

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

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

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BUILDING BRIDGES TO RECORD MUSIC

Bridge Records is the brainchild of guitarist David Starobin and his wife Becky (a violinist and Suzuki-method teacher). Bridge's first release, New Music with Guitar, Volume 1 (Bridge 2001), appeared in December 1982, with works by Hans Werner Henze, Charles Wuorinen, William Bland, and Barbara Kolb; Starobin is the guitarist. The second release (2002) includes George Crumb's Apparition and songs of Charles Ives, performed by Jan DeGaetani and Gilbert Kalish. Both discs have gotten glowing reviews. So we sat down with David and Becky to find out about running a record company dual-handedly. The obvious first question was, "How did you start out?"

DS: We jumped right in. I had been dealing with commercial record companies since 1972, and the relationship was becoming increasingly problematic. Inevitably I ran into situations where the repertoire and records that I thought were good were not considered commercially viable. I was very frustrated, because my own career as a guitarist had gone toward commissioning new works, and I felt I needed control over repertoire choices. The only way to get that control was to begin from the beginning—to start my own company. But it was scary business.

BS: Before starting the company, we got every book we could find about record production. But there aren't a lot. So we talked to people with technical experience: engineers, writers, artists, and people like Teresa Sterne [then head of Nonesuch Records], who know the business inside and out. For a couple of months we tossed ideas back and forth and weighed whether we should go non-profit, or whether we should try and make it as a straight business. Finally, we decided we liked the idea of profit!

DS: Sure, but the main reason for avoiding the non-profit route was a paranoia about getting into the situation we were trying to escape: being at the mercy of people who would hold the purse strings. We now see that certain projects need to be funded by outside sources. But the way things are set up, we're able to look for grants without becoming not-for-profit.

We do the production of each record on a free-lance basis, so the art work, engineering, mastering, pressing, and printing are all hired out. The same is true with just about every company there is, except for the major labels. David

Hancock was the engineer on both of our first releases. His method of recording is to use two microphones, which achieves an accurate stereo image. For records like ours, involving three or four performers, it seems the ideal way to record. For the Ives and Crumb album we brought in a second engineer, Paul Lehrman, to work with David.

BS: As far as finances go, we dove in on our own when we started the company—without any seed money from grants. I'm in charge of the business end; I've been setting up distribution. David handles the artistic end, and we share the book work. We now have several good distributors, and each new record increases our market.

DS: Right now we're working mostly with New Music Distribution Service in New York, Rounder in Boston, and Rick Ballard Imports on the West Coast. We also use House Distribution in Kansas City and Tara Distribution in Atlanta, and we're always looking for new ways of getting the records out to the stores. The economics of this business are particularly brutal. If you work through a distributor and are small, like us, generally you wait for the retailer to pay the distributor and then for the distributor to pay you. Cash flow becomes very difficult. Let's face it: we were marginal to start off with. For example, for an average record—let's say three or four performers—your production costs run to \$5000 or \$6000, and your post-production costs (art work, liner notes, mastering, printing) are about the same. So you're talking about \$12,000, and unless that record sells 3,000 copies, you're not going to break even. Most companies our size print 5,000 jackets and, on the first pressing, 1,200 copies of the record itself. Our sales have been pretty good. Our first record has sold



BRIDGE (continued)

close to 2,000 copies; the second one—which has only been out about six months—is over 1,000 already. So I feel we are close to becoming viable.

BS: We handle promotion ourselves, too. We try to find out the names of as many retail stores as possible, especially gourmet record shops that specialize in small labels, and we send them catalogues with pre-release information.

DS: Another thing one can do is advertise. For us, though, that has been nearly impossible, because so far all our funds have gone into production. As we grow, we hope to be able to put more into advertisements, but ads in the trade journals are expensive—way beyond our means right now. So we count a lot on radio play as our big promoter. We sent out maybe 60 or 70 copies of our first release to radio stations; of the second release it was upwards of 100—each with a promotion kit. Reviews are the other big promoter; they mean free publicity. We've had fantastic ones, I must say, in magazines like *High Fidelity*, *Fanfare*, even the *New York Times*.

BS: It all adds up. Once you have press quotes and reviews, you can tack them on to advertising. Once your distributors see that there are five or six magazines, or nine or ten, that are taking a record seriously and really *like* it, a certain enthusiasm is generated for sales people to play on.

DS: Our first release came out in December 1982. We started producing it the previous May. So far, neither of us has been paid for our time. If you look at Bridge Records as strictly a business venture, then we're a flop. But that's not the thing; we're not in it for the money.

BS: Right now what we want is to keep the company rolling along smoothly—for it to sustain itself. And we're achieving that.

DS: Our future plans are closely related to my work as a guitarist. I have an ongoing series of guitar music projected, with one record out already. Volume 2 will be out in three or four months. It includes a piece by a young American composer, John Anthony Lennon, called *Another's Fandango*, as well as *Toward the Sea* for alto flute and guitar by Toru Takemitsu, *Changes* by Elliott Carter, *Acrostic Song* by David Del Tredici (transcribed from the end of *Final Alice*), and a song cycle by Barbara Kolb. Volume 3 of the guitar series will include European music, and Volume 4 will be mostly American vocal music. The pieces in the guitar series have resulted from commissions I've made to composers. In addition to my own playing, I like working with artists and feel that my services as a producer

can be valuable. So the company gives me an opportunity as a music enthusiast—as a listener—to record music and performances that I'm particularly excited about.

Although my major interest is in 20th-century music, one of our next releases will be of all three Grieg violin sonatas. Gerald Tarack is the violinist and David Hancock the pianist. I don't want us to be pigeonholed as *only* a new-music company. As both a performer and listener I find that the music of the last hundred years attracts me the most; but if I can put out records that are beautiful in some way, even if they happen to include older music, that's fine. In producing our Grieg album, we face competition from the major labels—not only repertoire duplication but the fact that they have artists who pack much more of a sales punch. But these three Grieg sonatas were only recorded together once and that was maybe 25 years ago. So we're filling a repertoire gap.

I wish I could record everything I want to. For instance, I heard a wonderful performance by Robert Black the other day of a piece by Barraqué—his *Chant après chant*—that had to wait about 25 years to be played in this country. The percussionists had rehearsed the piece for more than 100 hours. But it was over in a half hour; it was gone, and unless someone records the piece, it may be another 25 years before it gets played again. We're hoping for funding for a recording of Elliott Carter's recent music—his new song cycle, the *Triple Duo*, and also the Robert Frost songs that he re-orchestrated two or three years ago; we could make a wonderful recording with Speculum Musicae.

BS: The company name? Well, I suppose we chose it with some fondness for Brooklyn. (David teaches at Brooklyn College.) But when we started to design the logo, we realized that visually the Brooklyn Bridge was not what we were after, so instead we used the bridge at Giverny [Claude Monet's home].

DS: For us, the name has metaphorical resonances. When we started the company there were all sorts of gaps we were trying to bridge: repertoire, geography (I feel American companies completely neglect contemporary European music). For now, Bridge Records is housed in our basement. When our son grows up (he's four), he will have stories of playing amidst the boxes of records and listening to lots of new music. When we take him to a concert he asks, "Are we going to hear Boulez or Carter tonight?" Somehow a company like this gets under your skin.

Bridge Records list for \$10.98 and can be ordered from Bridge Record Productions, GPO Box 1864, New York, NY 10116.

I.S.A.M. MATTERS

What do you know! The I.S.A.M. Newsletter was dubbed "witty, irreverent, eclectic, and inventive" in a review of a number of periodicals published in the Spring 1984 issue of *Come-All-Ye: A Review Journal for Publications in the Fields of Folklore, American Studies, Social History, and Popular Culture*. The review concluded: "In all, a winning style and thoroughness distinguish this chronicle of music research and investigative efforts. . . . Longstanding and one of the best."

I.S.A.M. research assistant Carol Oja has won yet another prize (following last year's ASCAP-Deems Taylor award for her *Stravinsky in "Modern Music"*). This time it's the prestigious annual award of the Music Library Association for the year's best book-length bibliographical work, given to *American Music Recordings: A Discography of 20th-Century U.S. Composers*, of which Ms. Oja was the editor. I.S.A.M. shares her pleasure, since the book is an I.S.A.M. publication.

The I.S.A.M. Senior Research Fellows for 1984-1985 have been named. In the fall semester, Steven Ledbetter, director of publications of the Boston Symphony Orchestra, will direct a seminar on American Musical Theater at the Turn of the Century, meanwhile pursuing his research in the same area and on the life and music of George Chadwick. In the spring semester, the well-known composer Roger Reynolds, recently the subject of a book-length profile published by C.F. Peters, will lead a seminar on contemporary composition, during a leave from his post as professor at the University of California at San Diego. Both Mr. Ledbetter and Mr. Reynolds will deliver public fellowship lectures that will eventually see publication as I.S.A.M. monographs.

