist. There are Fanfares for introductions (including Mouret's *Rondeau* made famous by PBS's *Masterpiece Theatre*), Troopings, Long Marches, and medleys of popular tunes of the late eighteenth century used in connection with the traditional function of the fifes and drums in the military playing for the troops in ceremonial parades.

Another pleasant surprise, apart from the perfect playing and intonation and unusual from the traditional recording of fife and drum music, is the fact that the melodies are played in two parts, along with the drum accompaniment. But most welcome, and a relief from typical march-filled recordings, is the inclusion of medleys of dance tunes, including one performed on tin whistles and tabors. The rhythmic vitality and haunting melodies make perfectly understandable the many eighteenth-century references to the fifes and drums used for social occasions.

To anyone interested in military history and its music, in the popular music of the eighteenth century, in the survival of a great folk tradition, or just in an unusual and off-the-beaten-track musical experience, this record is most enthusiastically recommended.

Raoul Camus

Organist William Osborne, of Denison University, is no stranger to these columns: his note on "Works for Organ by Four New Englanders" was the lead-piece in this NEWSLETTER, II/2 (May 1973). Now he has recorded a number of works by these composers, on two discs issued by Orion Master Recordings, Inc. (5840 Busch Drive, Malibu, CA 90265): ORS 78317, including John Knowles Paine's *Concert Variations on "The Star-Spangled Banner"* (1861), George W. Chadwick's *Suite in Variation Form* (1923), and Dudley Buck's *Sonata No. 2 in G Minor* (1877); and ORS 78309, with Arthur Foote's *Suite in D* (1904) and Horatio Parker's *Sonata in E-flat* (1908). Osborne is a consummate musician, and, playing on the excellent Austin organ of Denison's Swasey Chapel, he offers wholly captivating and persuasive readings of these Victorian-era American organist-composers. Stravinsky is said to have complained that the organ couldn't "breathe": he must never have heard the crisp aerated elegance of Osborne's performances.

Readers of this newsletter will know of David McKay as co-author of the prize-winning *William Billings of Boston*. He is also a conductor, and his work as such is in welcome evidence on **Music for the Colonial Orchestra** (Folkways FTS-32380). Intelligently organized according to theatrical music, concertos, songs, and symphonic music, the works (mostly British) are stylishly played by the Wayland Consort, a group of professional musicians from the Boston area, using modern instruments (3 vln I, 3 vln II, 3 vla, 3 vcl, 1 bsn, 2 ob, 2 Fr hn, 1 tpt, 1 timp). Except for some clinkers in a concerto by John Stanley, the playing is good and in tune; the stereo take (in Worcester's resonant Mechanics Hall) is excellent; the record surfaces are clean. The liner notes, however, leave much to be desired: no indication of musical sources, no texts, no identification of soloists. (I.S.A.M. has got from Mr. McKay such information, in case anyone would like a copy.)

Can a music scholar and critic become a red-hot recordings producer? You'd better believe it: Martin Williams, director of the Jazz and American Culture Program of the Smithsonian's Division of Performing Arts, has become just that. Since 1973 and his first production, the Smithsonian Collection of Classic Jazz (and "classic" is by now certainly the word for that collection), Williams has been producing a steady stream of superior recordings. Of the most recent batch, including archival reconstructions of Cole Porter's *Leave It To Me*, Duke Ellington's *Jump For Joy*, and the Gershwins' *Funny Face*, we would single out for special honors the two-disc album **Duke Ellington 1940**—not only for the quality of the music, its remastering from RCA-Victor 78s, and its repressing, but especially for the surpassingly elegant, analytic, and informative liner essay and notes by Larry Gushee (who wears another hat, and name, as Professor Lawrence A. Gushee, medievalist-musicologist at the University of Illinois).

Two superb vocal albums have appeared within the last few months: **20th Century Music for Voice and Guitar** (Turnabout TV 34727) and **An American Anthology** (Unicorn RHS 353). The former—American-born—features Rosalind Rees, soprano, and David Starobin, guitar, with assorted instrumentalists; the latter—from England—is performed by the Dickinsons (mezzo-soprano Meriel and pianist Peter). Both albums represent imaginative programming of seldom-heard works and brilliant interpretations by sensitive artists. Early songs by Cage and Carter are on both: Dickinson trips through Cage's settings of five whimsical poems by e. e. cummings; then, without breaking stride, projects Carter's powerful *Voyages*. Equally versatile is Rees, her smooth soprano moving gracefully from Carter's lyrical *Tell me where is fancy bred* to Cage's three-note marvel, *The Wonderful Widow of Eighteen Springs*. There is much more to be enjoyed: by the Dickinsons, songs by Gershwin and Thomson and piano music by Copland, all done with a decided American accent; by Rees and Starobin, songs by Schuman, Imbrie, Blumenfeld, Stravinsky, Kolb and (Gregg) Smith, and solo guitar works by Lou Harrison and William Bland. Excellent notes and complete texts are included—another plus!