The latest contract to be signed for a volume in the **RECENT RESEARCHES IN AMERICAN MUSIC** series published by A-R Editions, Inc., of which the series editor is I.S.A.M.'s director, H. Wiley Hitchcock, is for *The Songs of Charles Martin Loeffler*, to be edited by Ellen Knight. Ms. Knight comes by her interest in Loeffler legitimately, being a resident of the Boston area, where the European-born Loeffler lived and worked from 1881 until his death in 1935.

I.S.A.M. joined the Charles Ives Society and Yale University's Oral History American Music project in helping to organize an all-day Wall-to-Wall all-Ives free music celebration at Symphony Space in New York on March 17, from 11:00 a.m. to 11:00 p.m. Allen Miller, artistic director of Symphony Space, and Vivian Perlis, director of the Yale project, energized the affair, which offered everything from solo piano pieces and songs to major orchestral works—all performed by top-flight musicians who donated their

services. Thousands of persons streamed in and out of the theater in a truly Ivesian mélange, to enjoy such artists as Jan DeGaetani and Gilbert Kalish, the New Amsterdam Singers and the American Music/Theater Group, the Chamber Orchestra of New England and the American Composers Orchestra, and still others. Many spectators found Stephen Drury's performance of the "Concord" Sonata for piano and James B. Sinclair's direction of his recently completed edition of the Four Ragtime Pieces for chamber orchestra, and perhaps Dennis Russell Davies's galvanic reading of the First Piano Sonata, to be the chief highlights.

The Charles Ives Society's support for critical editions of Ives's music, new and revised, continues. The Society has recently published a brochure with details of the work that has been carried out, or is in progress, under commissions from the Society. All the Society-approved editions of Ives's music are given, with editors' and publishers' names as well; it's an impressive list. The brochure is free for the asking; write to the Ives Society, c/o I.S.A.M., to request a copy.

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DISCS DISCUSSED

Time Curves, and Seasons Pass. Two recent recordings reveal the range of American music in the 1980s as well as adumbrate a common theme for the decade. William Duckworth's *Time Curve Preludes* (Lovely Music VR-2031; score published by C.F. Peters) are elegant studies in proportion and sonority, beautifully played by pianist Neely Bruce. With great economy of means Duckworth has molded his source material into twenty-four different shapes, some personal, others evocative of styles from plainchant to ragtime. His shifting, modal patterns unfold in a specially reverberant universe created by sustaining (with weights) certain of the keyboard's lowest notes. With pace and duration perfectly controlled, the preludes progress from sweetness to pungency with an elegiac inevitability. Contrasting with the sculpted certainty of Duckworth's preludes is *The Seasons: Vermont* of Malcolm Goldstein (Folkways FX-6242). In four carefully proportioned movements (Summer, Autumn, Winter, Spring) a diverse group of instrumentalists/vocalists improvises amidst a landscape compiled on tape from environmental sounds. Each movement is shaped by a different set of instructions; each captures the characteristic pace of its season. The ensemble both reflects and transmogrifies the tape; a listener lost in the instrumental mix suddenly finds a landmark in the collage: a car starting (or failing to), a crowd, the local band.

These disparate recordings are linked by a preoccupation with time and proportion and by a seeming objectivity. The expressionistic exploration of pitch and timbre characteristic of mid-century art music seems to have yielded recently to a patient, measured watchfulness; the composers of the 1980s observe rather than manipulate their worlds, and their music is an offering, not a directive. Its domain is temporal, and its essential function redemptive. (Or so it seems at present; as time curves, and seasons pass, perceptions, assuredly, will change).

—William Brooks

Two series of recordings of American music have made their debuts. *New Music Minnesota* is produced by the Minnesota Composers Forum, which has been actively promoting new music in that state. Its first record (MN-1) features works by Eric Stokes, David Means, Gerald Near, Alex Lubet, and Richard Paske. The second series, beginning with two discs of work by women composers, is *The Capriccio Series of New American Music*. Volume 1 has music by Charmian Tashjian, Ruth Schonthal, Emma Lou Diemer, and Darleen Cowles (CR-1001), Volume 2 pieces by Alexandra Pierce, Ruth Lomon, and Laurie Spiegel (CR-1002). Taken as a portrait of the variety of current composition in the United States, all three records are interesting and valuable. The works are diverse, ranging

from various mainstream styles to pieces influenced by non-Western music, and including computer and electronic music. Among the highlights are, on the Minnesota record, *Tintinnabulary* by Eric Stokes, an electronic piece featuring bell sounds, and Alex Lubet's *Two Octave Etudes* for piano; on the Capriccio records, Charmian Tashjian's *Resan*, which reveals influences from several types of world music, and Ruth Schonthal's *Love Letters* for clarinet and cello. The performances are in general excellent, and the recording quality of all three discs is good. Write (for MN-1) to Minnesota Composers Forum, MarketHouse, Fifth and Broadway, St. Paul, MN 55104, \$6 + \$1 postage; (for Capriccio CR-1001, 1002) to Capriccio Records, 7315 Hooking Road, McLean, VA 22101, \$8.98.

—Jeffrey Miller

We shouldn't be surprised if Charles Martin Loeffler were the next American composer to be "discovered"—as Ives was discovered in the post-World War II years, as Joplin was discovered about 1970, and as Paine (through his Mass in D) and Griffes (mainly through his songs) were discovered in the late 1970s. We've learned to listen through the hoopla to the heart of Ives, and to Joplin's rags without banjos, boaters, and red blazers too; the onus of the Germanic cast of Paine's music seems lighter than ever, and it no longer bothers us that Griffes was serially eclectic (as a much-married person is serially polygamous). Perhaps we're ready for the exquisite sensibility, the surrefinement, the "opalescent creations" of Loeffler. . . . The phrase just quoted is from the fine liner notes by Ellen Knight for a recording of songs by Loeffler (Northeastern NR-207), listening to which plunged us into the speculation above. D'Anna Fortunato, a mezzo-soprano with a gloriously rich and particolored instrument, is ably supported by the pianist Virginia Eskin, whose earlier Northeastern recordings have revealed great sympathy for the "Sounds of New England" (as the series in which this disc appears is called). In Loeffler's early *Quatre poèmes*, Op. 5 (1904), to poems by Baudelaire and Verlaine, they are joined by Patricia McCarty, assistant principal viola of the Boston Symphony Orchestra. The eight other songs presented range in time from 1903 (two of the *Quatre mélodies*, Op. 10) to 1925 (the unpublished *Vieille chanson d'amour*). As you will have gathered, these songs are mostly to French texts (Poe's *To Helen* is one of four English-language poems sung here), and our only criticism of this otherwise totally ravishing recording is that Ms. Fortunato seems to need more coaching in the pronunciation and articulation of French *mélodies*. (Northeastern Records, 17 Cushing Hall, Northeastern University, Boston, MA 02115; \$9.98)

—H. W. H.

BEHIND THE BEAT *with Mark Tucker*

These past few years we've had an explosion of source-books on black music—from research guides on individuals (Marian Anderson, Paul Robeson) to genre bibliographies (gospel and choral music) to discographies (concert music and spirituals, popular music). Herewith is a report on four general reference works, filed in a spirit of bibliographic clarity and condensation.

Key to Abbreviations

Sc	Scope	Usfl	Usefulness
Org/For	Organization/ Format	NF	Nice Feature(s)
		FF	Fun Fact

Samuel A. Floyd, Jr., and Marsha J. Reisser. *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials*. Millwood, NY: Kraus International Publications, 1983. \$30.

Sc: The annotated "materials" include sources of musical information (dictionaries, bibliographies, directories, record anthologies) as well as basic research tools (two standard genealogical how-to books, a guide to periodical articles about blacks, even the *Acronyms, Initialisms and Abbreviations Dictionary*). More books are listed than periodicals (only four of the latter), and no individual articles from periodicals or newspapers. Coverage leans toward publications from the 1960s on, reflecting the recent growth of black-music studies.

Org/For: Pretty clear; invites use. Sources are grouped categorically ("Pedagogy," "Anthologies and Collections of Printed Music," "Iconographies") and listed alphabetically. The subject index is helpful, directing readers interested in, say, "Aesthetics," or "Musicology," or "Doo-wop groups." Usfl: *BMUS* is "designed for research at the undergraduate level"; its main value is in providing a basic set of sources for those beginning work in the field. Selective and sparse in some areas (recordings, periodicals, films), *BMUS* is like a map that shows major highways and landmarks rather than back roads and scenic side trips.

NF: Generous annotations. Reviews cited after many entries. Descriptions of repositories and archives (both public and private) in 22 states (for more, see *RAMH*).

FF: Ellison, Jno. W., ed. *Ellison's Clef Club Book for New York, Chicago and Boston Colored Musicians: A Standard Clef Club Diary and Daily Reminder for Members and Patrons*. 1916 ed. (New York: Jno. W. Ellison, 1916).

JoAnn Skowronski. *Black Music in America: A Bibliography*. Metuchen, NJ: Scarecrow Press, 1981. \$37.50.

Sc: Longest section devoted to articles (mainly periodical) on "representative" artists from "various" fields, all American-born or with "a definite influence on American music." It's quite selective: Nat King (but no Bob) Cole,

Ethel (but no Muddy) Waters, and little sign of "concert-music" composers. Most of the articles date from the Great Depression on. A second section covers "General References." Some are not so general, though, e.g. an article from the 1919 *Literary Digest* on the Stale Bread Spasm Band, or *Variety's* stories about the merger of black and white AFM locals in San Francisco in 1959. A final section is on "Reference Works." Unfortunately, no subject index.

Org/For: Chronological listing throughout (even under names of individual musicians). This promotes historical perspective but frustrates topical searching. Annotations are limited to "Reference Materials" and are brief.

Usfl: Handiest for articles and books on major 20th-century black musicians in jazz and 1950s-60s pop. Also intriguing for the historiography of reference materials, e.g. as revealed in the titles from 1900 ("Bandana Ballads") to 1919 ("A Negro Explains Jazz").

NF: Saves time by collating entries from *Music Index*, *Reader's Guide*, *Books in Print*, *RILM Abstracts*, and other sources.

FF: Gahoway, Mrs. Sigmund *see* Jackson, Mahalia

Dominique-René de Lerma. *Bibliography of Black Music*, 4 vols to date. Westport, CT: Greenwood Press. I: *Reference Materials* (1981). \$25. II: *Afro-American Idioms* (1981). \$29.95. III: *Geographical Studies* (1982). \$35. IV: *Theory, Education and Related Studies* (1984). \$39.95

Sc: Enormous—and 8 more volumes are planned! *BBM I-IV* contains 19,397 entries on a broad range of subjects (from Acculturation to Zimbabwe), in many languages (including Arabic, Finnish, and Icelandic). The set aims to be "all inclusive and non-selective."

Org/For: Difficult for fast fact-finding; fine for leisurely perusal. All volumes lack annotation (except for occasional RILM abstract numbers); only III and IV have indices. Some section headings are vague, as in II, where 25 pages devoted to "Rhythm and Blues and Other Popular Music" include 779 entries, alphabetically arranged. Perhaps future editions will bring more indexing, annotating, and regrouping. (The layout could stand improvement, too. The closely-spaced, typewritten lines are hard on the eyes.)

Usfl: The sheer magnitude of *BBM* makes it a valuable, if unwieldy, tool. III seems especially useful, listing sources on African, Caribbean, and American musics under names of individual countries or states (even providing an "Index of African Culture Groups" to help the reader explore a continent's interior). IV shows greater attention to organization than previous volumes in the series.

NF: Coverage of non-English publications. Inclusion of graduate papers, monographs, and journal articles.

FF: Hines, Earl. "How gangsters ran the big band business," in *Ebony* IV/11 (September 1949), 40-44, 46-47.

AMERICAN MUSICIANS AT HOME ON THE RANGE

We are grateful to many friends for sharing their favorite recipes. Besides those persons and publications named below, thanks to Raoul Camus, Shirley Hawkins, and Mark Tucker.

LOUIS ARMSTRONG's favorite: Red Beans and Rice
Armstrong often closed letters with "Red Beans and Ricely Yours," so it's no wonder that his wife Lucille perfected her version of this famous Creole dish. We reprint her recipe as it appeared in The Record Changer IX/6-7 (June-July 1950).

Wash 1/4 lb. salt pork (lean and fat) and as much smoked meat as desired (ham hocks, ham, or sausage); then boil, using just enough water to cover. When tender, add 1 lb. washed red kidney beans and 2 cloves garlic (finely chopped). 3 or 4 dried hot red peppers (chopped) may now be added, according to taste. Cook over moderate flame, adding water as the ingredients thicken. Red beans should be cooked until they are thoroughly tender. If the meat is done before the beans, remove it. The beans should cook about 3-1/2 hours. *Rice preparation:* Use 2 cups long-grain rice and 1 quart salted water. Clean and wash rice, add to salted water, and bring to a boil. Stir occasionally with a fork to separate. Continue to cook over a medium flame until the rice is fully swollen. Then pour into a sieve and drain until all the water is removed. Put two cups of water in rice pot and over it place the sieve with drained rice; cover, and allow to steam. This is a sure way of getting fluffy rice. *Serving:* when ready, place the red beans and meat in a deep dish. *Be sure* to serve the rice separately. A salad is nice with this meal, and French bread will add the final touch. 6 servings.

JOHN CAGE's Baked Rutabaga . . .

Clean a large rutabaga, preferably organically grown and unwaxed, six to eight inches across the top. Remove hairs and rootlets. Place on a baking sheet in a hot oven (425°). After 2-1/2 hours try piercing it with a thin knife. If there is no resistance, the rutabaga is cooked. Otherwise continue baking for another hour or so. The skin will become black and burned, but the flesh will be deeply colored, sweet, and richly flavored. Serves many, or can provide leftovers for several days.

. . . and Chicken Breasts with Bitter Melon

Split and quarter a chicken breast, preferably from a chicken in no way connected with agribusiness. Obtain two bitter melons from some market in Chinatown [good luck to those not living near a Chinese community]. Using a covered clay baking dish (e.g. a Römertopf) put slices of melon about 3/8-inch thick to cover the bottom of the dish. On these place the pieces of chicken. Cover with the following mixture (made in a Cuisinart): ¼ organic lemon with skin and seeds, about 2 tablespoons cumin seeds, and 2 tablespoons hot dry Chinese mustard, 2 cloves garlic, and about ½ cup tamari. Blend well. Put in a cold oven. Heat to 425°. Brown for ten minutes. Serve on a bed of melon. 4 servings.

VIRGIL THOMSON's Jeff Davis Pie

From his grandmother (1830-1919). Thomson says that this recipe ". . . is not too different from what happens under pecans in pecan pie. It is quite sweet and rich. At the table it is good served in small slices with a tart pie such as cherry, rhubarb, or plum."

Mix together 3/4 cup sugar (skimp it), 1 egg yolk, 1 rounded tablespoon flour, 1/3 cup light cream (VT prefers canned evaporated milk), and 3 tablespoons melted butter. Beat 1 egg white separately until stiff; fold into cream mixture. Pour into 1 nine-inch pie crust (do not pre-bake the crust). The filling should be less than 1/2 inch deep. Cook 10 minutes at 400 degrees, then 30 minutes at 350 degrees. This is good cold or hot.

COLIN MCPHEE'S Nasi Goreng

Reprinted from Harper's Bazaar, November 1949.

Nasi Goreng is a Javanese version of a Malayan-Chinese dish. No two cooks have ever made it the same, nor has any one cook ever made it the same twice, for it depends not only on what is at hand but on the cook's mood. Fresh lobster is best, though you may use chicken, shrimp, or even pork. For six expectant friends you will need at least seven cups cold rice, cooked some hours before till just tender. In a large skillet fry 2/3 cup shredded shallots or onions till light brown, using 1 tablespoon lard and 1 tablespoon vegetable fat or sweet butter. Shove them to the side of the pan. Toss in and fry 1/2 cup tiny ham cubes and shove to the side. Now add a small teaspoon of finely minced garlic and 1 tablespoon shredded fresh ginger. This gives a wonderful tang (a tablespoon of powdered ginger can substitute). Sprinkle with a little crushed red pepper and 1 teaspoon turmeric. Mix everything together and add 2 cups lobster cut up in smallish bits. Salt well and stir to blend flavors. Now add the rice, and over a low flame mix everything lightly, till every grain of rice is the same color. Taste for salt—it takes a lot—and add 1 cup tender green peas. Mold each serving in a small bowl and invert carefully onto plates. Garnish with paper-thin omelette strips and paper-thin cucumber slices. For that indefinable Indonesian tang, a little shrimp paste may be fried along with the ham.

SIDNEY COWELL's Simply Extraordinary/Extraordinarily Simple Green Beans . . .