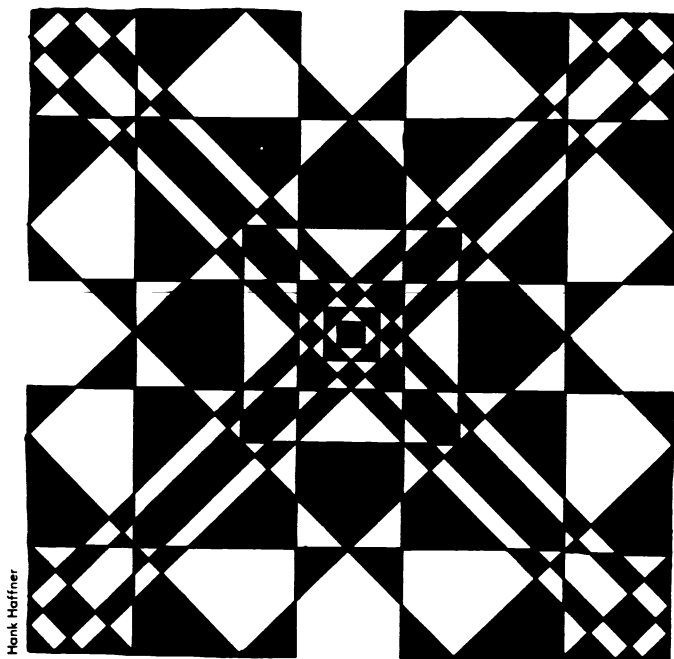
SPIN-OFFS

Time/Life Records has not done too well by American music . . . up to now. About five years ago, they got as far with a six-LP set called *The Gershwin Collection* as producing some sample copies of the boxed product, but their market trial fizzled, and the collection was never made available. Then came the abortive series *The Swing Era*, with studio musicians attempting to reproduce, note for note, big-band hits of the '30s and '40s, with predictably lackluster results. Now, though, T/L seems to be on the right track, with *Giants of Jazz*. This is to be a series of three-disc (or -cassette or -cartridge) sets, each containing technically edited, re-mastered reissues of 78-r.p.m. recordings of a jazz master. Not quite clear is exactly how many such sets are to make up the series; presumably, that will depend on buyer-response to the first few. The initial release is of music featuring (unsurprisingly) Louis Armstrong: forty tracks cut by Armstrong between 1923 (*Dipper Mouth Blues*) and 1950 (*That's for Me*)—a genuine retrospective.

Technically, the re-engineered recordings are top-notch. And the accompanying notes—a biographical sketch by Chris Albertson and comments on the music by John S. Wilson—are fine, too. Let's hope the standard set by this set is matched by promised ones on Bix Beiderbecke, Duke Ellington, Billie Holiday, Coleman Hawkins, and Benny Goodman, plus (perhaps) Count Basie, Jelly Roll Morton, Sidney Bechet, Earl Hines, "The Guitarists," and "The Clarinetists." \$19.95 for each three-record set, from T/L Records, Time & Life Building, Chicago, IL 60611.

The title of *American Brass Band Journal Revisited* (SAS-2017) refers to a 1976 recording (Columbia M-34192), by the Empire Brass Quintet and (seven) Friends, of music arranged and published, from 1853 on, by G. W. E. Friedrich. The new "revisited" album, which adds an eighth "friend" to the super-virtuosi of the Empire Brass Quintet, contains similar music published in the 1860s by the very successful brass-instrument manufacturer John F. Stratton. These are popular, "light classical" pieces, mostly of a Germanic cast, with lots of polkas, schottisches, and marches—and one extraordinary showpiece for E-flat cornet, a *Concertino* by a certain "Sachse." Performances: non-pareil. Jacket notes (by Jon Newsom of the Library of Congress): excellent. Availability: Sine Qua Non Productions, One West Street, Fall River, MA 02720. Parts for a number of the works recorded are available from STO-ART Publishing Co., 406 Marlborough Street, Boston, MA 02115.

Believe it or not. American Express cardholders recently received announcements about **The Carnegie Hall Library of Classical Music**, a set of 20 volumes—100 records—of the "world's greatest music." American entries are on two-and-a-half sides: Bernstein's *Symphony Dances from "West Side Story,"* Copland's *Appalachian Spring*, Gershwin's *Rhapsody in Blue*, and Ives's *Three Places in New England*. Does this mean that American music accounts for only 1.25% of the world's greatest?