Cook 9-10 oz. (1 package frozen) French-cut green beans however you like them, crisp or soft, in a small amount of salted boiling water, tightly covered. While they cook, chop finely or grate 1-2 cloves garlic, depending on your enthusiasm for the stuff. Drain the beans quickly to avoid losing heat; put garlic and 1-2 tablespoons good olive oil into the hot saucepan with the drained beans, cover closely, and shake energetically. *Do not allow the beans to cool.* When you are ready to dish up, add 1 teaspoon grated

Romano or Parmesan cheese. Cover and shake again; the cheese should not melt but provide a granulated texture. Serve and eat. Serves 2-3. It is best to cook the vegetable in something you can bring straight to the table, to avoid loss of heat. This insistence on keeping the dish very hot is especially rewarding; if you miss those first moments before the temperature begins to drop, you will never know the delectable flavor of *das Ding an sich*.

... and One Sweet for Two

Told to Sidney Cowell by Henry Cowell, who got the recipe from Clarissa Cowell. When Henry Cowell was in a nostalgic mood, he sometimes made this dish himself, for his mother had occasionally prepared it as a treat. As a rule, though, he did not care for desserts.

Peel 3 large ripe bananas. Halve each and divide each half lengthwise. Lay the quartered bananas cut-side up in a shallow well-buttered baking dish, in as many layers as you need. Sprinkle 2-3 tablespoons granulated sugar over each quartered banana and dot with butter. (Repeat for each layer.) Over all, pour 3-4 tablespoons (or more, to taste) lemon juice (fresh or reconstituted; the latter may be preferable, being more tart and having more body). Bake covered for 30 minutes in a 375° oven. Then uncover and bake 20 minutes more until liquid reduces and bananas start to turn color. Serves 2. (The finished dish should be soft and creamy, like a heavy custard; it should not brown on top, though the bananas darken naturally after slicing. The bananas give up moisture as they bake, and this with the lemon juice and butter should give enough slightly thickened sauce to spoon a little over each serving. It's impossible to be precise about amounts of sugar and lemon and cooking time, because bananas vary according to where and when they are picked; you have to watch them and be prepared to experiment.)

NOAH CRESHEVSKY's Flourless Chocolate Cake

Preheat oven to 350°. Grease an 8- or 9-inch round or square cake pan and dust lightly with flour. Slowly melt

7 ounces semi-sweet chocolate and 3 ounces unsweetened chocolate with 10 tablespoons unsalted butter, stirring occasionally. Beat until smooth and creamy. Cool until tepid. Place 6 egg yolks in a large mixing bowl and beat with an electric mixer while gradually adding 1 cup sugar. Beat until pale yellow, with a ribbon-like texture. Add butter-chocolate mixture and the grated rind of 1 orange to the sugar-yolk mixture. Beat to combine thoroughly. Beat 6 egg whites until foamy; add a pinch of salt and continue beating until stiff. Quickly fold the beaten whites into the chocolate mixture. Reserve one-third of the batter for frosting (cover and refrigerate). Pour remaining batter into the prepared cake pan. Bake 25-30 minutes until a toothpick inserted into the center comes out clean. Do not overbake. Cool and remove from pan. Frost with reserved batter. 8 servings.

THE SONNECK SOCIETY ELIXIR: Benjamin Franklin's Orange Shrub Punch

Many a Sonneck Society member has been potted by this shrub at annual banquets. The recipe is from the Franklin papers and is published in the American Heritage Cookbook.

To a Gallon of Rum [add] two Quarts of Orange Juice and two pounds of sugar—dissolve the Sugar in the Juice before you mix it with the Rum—put all together in a Cask & shake it well—let it stand 3 or 4 weeks & it will be very fine & fit for Bottling.

ELVIS PRESLEY's Judgment Day Pancakes

This hearty Graceland favorite helped the King make it through many a sleepless night. It has been tested in the kitchen of Ned Sublette.

Have cook fix 2 pounds bacon, fried over a high heat until black. In the grease fry up 2 dozen pancakes from a mix. Top with 1 quart maple syrup or Karo. Garnish with some red pills, some blue pills, some black pills, some yellow pills, and some white pills. Serve at 4 a.m. Makes 1 serving.

BEHIND THE BEAT (continued from page 5)

Eileen Southern, *Biographical Dictionary of Afro-American and African Musicians*. Westport, CT: Greenwood Press, 1982. \$49.95.

Sc: Over "1500 musicians of African descent" (40 African-born), from military drummer Sebastian Rodriguez (b. ca. 1642) to the generation of Donna Summer (b. 1948) and Stevie Wonder (b. 1950). A good balance of instrumentalists, singers, entertainers, composers, and educators. Important organizations also considered (the Clef Club, the Umbrian Glee Club, the National Association of Negro Musicians, etc.).

Org/For: Attractive layout, clearly organized.

Usfl: Invaluable for anyone working in black-music studies. Particularly strong on musicians born in the nineteenth

century, for whom published information is often not readily at hand. Finally we can find pocket biographies of many important but underrecognized contributors to American musical life—like composer-arranger Will Vodery and music educator and composer N. Clark Smith.

NF: Thorough cross-references. Appendices group musicians according to birthplace, time period, and occupation. Entries are well written and just long enough.

FF: Concert singer Marie Selika was called the "Queen of Staccato" after making her 1878 Philadelphia debut with the "Staccato Polka." She was married to Sampson Williams, "who was advertised as Signor Velosko, the Hawaiian tenor (sometimes, the Hawaiian baritone)." (Now, *that's* a biographical dictionary!)

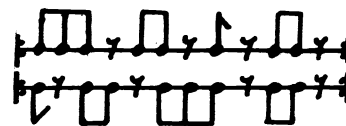
BOOK NOOK

Allons à Lafayette. You remember Lloyd Price and Fats Domino, but what about Jivin' Gene? Bobby Charles? Shirley & Lee? John Fred? And you may have heard of Professor Longhair, but do you know the music of Earl Palmer? Dave Bartholomew? Lee Allen? Joseph Falcon? Huey Meaux? The Pelican Publishing Company (of Gretna, Louisiana) has brought out two indispensable books about Louisiana music, both by John Broven (an Englishman!). *South to Louisiana*, from 1983, is an in-depth history of popular music in rural southern Louisiana. In three sections, it covers Cajun music and Cajun-country, zydeco, and "swamp-pop" (the latter a musicologist's term for South Louisiana rock 'n' roll records like Bobby Charles's "See You Later, Alligator.") Much of this music is truly obscure and will be totally unfamiliar to those who have not lived in rural Louisiana. Broven approaches his subject with the zeal of a completist, making extensive use of interview transcriptions and an intimidating collection of records and memorabilia. . . . Even better is Broven's *Walking to New Orleans*, originally published in England ten years ago but recently made available in an American paperback edition under the title *Rhythm and Blues in New Orleans*. It is a gossipy, informal account of how great music is made. (Art Neville is quoted: "We played some gigs with [Ray Charles], he was around New Orleans a long time. . . . Like the money these people were making out of it at the time, we didn't even know what was happening. All we wanted to do was play, we wanted a chick and \$100 to play!") The reader feels as though he is sitting in a sleazy bar getting the lowdown from people who were there. What more can you ask from music history? I know, nine appendices and a bibliography. It has that, too. And terrific pictures. (P.O. Box 189, Gretna, LA 70053; *South to Louisiana*: 416 pp.; \$19.95; *R & B*: 250 pages, \$15). . . . Another worthwhile regional study is Charles K. Wolfe's *Kentucky Country: Folk and Country Music*. It is well researched and intelligent, beginning with a too-brief history of Kentucky music in the 19th century and continuing through the early days of recording, the impact of radio, the invention of bluegrass, and the Kentucky contribution to country-and-western. The musicians covered include Bradley Kincaid, Grandpa Jones, Red Foley, and Tom T. Hall; an interesting comparison is made between the music of Jean Ritchie and that of her near-contemporary Loretta Lynn. Compared with the Broven books, there is little direct quotation; but the flavor of speech, when it appears, is the best part. This reader wouldn't have minded a longer, more anecdotal book. There are 24 pages of photos, mostly posed publicity shots of musicians. (University Press of Kentucky, 199 pp.; \$16). An LP anthology, *Kentucky Country*, compiled by the author, is also available, featuring some of the older music discussed in the book (Rounder Records 1037).

—Ned Sublette

With *Fuging Tunes in the Eighteenth Century*, Nicholas Temperley and Charles Manns make a distinguished contribution to the field of 18th-century Anglo-American psalmody. Their analytic census of all fuging tunes found in printed sources up to 1800 provides the basis for the first comprehensive study of the genre. Temperley's historical introduction is masterly; it covers the origins and development of both British and American fuging tunes and concludes with a fascinating comparison of the two traditions. (For example, he finds Billings's fuging tunes to be closer to English than American models.) There is a list of sources, a clearly written guide to the census proper, a bibliography of secondary sources, and numerous indexes—first-line, tune-name, persons (composers, compilers, authors of text). Even the end papers, which provide clear instructions for use of the census, show great concern for making the book accessible. (Information Coordinators, 493 pp.; \$30)

—Gillian Anderson (Library of Congress
and I.S.A.M. Senior Research Fellow)



More on the Emigrant Experience. In *Danish Emigrant Ballads and Songs*, Robert L. Wright and his daughter Rochelle have assembled an impressive collection of 116 *skillingstryk* or "pennyprints" of the latter half of the 19th century. The music transcriptions and arrangements were done by Richard P. Smiraglia. Throughout, the songs give a vivid image of the Danish emigrant experience, whether through the eyes of someone contemplating a trip to the U.S. or yearning for the return of a friend or relative. Less than 15 per cent of these Danish songs have appeared in other studies or collections, and they are presented here with carefully prepared commentary. Rochelle Wright's introduction is impressive, describing the scope of the repertory, prominent authors and publishers, and the social importance of the various song themes (such as those describing the journey over, homesickness, a quest for gold or love, or the Mormons, who encouraged immigration to Utah). Wright also compares the songs to Swedish counterparts. The English translations, given alongside the original Danish, are very good. There are song-number and first-line indexes, but, unfortunately, none to authors, publishers, or sources. (Southern Illinois University Press, 312 pp., \$30).

—Sven Hansell (University of Iowa)

FROM THE BOWELS OF THE 1870s

Two friends of I.S.A.M. have independently called our attention to a couple of intriguing, not to say moving, items from the early 1870s that lead us deep into the innards of that era's musical life. William Shank, music librarian of the C.U.N.Y. Graduate Center, excavated the following setting by Aldine S. Kieffer of the fine tune HOPE (in the middle voice) from the seven-shape collection *The Brethren's Tune and Hymn Book* (Singer's Glen, VA: Benjamin Funk; and Dale City, PA: H.R. Holsinger, 1872), p. 220:

499 HOPE. L. M. A. S. KIEFFER.

1 Bless is the man whose bow - els melt, And melt with pit - y to the

poor: Whose soul by sym - pa - thi - sing love, Feels what his fellow-saints en - dure.

2 His heart contrives for their relief,
More good than his own hands can do;
He in the time of general grief,
Shall find the Lord has love to.

3 His soul shall live secure on earth,
With secret blessings on his head,
When drouth, and pestilence, and death
Around him multiply their dead.

4 Or if he languish on his couch,
God will pronounce his sins forgiven,
Will save him with a healing touch
Or take his willing soul to heaven.

And Mark Tucker, completing a year as a Smithsonian Fellow and working at a doctoral dissertation on Duke Ellington, dug up the following bit of ejective criticism, cribbed from *Figaro* (San Francisco) and published in the July 1871 issue of *Folio* (Boston), p. 155:

Don't Like Him

We don't like Phillip Phillips, the Singing Pilgrim, who sang at the Howard Presbyterian Church on Tuesday. He filters all his hymns through his nose, and has an unpleasant way of repeating the last line of each verse over and over again. The effect of "His bowels melt with love" was not pretty when sung thus: "His bowels melt with love, His bowels melt with love, His bow-wow-wow-wow-wow-wowels melt with love."

Scatology? Nonsense! See the *Oxford English Dictionary*, s.v. "Bowel . . . 3. (*trans.*) (Considered as the seat of tender and sympathetic emotions, hence): Pity, compassion, feeling, 'heart'."

ON A COLLECTION OF LYRICS
(with grateful acknowledgment to its index)

Greetings, gentlemen—
Hello, girls! How d'ye do?
Hello, hello, hello!

Be quiet, please, you ask me why?
Oh, bear with me (and I know you shall)

After spending quite a spell
After hunting all over for pleasure
I've longed for this, ever since the day
Rigid, frigid leaders of society
They told me that such an unheard-of event
Couldn't be

Well, did you evah!
Come along with me
In Hitchy's garden
I've got an invite for everyone

As Dorothy Parker once said to her boyfriend
If you're depressed
Count your blessings!
In case you don't know
I must warn you in advance
Gone are the days that breed despair
Hail! Hail! Hail!

From Alpha to Omega
It all belongs to you and me
Night and day
All through the night
But in the morning, no
(Too darn hot)

It's de-lovely
C'est magnifique
Something to shout about
Easy to love
Wunderbar, wunderbar!
What fun
What a ball!
No matter what's your creed in life
Come, all, and sing the Jubilee, hurrah, hurrah

Now that there is no question
I must be on my way
I have tried my best sweet words to combine
So long
Good night! Good night, everyone!

What better way to express delight with Robert Kimball's edition of The Complete Lyrics of Cole Porter than to plunder it shamelessly of titles and first lines. One alone might have sufficed: What a Priceless Treasure. (Alfred A. Knopf; \$30)

THE BEETLEHEAD TESTAMENT *by Richard Crawford**

On Wednesday, December 19, 1810, the Boston publisher Benjamin Russell's *Columbian Centinel* printed a letter on the subject of church music, a pastime in which "religion, divested of the sable garb in which bigots would clothe her, appears amiable and lovely." Finding it "lamentable" that singing in local churches was not better, the correspondent reported that in "many churches" singing during worship was carried on only by those "whose ears are tickled by sound, but whose hearts are impervious to sentiment." Nevertheless, he had spotted a promising new trend. At two local churches, one of them the Brattle Street Church, groups of "gentlemen" had recently "formed themselves into societies, to promote pure devotional music." Two beneficial results could be expected. First, with leading citizens behind it, congregational singing would be made socially more "respectable" and more would join in. Second, the leaders had exercised admirable "taste and judgment in their selection of tunes and performances." The letter concluded: "the example set by the societies abovementioned, we hope will be followed by all, and particularly in their selection of pieces, which do honor to their authors and the performances."

Within a week, a contrary view was expressed in the Boston press. Correspondent A.B. wrote the *New England Palladium* (Tuesday, December 25) to report:

Being at [the Brattle Street] meeting-house a few weeks since, I must confess I did not think the tunes then sung were of the very devotional kind that this writer so much approves. Some of them were sung in so slow and lifeless a manner as to appear rather insipid, and, in my judgment, the tunes were not the most appropriate to the psalms and hymns. Indeed, the whole of the singing appeared to be slow and dull.

Declaring himself "an enemy to all tests and creeds in whatever concerns religion," A.B. refused to endorse the hope of the *Centinel's* correspondent that other congregations would follow the Brattle Street Church's example. He

concluded his letter with a sarcastic blast at "the great liberality of this writer, who thinks all hearts are impervious to sentiment who will not conform to his standard, that being the only criterion of true musical talent and taste."

These two letters outline one of the hottest issues in New England musical life in the early 19th century. By 1810 many clergymen, laymen, and even musicians had come to believe that American psalmody, especially the rough-edged polyphony of homegrown composers, performed enthusiastically by village choirs, lacked the restraint and decorum that devotional music should possess. In sermons, tune-books, and other forums, they recommended reform: a return to the slow-moving congregational tunes from Europe that had dominated American psalmody before the Revolution. On the other side of the fence stood people who had no quarrel with the prevailing state of American church music, and certainly not with the music of William Billings and his fellow psalmodists. Unlike the reform advocates, they seldom expressed their preferences in written manifestoes or tracts. But the stridency and frequency with which the reformers attacked them suggest the steadfastness of their tastes.

The *Palladium* letter challenged one of the central assumptions of the reformers: that the European origins and enduring popularity of the music they favored made it intrinsically superior to any other. The Beetlehead Testament was a response to that challenge. Its special interest is that it cuts both ways. Ostensibly a statement of agreement with A.B., it was in fact intended as a parody of the muddled, provincial opinions of the lovers of Yankee psalmody, who were also the opponents of reform. Nevertheless, it also expresses their sympathetic responses to their favorite pieces (all of them, as it happens, fuging-tunes) while at the same time puncturing some of the pretensions of the champions of cosmopolitan "musical science."

COMMUNICATIONS

(*Columbian Centinel*, 5 January 1811)

MAJOR RUSSELL,—IN the *Palladium* of Tuesday last, I observed a publication on CHURCH MUSICK, in answer to a previous one on the same subject in the *Centinel*. With the writer in the *Palladium* I entirely coincide; and was happy to see him so fair, open and candid.—Everyone has a right to think and judge for himself in Musick as well as in any thing else; and I shall here undertake to give my opinion—and care not who is offended—even if it should be their mighty APOLLO and all his Muses.