Hank Hoffner



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CHARLES SEEGER

Charles Seeger, who died at the age of 92 on 7 February, 1979, was a unique individual whose towering presence and animated spirit will ever enliven the history of American music. While his death naturally produces a sense of loss in those who knew him or met him even briefly, the memory of this remarkable, seemingly indestructible man sparks a desire to celebrate his life joyously rather than mourn his passing.

His multifarious careers as musicologist, composer, teacher, lecturer, writer, and administrator spanned the period when American music came into its own, free from European dominance. His was a quick, curious mind, and his independent, imaginative thinking made him a leader in the newly emerging American musicological circles, and he was a founder of both the American Musicological Society and the Society for Ethnomusicology.

He was, among other things, a marvelous story-teller, full of wit and humanity, and graced with a delightful appreciation of the absurd. In his spirit, then, and in tribute to him, here are a few excerpts from an interview I had with him on 15 November 1974 at his home in Bridgewater, Connecticut.

Seeger, although trained in traditional European art music, was one of the first to recognize the richness of American folk music. He discovered this untapped source around 1920:

With my own hands, I manufactured an automobile trailer—one of the first on the road which you lived in—and with my wife, an excellent violinist, I started to take *good* music—what we call[ed] good music—that is, elite music—to the musicless people of America. But we knew nothing about the poor musicless people of America except from what we [had] gained through hearsay, which was all completely false. We found, in fact, that they had a lot of music going for themselves, but we hadn't known it.

Seeger's second wife was the composer Ruth Crawford, whom he met when she came to New York in 1929 to stay at Mrs. Ernest Walton's apartment at 1 West 68th Street:

Henry Cowell was bound that Ruth must study with me, and Mrs. Walton put up the money. The conditions were: Miss Crawford must promise on her word of honor to take six lessons whether she likes them or not, and Mrs. Walton will pay for them at my regular fee. After that, if she wants to study with somebody else, she's at liberty to go; if she wants to study with me, we make a new dispensation.

Well, Ruth came with this attitude: "I'm going to show this guy here." You see, she'd been brought up in the sticks of Chicago and wanted to come to New York. She gave up a profitable class of piano students to live on nothing but \$10.00 a month—that was all she could look forward to in the way of income in New York. But all you had to do was to challenge her and she could make up her resolve: she was going to show that man something.

At the end of the first lesson, Mrs. Walton tapped on the door and said that supper was ready. Nothing happened. She knocked a little louder. Still nothing happened. Finally she said plaintively, "Supper's spoiling." Well, that was about half an hour overtime, so we broke up.

A political radical, Seeger was a member of the left-wing Pierre de Geyter club in New York in the 1930s. He also collected political songs from all over the world:

I had a tremendous collection of subversive music from Italy, Spain, some places in Latin America, Russia, Poland; Germany. I had Hitler songs, Mussolini songs. I had Communist, Socialist Anarchist songs, IWW songs—all kinds of things. When the war came, I thought it wouldn't be nice to have myself raided and have these found, so I did them all up in a big package, sealed it with sealing wax, and took it down to the Library of Congress. I asked them if they'd accept them for deposit. Harold Spivacke [chief of the Music Division] said, "Oh, of course, but I'll have to get permission 'upstairs.'" So he took them upstairs, and he had to pound the table to put them in the archives with my restriction that they were not to be opened for ten years.

Although interested in innovative ideas (Seeger taught a course in dissonant counterpoint before 1920), he was impatient in later years with experimental music. Once, when lecturing at UCLA, he was approached by a young student:

He showed me one of his compositions—all on one page with a whole lot of squiggles—a few notes here, a few notes there. I asked him in what order these [measures] were to be played. "They can be played in any order they want," he explained. Then he emphasized his point: "I want to keep myself completely out of this." "But you put your name up there," I said. "Oh," he replied, "perhaps I should have left it off."

My last memory of Seeger was at a retrospective concert of Ruth Crawford's works at McMillin Theatre at Columbia University on 19 February 1975. Seeger was extremely deaf, and one wondered how much of the concert he was able to hear, even with his hearing aid. At intermission I asked him what he thought of the performance of Crawford's delicate *Diaphonic Suite for Solo Flute*. "All right," he said, "but it was too loud."