*We thought our readers might enjoy a communication of 1810-11 to the *Columbian Centinel* of Boston from one "Ichabod Beetlehead." To confirm our impression that it had never been reprinted *in toto* (although chunks of it had appeared in H. Earle Johnson's *Musical Interludes in Boston, 1795-1830* and David McKay and Richard Crawford's *William Billings of Boston*), we checked with Professor Crawford—who, besides teaching at the University of Michigan and guiding the American Musicological Society as its current president, is a former Senior Research Fellow of I.S.A.M. He allowed as how "The Beetlehead Testament," as he calls it, might deserve not only a complete reprinting but a bit of commentary, and offered to provide it. Herewith the result, for which we are immensely grateful. (Professor Crawford was apparently startled by the extent of his efforts but defended himself, in a disarming parody of Billings's introduction to *The Continental Harmony* (1794), by claiming that "once bibliographical rigor gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever.")

Much has been said about the style of Musick sung now-a-days; and indeed when we compare the tunes now made use of with those of the good old times of BILLINGS, and a few others since him, I think they stand no test at all.—As for Old Hundred, so much applauded, Colchester, Bedford, Windsor, St. Helens and St. Matthews,¹ they are miserable, dull, stupifying things, and no more to be compared to New-Jerusalem, Montgomery, Edom and All Saints New,² than the slow movement of an ox is to the brisk ambling of a horse. I have heard a great deal said about expression, proper modulation, true portamento,³ with affetuoso, condoloro,⁴ and diatonlos, and chromatics and enharmonics, with an abundance more of such nonsense, which no body understands, and none but fools make use of. Now, Sir, away with all such stuff, and other flummery about the science of Musick.—'Tis all mere chips and porridge.—I know it is not such a mighty difficult thing to compose tunes, for a cousin of mine in the country, in the course of three weeks, made enough to fill a large book—and all of the first stamp; many of which I have heard performed in the meeting house to admiration. Every tune had four parts to it, and my cousin has often told me he could make one with five; and yet perhaps he never spent the amount of a week in the close study of Musick in all his life.⁵—'Tis all a hum then, to talk about the mighty labours of European composers; and tell how many have spent their whole lifetimes in studying Musick scientifically, and then, having but just arrivd [sic] at the threshold of the science.—Shame on such ninny-hammers as HANDEL, CROFT, PURCEL, ARNE, ARNOLD,⁶ &c. My cousin has outstript them all!!!

The fashionable manner of singing too still makes the matter worse.—There must be so many swells, graces, fortes, pianos, appogituras, sincopations, vivaces, andantes, trills and turns and quirks and quiddles, to make out what the wise ones call expression, that 'tis enough to make a true genuine lover of Musick, such as I myself profess to be, addle-headed, and to fancy himself to be among a noisy set of hobgoblins.—But oh, when I listen to the exstatic strains in Montgomery, I am carried away with rapture, particularly at the treble solo, in the words Long for a cooling.⁷—Here are discovered the wonderful ingenuity of the author together with his delicate and devotional feelings. Again, what real lover of harmony can but admire the sweet warbling notes of New-Jerusalem, and Civil Amusement,⁸ where every part goes on independent of the rest in an animating confusion of delightful sounds, which fashionable fools call gingle, but which I call the very criterion of good psalmody. Here is heard none of your disgusting expression, none of your crescendo and diminuendo, but all is most elevating and delightful. Who is not at once entranced at hearing All Saints New properly performed! How bewitching, with a gentle squeeze of the voice upon

each thrilling slur, terminating in a pensive nasal twang! How often have I been transported when listening to the angelic counter of Edom;⁹—and, again, what a sort of dying melancholy possessed me when Cavalry [recte Calvary] has been performed to the words of Watts' Funeral Thought!¹⁰ My flesh has been all over goose pimples!

Sure I am, that unless some method is adopted to restore those good old rational tunes, our Church Musick will soon come to naught. In order to do this, I would recommend an Address to the Legislature, at their approaching session, praying them to enact a law for the destruction of all those odious musical publications, that have so late infested the country—such as the Lock-Hospital, Essex and Middlesex Harmonies, Bridgewater Collection, and especially a little pestiferous Pamphlet lately published for the use of the Brattle-Street Society.¹¹—When this business is compleated, let us adopt the old tunes—place suitable leaders over each Singing Society, and keep out every scientific intruder.—We may then hope to have the true, rational, and genuine Musick once more heard in our Churches.

Dec. 28, 1810

Ichabod Beetlehead¹²



Notes

1. The six pieces named here are European psalm and hymn tunes that had circulated widely in America. All enjoyed special favor among the reformers. Bartholomew Brown's *Columbian and European Harmony* (Boston, 1802) praised two of them in its preface: "after passing through all the grades of improvement, men will at last come to admire the old slow church Music; and will consider the use of *Old Hundred* and *Windsor*, as evidence of a correct taste." The pedigrees of these two duple-time "common tunes" can be traced back to the 16th century. *OLD HUNDRED* was first printed in the Genevan Psalter (*Psaumes de David mis en rime Francoise par Clement Marot et Theodore de Besze*, Geneva, 1551) and *WINDSOR* in William Damon, *The Former Booke of the Musicke of M. William Damon* (London, 1591)—and both appeared in the first publication of music in the English-speaking colonies of North America, the Bay Psalm Book [*The Psalms Hymns, and Spiritual Songs, of the Old & New-Testament*], 9th ed. (Boston, 1698). The rest were 18th-century English tunes in triple-time. *BEDFORD* by William Wheale first appeared in Francis Timbrell, *The Divine Musick Scholar's Guide* (London, ca. 1720), and *COLCHESTER* by William Tans'ur in his *A Compleat Melody*, 2nd ed. (London, 1735). Neither the composer nor the first English printing of

THE BEETLEHEAD TESTAMENT (*continued*)

ST. MATTHEWS or ST. HELENS have been identified positively; but the former appeared in *Harmonia Sacra* (London, ca. 1760) and the latter in Aaron Williams, *The Universal Psalmodist* (London, 1763). COLCHESTER's first American printing was in Thomas Walter, *The Grounds and Rules of Musick* [Newburyport, Massachusetts, 1764]. James Lyon, *Urania* (Philadelphia, 1761), introduced both BEDFORD and ST. MATTHEWS into print in America.

Except for ST. MATTHEWS, these pieces all belong to the Core Repertory of early American psalmody, the 101 sacred pieces most frequently printed in this country between 1698 and 1800. (I have edited the Core Repertory for the A-R Editions series *Recent Researches in American Music*; publication is expected in the fall of 1984).

2. The four pieces named here are fusing-tunes by Americans. In chronological order of their first printings, they are MONTGOMERY by Justin Morgan (in Asahel Benham, *Federal Harmony* [New Haven, 1790]), ALL SAINTS NEW by Amariah Hall (in *The Worcester Collection*, 3rd ed. [Boston, 1793]), EDOM by Elisha West (in Oliver Brownson, *A New Collection* [Simsbury, Connecticut, 1797]), and NEW JERUSALEM by Jeremiah Ingalls (in *The Village Harmony*, 2nd ed. [Exeter, New Hampshire, 1796]). MONTGOMERY and NEW JERUSALEM are Core Repertory tunes.

3. The introduction of *LXXX Psalm and Hymn Tunes* (Boston, 1810), cited below in Beetlehead's letter (see fn. 11), includes a complaint against singing masters "fondly attached" to pieces "abounding in ill-constructed fugues and false harmony," and recommends that they "study the various beauties of *expression*, the true *portamento* or conduct of the voice."

4. Several of the collections mentioned below (see fn. 10) carry expressive indications in Italian, especially "Affetuoso." *LXXX Psalm Tunes*, p. 24, marks WINDSOR "con dolore" or "con dolore." (The copy examined is not entirely legible at that spot.)

5. Cf. John Hubbard, *An Essay on Music* (Boston, 1808), p. 17; "Almost every pedant, after learning his eight notes, has commenced author."

6. In the tradition of "it takes one to know one," the parodist drives home with a blunt synonym his claim that English composers George Frederick Handel, William Croft, Henry Purcell, Thomas Augustine Arne, and Samuel Arnold were simpletons (see *The Oxford English Dictionary*, s.v. "ninny-hammer"). Cf. fn. 12 for the meaning of "beetlehead."

7. The Connecticut native Samuel Goodrich recalled in his memoirs (ca. 1840?) that during his boyhood he occasionally overheard a neighbor's daughter attempting a one-woman performance of the fusing section of MONTGOMERY while she spun wool in the attic of her home.

In her solitary operations aloft I have often heard her send forth, from the attic window, the droning hum of her wheel, with fitful snatches of a hymn, in which the bass began, the tenor followed, then the treble, and, finally, the counter-winding up with irresistible pathos, Molly singing to herself, and all unconscious of eavesdroppers, carried on all the parts thus:—

Bass. "Long for a cooling—
Tenor. "Long for a cooling—

Treble. "Long for a cooling—
Counter. "Long for a cooling stream at hand,
And they must drink or die!"

See Samuel Griswold Goodrich, *Recollections of a Lifetime* (New York, n.d.), Vol. 1, pp. 72-73, quoted in David Warren Steel, "Stephen Jenks (1772-1856): American Composer and Tunebook Compiler" (Ph. D. diss., University of Michigan, 1982), p. 11. Goodrich's memory had confused the order of the fugal entries, as the following example from MONTGOMERY shows.

8. The latter a fusing-tune by Amariah Hall, first printed in Nehemiah Shumway, *American Harmony* (Philadelphia, 1793).

9. The fusing section of EDOM begins with a solo entry in the counter (alto) voice.

10. No printings of Daniel Read's CALVARY, a Core Repertory fusing-tune first published in Read, *The American Singing Book* (New Haven, 1785), have been found that set Isaac Watts's "A Funeral Thought." However, such a match would be possible, for both are in Common Meter (8.6.8.6). The first stanza of Watts's text reads, "Hark! from the tombs a doleful sound, / Mine ears attend the cry; / Ye living men, come view the ground / Where you must shortly lie."

11. The works referred to here are all sacred tunebooks advocating musical reform. All carry a high proportion of European compositions. In order of their publication they are: *The Essex Harmony* (Salem, 1802), 7 American pieces out of 86; *The Middlesex Collection* (Boston, 1807; 2nd ed., 1808), 3 American pieces out of 101; *The Collection of Psalm and Hymn Tunes Sung at the Chapel of the Lock Hospital* (Boston, 1809), all 127 pieces are European; Bartholomew Brown and others, *Bridgewater Collection of Sacred Musick*, 3rd ed. (Boston, 1810), 16 American pieces out of 195; and *LXXX Psalm and Hymn Tunes* [published for the use of the Brattle-Street Church] (Boston, 1810), 1 American piece out of 80.

12. According to H.L. Mencken, *The American Language*, Supplement II (New York, 1967), p. 657, *A New Dictionary of the Terms Ancient and Modern of the Canting Crew, in its Several Tribes of Gipsies, Beggars, Thieves, Cheats, Etc* (London, 1698), defines "beetle-head" as "a heavy, dull blockhead." Samuel Johnson, *A Dictionary of the English Language* (London, 1755), gives the meaning of "beetleheaded" as "wooden headed; having a head stupid, like the head of a wooden beetle," a beetle being in this case "a heavy mallet with which wedges are driven."

BIBLIO GRAB BAG

All About Oliveros. After more than thirty years as a composer, performer, and presence, Pauline Oliveros has attained an iconographic significance. She is a tireless experimenter whose rejection of the concert tradition and dedication to political and spiritual liberation have made her disturbing and compelling. In her new book, *The Music of Pauline Oliveros* (Scarecrow Press), Heidi Von Gunden, a former pupil, captures with sympathetic insight Oliveros's essential concerns, from long-held tones to democratic feminism, from the accordion ("a victim of musical racism") to karate, from mandalas to audience involvement. Von Gunden discusses each composition in detail, including *I of IV* (1965), a "statement about the very nature of electricity" that was inspired by the hum of a power plant; *Theater Piece for Trombone Player* (1966), in which visual elements are as important as sounds; and the notorious *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation* (1970), with Oliveros's witty response to *New York Times* critic Donal Henahan's characteristically obtuse and ill-willed review. *Link* (1971) transforms a campus into a sonic environment and total theater (for at least fifteen hours, at most several months); it is the bridge to her most recent works, the *Sonic Meditations* and ceremonial mandala pieces (1970 on). In these, the audience produces sounds under a leader's guidance; deep breathing, concentration, and awareness lead to expanded consciousness and social change. In all, Oliveros's career is a near-encyclopedic traversal of the contemporary counterculture, and reading Von Gunden about it proves entertaining and affirmative. Oliveros remains steadfast in her convictions, including her primary musical one: "careful listening." (206 pp.; \$15)

A new disc, *Pauline Oliveros: Accordion & Voice* (Lovely Music VR-1901), contains two improvisatory meditations. In *Horse Sings from Cloud* (1977), a tone is held until there is no desire to change it; then a new sound is chosen. *Rattlesnake Mountain* (1982) features variations above drones, conveying Oliveros's feelings about her local Catskills landscape. If neither work seems ideally suited to home listening, the recording nonetheless has genuine documentary value. (Available from Lovely Music, 325 Spring Street, New York NY 10013; \$8.98)

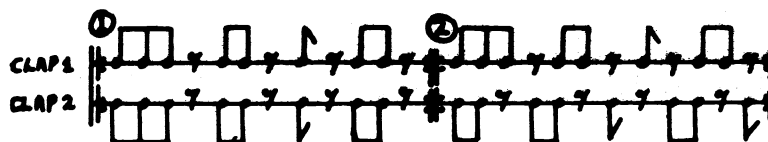
—David Sachs (New York-based writer and editor; reviewer of new-music recordings for *Fanfare*)

Two new American-music reference works fill gaps in the documentation of our musical life. *Who's Who in American Music* covers many "classical" music professionals, including educators, librarians, writers, editors, administrators, managers, and patrons, as well as composers and performers. Each of the 6800 entries is brief, citing only the subject's most important achievements. A useful "Professional Classifications Index" is appended. The editors encourage anyone who notices names omitted (including their own!) to write in. Biannual revisions are planned. (R.R. Bowker; \$125) . . . *The Boston Composers Project: A Bibliography of Contemporary Music* was undertaken by the Boston Area Music Libraries (BAML) to "document the current musical scene in the greater Boston area for both art music and jazz." Editors Linda Solow, Mary Wallace Davidson, Brenda Chasen Goldman, and Geraldine E. Ostrove identified nearly 200 composers who resided in Boston between 1975 and 1980. The entries provide unusually extensive information, including publication and recording data; rental availability; premieres; movement markings; and ensemble requirements. The first of two indexes includes performers, commissions, titles, and literary texts; the second gives instrumentation listings. (MIT Press; \$50)

—Dee Baily (Music Librarian, Brooklyn College)

Kid Stuff. *Tin Pan Alley* by John Shepherd and *Rock 'n' Roll* by Dave Rogers (both Routledge & Kegan Paul, 1982) are from "a series of books for schools" aimed at introducing schoolchildren to popular music. The publications are British: Americans are referred to as "they," and the musical personalities of the two countries are kept separate. (An overall view of "our" interrelated musical development might have broadened their appeal.) If one overlooks the condescending style, the books are historically accurate and readable, and they effortlessly dispense dates, facts, and concepts. Each has numerous, well-chosen illustrations, a useful glossary, a list of suggestions for further reading and listening, and an index. Because of their small size (less than 150 pages apiece), many composers, performers, and groups are to be glossed over or ignored; and because the subject matter of both books is so recent, it is possible to take exception to the inclusions, emphases, and sociological rationales. Will future generations find Elvis or Sinatra as important as they seem to us now? Time will tell, and until it does these books, written with knowledge and enthusiasm, should whet the appetites of young people (\$12.95 each).

—William Boswell



NEWS AND INFORMATION

Several newsletters have come our way that might be of special interest to I.S.A.M. readers. *Cum Notis Variorum: The Newsletter of the Music Library, University of California, Berkeley*, imaginatively edited by Ann Basart and published ten times a year, is a hefty source for recent music titles and juicy bits of information. The feature articles are meaty, too, like one in the March issue, which is a checklist of bibliographies citing organ music (part of a series of performance-music bibliographies). Write to the Music Library, 240 Morrison Hall, University of California, Berkeley, CA 94770) . . . A mere \$18 (and the gumption to check a box marked "Yes, I want the blues") brings a subscription to two publications of the Center for the Study of Southern Culture at the University of Mississippi (University, MS 38677): *Living Blues*, a glossy quarterly magazine packed with interviews of blues musicians, and *Bluesletter*, a monthly compendium of blues news.

Last fall we published a truncated announcement of the newly completed catalogue of the Corning Collection of 19th-century American sheet music at the William L. Clements Library at the University of Michigan. Here's more information about the collection: 15% of the music is undated; of that, approximately 75% was probably issued between 1830 and 1858. Approximately 25% of the dated materials was published between 1800 and 1860, 60% between 1860 and 1920.