NEWS AND INFORMATION

School Time. An attempt to "educate" music critics in the complexities and esthetics of experimental music will be made this June when the **Music Critics Association** sponsors an Institute in Experimental Music 8-17 June at The Kitchen, New York's foremost center for such activity. Music by Robert Ashley, Philip Glass, Meredith Monk, Pauline Oliveros, Steve Reich, and Christian Wolff will be showcased, as well as other work in electronic music, experimental jazz, and art-rock. John Rockwell, critic for the *New York Times*, is director; other faculty members are Tom Johnson, composer and critic for *The Village Voice*, Michael Nyman, British composer and author, Robert Palmer, author and critic for the *New York Times*, and, possibly, Brian Eno, British rock performer and writer.

Show Time. A new music project to exhibit black talent and works by black composers is now underway, sponsored by the John F. Kennedy Center and its National Black Commission in Washington. Open to pianists and string soloists who will be required to perform at least a half-hour of classical music by black composers, the project will hold regional auditions in September and culminate in seminars and a concert for the two national winners in January.

Gospels. "A Brief History of White Southern Gospel Music and a Study of Selected Amateur Family Gospel Music Singing Groups in Rural Georgia," a dissertation by **Stanley Heard Brobston** of New York University, is now available from University Microfilms (order No. 7808451). To identify contemporary performance practice, Brobston interviewed singing groups from twenty-five counties in southern Georgia, recorded their songs, and compared performances with the published music.

Hamm on Pop. An important new book on American music is in production at W. W. Norton & Co.: **Charles Hamm's** *Yesterdays: A History of American Popular Song*. We have read it in manuscript, and it is superb—massive, full of fresh research and new insights, and spanning the subject from early Anglo-American ballad-opera songs to the most recent rock tunes. Publication is scheduled for October.

Accent on Pop. One outcome of the conference on American popular music held a year ago at the University of Exeter (England) has been a plan to publish a journal on the subject. Co-editors are to be **Richard Middleton** (The Open University) and **David Horn** (Exeter; we have written on him before in these columns, as author of *The Literature of American Music*). The periodical is to be called *Popular Music Journal*, and it aims to be "a multi-disciplinary publication [which] will publish substantial articles, written in an accessible style and covering a wide area of popular music . . . including the popular music of non-Western societies," plus reviews, bibliographies, news, and correspondence. Contributions are solicited: write to David Horn, The University Library, University of Exeter, Prince of Wales Road, Exeter EX4 4PT, U.K.

Inflation. University Microfilms in Ann Arbor, Michigan (call toll-free: 800-521-3042), has increased prices for dissertations—microfilm and microfiche: \$8.25 academic orders, \$11.00 non-academic; paper: \$16.50 academic, \$22.00 non-academic. Add \$5.00 for hard-cover.



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introduction by *Eve R. Meyer*

Over 80 vocal and instrumental pieces in diverse styles collected for the first time in one volume. (Philadelphia and Baltimore, 1812-1825), 300 pp., + intro., \$47.50 EAM Vol.21

14 **Minstrel-Show Songs**

by *Stephen Foster*
introduction by *H. Wiley Hitchcock*

Twenty-two of Foster's rollicking "Ethiopian" and "Plantation" melodies in black dialect written for the northern lyric theater. (New York and Baltimore, 1845-1863), 90 pp., + intro., \$16.50 EAM Vol. 14

16 **A Flower Cycle and Told in the Gate: Twenty-four songs to poems by Arlo Bates**

by *George Chadwick*
introduction by *Steven Ledbetter*

Art songs by one of Boston's most prominent composers in the mid-19th century. (New York and Boston, 1896-1897), 150 pp. + intro., \$16.50 EAM Vol. 16

Singing Cowboy
by *Margaret Larkin*

This collection of cowboy songs, including work songs, love songs, dance tunes, dirges, sentimental ditties, and hymns, attests to the rich musical heritage of the American West. (New York, 1931), 176 pp., \$17.50

The Anthem in New England Before 1800

by *Ralph T. Daniel*

Daniel traces the influence of 17th- and 18th-century English liturgical music on early American composers, showing how Billings, Read, Belcher, and others served both the church and their own esthetic impulses. (Evanston, Ill., 1966), 298 pp., many music ex., \$22.50

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Traditional Music of America

by *Ira W. Ford*
new introduction by *Judith McCulloh*

A landmark collection of fiddle tunes, song verses, ballads, square dance calls and descriptions, and capsule histories of the music. (New York, 1940), xv + 480 pp., \$22.50

Bands and Drummer Boys of the Civil War

by *Arthur Wise* and *Francis A. Lord*

A vivid photographic and historical chronicle of the musicians who inspired both soldiers and civilians during and long after the Civil War. (New York, 1966), 237 pp., more than 350 photos and illus., \$22.50



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MUSIC IN COLOGNE

(continued from p. 1)

group is playing at Papa Joe's Jazz Lokal or Papa Joe's Bier Salon. The former club is so small and intimate that you might think you were in a speakeasy of the twenties. At the latter institution, the large collection of mechanical instruments providing music during the band's breaks is fascinating, and Papa Joe's ads promise not only "Biere und Klaviere" but "futtern wie bei Muttern."