Musicologists and cultural historians are convening 9-11 August at the State University of New York, Stony Brook, for a conference titled *Music and Dance in 19th-Century America: Traditional and Popular Entertainment (1800-1860)*. The conference will have as its centerpiece the rich collection of paintings and fiddle tunes by William Sidney Mount (1807-1868), which is housed in Stony Brook's museum. For more information write to Education Department, The Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790; (516) 751-0066.

Theodore Presser Company (Bryn Mawr, PA 19010) continues to publish enticing musical Americana. Recently it issued Ruth Crawford's *Piano Study in Mixed Accents* (\$2.50); Carl Ruggles's *Exaltation* (edited by Ray Green; \$.50) and *Toys* (edited by Walter Eckard; \$2); and Hugo Weisgall's *Sonata for Piano* (\$12.50). . . . The January/February issue of *Keyboard Classics* features two previously unpublished piano arrangements by George Gershwin: *I Got Rhythm* (in a version performed by Gershwin on a 1934 radio show and transcribed here by Dick Hyman) and Kern's *Whip-Poor-Will* (recorded by Gershwin on a Duo-Art piano roll and transcribed by Stuart Isacoff). (Keyboard Classics, Inc., 352 Evelyn Street, Paramus, NJ 07652; \$2/issue; \$9.97/one-year subscription)

DA CAPO Announces: New Titles in American Music

100 YEARS OF THE NEGRO IN SHOW BUSINESS:

The Tom Fletcher Story

by **Tom Fletcher**

New introduction and index by **Thomas Rife**
This is virtually the only detailed account by a black person of the theatre recalling the later decades of the 19th century and the early decades of the 20th. From the days of minstrelsy to the social awareness of the 1940s, this book, filled with vivid description and famous names, aids immeasurably in the largely untold history of black show business. (New York, 1954)

ISBN 0-306-76219-6/xxii + 337 pp.,
113 photos/\$39.50

THE AMERICAN RECORD LABEL BOOK

by **Brian Rust**

The pioneering discographer Brian Rust has here provided a label-by-label history of the record companies from the 19th century to 1942. From "Aco" to "Zonophone," the book lists under each entry information on founders, price, cuts, colors, matrix numbers, and the famous artists who recorded under each label. (New Rochelle, 1978)

ISBN 0-306-76211-0/336 pp.,
285 half-tones/\$39.50

THIS IS RAGTIME

by **Terry Waldo**

New introduction by the author

Pianist-composer and Eubie Blake protégé, Terry Waldo here recounts the history of ragtime as it evolved from a folk music to popular entertainment to art music. How it arrived on the concert stage during the '70s makes for a fascinating story in which little-heralded performers play a crucial role, as do the ragtime giants James Scott, Scott Joplin, and Eubie Blake. (New York, 1976)

ISBN 0-306-76229-3/new introd. + 244 pp.,
48 photos/\$25.00

BLUES FROM THE DELTA

by **William Ferris**

New introduction by **Billy Taylor**

"William Ferris is an American musician who understands the blues both as an observer and a participant."
— **Billy Taylor**

"From 1967 to 1976 I recorded performances and interviews with Delta bluesmen. In the pages that follow, they explain how records and a new generation of singers and musicians are reshaping earlier blues styles."
— **William Ferris**
(New York, 1978)

ISBN 0-306-76215-3/new introd. + 240 pp.,
41 photos/\$25.00

FROM SATCHMO TO MILES

by **Leonard Feather**

New introduction by the author

A book of portraits by one of the venerable figures in jazz criticism. *From Satchmo to Miles* profiles the decisive figures in the development of jazz: Louis Armstrong, Duke Ellington, Count Basie, Billie Holiday, Charlie Parker, Dizzy Gillespie, Ray Charles, Ella Fitzgerald, and others. (New York, 1972)

ISBN 0-306-76230-7 new introd. + 258 pp.,
13 photos/\$25.00

BLOW MY BLUES AWAY

by **George Mitchell**

Foreword by **Robert Coles**

Author-photographer George Mitchell here offers a personal understanding of the people who live and sing the blues in the Mississippi Delta and the hill country surrounding it. (Baton Rouge, 1971)

ISBN 0-306-76173-4 xv + 205 pp.,
100 photos/\$25.00

DA CAPO PRESS, INC.
233 Spring Street New York, New York 10013

MORE DISCS . . .

In the Gallery. For the latest in portrait viewing, two new recordings of Virgil Thomson's musical variety have been released on Nonesuch (Paul Jacobs, Joseph Silverstein, and the American Brass Quartet; D-79024) and Musical Heritage Society (Nigel Coxe, MHS 4804-T). Coxe and Jacobs play some of the same pieces, including portraits of Pablo Picasso, Mina Curtiss, Carrie Stettheimer, and Lou Harrison; but their keyboard personas couldn't be more different. Where Jacobs is linear, Coxe is lyrical; where Jacobs asserts, Coxe defers. And it is the Jacobs versions that win out, with refreshingly incisive interpretations. One of Jacobs's flip-side companions, Joseph Silverstein, is less convincing, presenting eight portraits for violin solo in broad, Brahmsian strokes that are far from Thomson's clipped wit. Following him is the American Brass Quartet, which commissioned the *Family Portrait* performed here.

The best item among the *Complete Works for Solo Piano* by Leonard Bernstein (Pro Arte Digital PAD-109) is not by Bernstein. It's Copland's *El Salon Mexico*, transcribed by Bernstein in the purest Coplandesque piano style—which is to say lean, bony, clave-like and yet miraculously clangorous. The piece is perfectly adapted to the keyboard instrument and should be much more frequently heard as a recital-climaxer than it now is. The album also includes two late Bernstein works new to recordings—eight minutes' worth of variations on a mock-chorale, titled *Touche*s (1980), and *Moby Dyptich* (1981)—“Sarabande” and “Spout”—probably dashed off in the bathtub. James Tocco plays blazingly, on a superb Bösendorfer imperial grand, and the recording quality is first-rate.

Four grand old men of 20th-century American music—Ives, Cowell, Copland, and Barber—appear on *American Classics for String Quartet* (Musical Heritage MHS-4823H—in earnest, affectionate performances by the Composers String Quartet (quartet-in-residence at Columbia University). It's good to have a second reading (after that of the Beaux-Arts Quartet on CRI-173) of Cowell's Fourth (“United”) Quartet, which sounds more interesting and less eclectic all the time. Ives's Scherzo, with its quoted tunes, including “Oh, they don't wear pants / In the southern part of France” (not, as the jacket notes bowdlerize it, “There's a girl in France . . .”), is rather underplayed, but the performers hit their stride in the more accessible Barber quartet, Op. 11 (with its original version of the sexy Adagio), and Copland's Two Pieces from the 1920s. The recording quality is not top-notch (and my copy had surface bubbles).

What a legacy, if limited, was left by Ruth Crawford Seeger! A recent recording reminds us again of this: *Music by Women Composers*, Vol. II (Coronet LPS-3121), on which pianist Rosemary Platt gives exciting accounts of Crawford Seeger's nine *Preludes* (1924-28) and her *Piano Study in Mixed Accents* (1930)—all less well recorded earlier (on

CRI 247, dating from 1969) by Joseph (“Jimmy”) Bloch of the Juilliard School. The album is filled out by *Five Ceremonial Masks* (1980) by the Canadian-born Ruth Lomon, the most interesting of which is No. III (“Spirit”), Cowell-esque in its use of clusters, mallets on the strings, and harmonics. Platt, who teaches at Ohio State University (and recorded Vol. I in this series, on Coro 3105, with works by Brockman, Callaway, Diemer, Van de Vate, and Vercoe), is an exceptionally fine advocate of this music.

. . . AND A BOOK

Opera in the Good Old Days. John Frederick Cone, author of *Oscar Hammerstein's Manhattan Opera Company*, has ventured into another operatic byway for the story of Colonel James Mapleson—*First Rival of the Metropolitan Opera*. Mapleson was a flamboyant impresario at the Academy of Music in New York when the Met was conceived, and Cone gives a lively history of the seasons and tours of 1882-86, when the two companies met head-on. Wisely, Cone relies primarily on contemporaneous newspapers rather than Mapleson's entertaining but untrustworthy *Memoirs*. He also avoids devoting too much attention to the New York seasons: as the saga unfolds, it becomes increasingly clear that the tours were the true heart of Mapleson's career. Cone's readable, precise narrative is supplemented with cartoons and photographs, a useful appendix listing performances and casts, a careful set of notes, a sizeable bibliography, and an excellent index. It's a first-rate study, which reawakens my desire for a similar account of the preceding few decades—the years of Max Maretzek, Bernard Ullman, and the Strakosch brothers. How about it, Mr. Cone? (Columbia University Press; \$21.95)

—William Brooks

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