Germans can also study and sample our music at the small library maintained by Amerika-Haus here.

In addition, Dr. Dietrich Kämper of the University's Musikwissenschaftliches Institut occasionally organizes a seminar or lecture series devoted to a specific American composer. At the moment a seminar by him on Ives is just getting underway.

I hope my impressions do not cast a negative light on Cologne. This very modern city has a thriving musical life in its several concert halls, churches, museums, conservatories, and opera house, as well as on its radio and the broad walks of its pedestrian zones. One should not be dismayed by a scarcity of America's "serious" music here: Germans have their own fine culture to maintain and develop. In any case, I am sure they are much more aware of our music than they could have been forty years ago. The average listener in Cologne may not be acquainted with the music of some of our better living composers, but then, how many American listeners know music by Wolfgang Rihm, Helmut Lachenmann, Mark Lothar, Harald Genzmer, Aribert Reimann, Hermann Schroeder, or Peter Michael Braun?

Köln, 19 April 1979

(Bruce MacIntyre, a student in the City University of New York Ph.D. program in music, is at work on a dissertation on the Viennese concerted Mass, 1740-1783. As recipient of a grant from the Deutscher Akademischer Austauschdienst, he is living in Cologne this year.)

MORE NEWS AND INFORMATION

Quaker City. The Philadelphia Center for Early American Studies, established by the University of Pennsylvania in 1977, has an ongoing program of dissertation and research fellowships. Stipends range from \$7,000 to \$15,000 and are given to specialists in a variety of disciplines, including music, who are exploring historical developments in Philadelphia and vicinity. This year's application deadline of 1 March has passed; however, candidates interested in 1980-81 fellowships should contact Ms. Ann Stanley at the Center, Box E. College Hall/CO, University of Pennsylvania, Philadelphia, PA 19104.

Baker's Yeast. Nicolas Slonimsky, composer, author, and editor of the newly revised *Baker's Biographical Dictionary of Music and Musicians*, has been honored by the Sonneck Society. As announced by President Irving Lowens at the Society's annual meeting in New Orleans in February, Slonimsky was made an honorary member "in recognition of his long and arduous services to American Music." New officers and board members of the Society for 1979-81 are: President, Irving Lowens; 1st V.P., Nicholas Tawa; 2nd V.P., Kate van Winkle Keller; Secretary, Jean Geil; Treasurer, Raoul Camus; Members-at-large, John Baron, Alan Buechner, J. Bunker Clark, John Graziano, Karl Kroeger, Rita Mead, and Deane Root.

Home in Indiana. Ragtime composers in Indianapolis and their music are the focus of a project recently awarded a \$20,000 grant by the Lilly Endowment. The products of the study will include a book and a recording documenting activities in Indianapolis at the turn of the century, when the city was an important center of ragtime composing and publishing. Administrator of the project is Frank J. Gillis, Director of the Archives of Traditional Music at Indiana University; coordinator is John Hasse, an I.U. doctoral candidate in ethnomusicology. Biographical data, photographs, recordings, piano rolls, and sheet music by Indianapolis composers are now being solicited and should be sent to Hasse at the Indianapolis Ragtime Project, 057 Maxwell Hall, Indiana University, Bloomington, IN 47405

Radio Reports. Kudos to Ev Grimes (University of Kansas) and Stephen Cellum (WMHT-FM, Schenectady) for their co-produced two-hour program on "The Music of Henry Cowell," which won first prize as a "cultural documentary" in a recent Corporation for Public Broadcasting Radio Competition . . . and to Stephen Cellum (going it alone this time) for the citation by the Alternate Producers' Group (Boston) awarded his hour-long "John Cage—An Appreciation" . . . and to Steven Ledbetter (Dartmouth College), for his Vermont Public Radio series *Jubilee*, which began in April with a multi-program set of shows celebrating Victor Herbert's 120th anniversary year.

Good news. A composer (and not a bureaucrat) has been named director of the music program of the National Endowment for the Arts. Ezra Laderman, composer and professor at State University of New York at Binghamton, will oversee a program currently budgeted at \$12 million in support of music studies and performances.

Match Game. The Moravian Music Foundation has just been awarded by the National Endowment for the Humanities a \$1-for-\$2 matching grant totaling \$197,400 to enable M.M.F. to undertake a project in "The History of Moravian Music in America."

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