

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

## A NEW COPYRIGHT LAW AFTER 67 YEARS

One of the most important musical events of the U.S. Bicentennial year may not have been perceived as such. This was the signing on October 19 by President Ford of a revised copyright law. The long-overdue revision (Congress had not acted on copyright matters since 1909) takes into account for the first time such developments as radio, television, tape recording, photocopying, microfilming, computer storage, and many others. The new law, which goes into effect on 1 January 1978, is a giant and complex one, the fruit of two decades of strenuous argumentation, fierce lobbying, and considerable compromise. It will be months, perhaps years, before the legal implications of its minutiae are clarified. One attorney of our acquaintance, a copyright expert, recommended that we not print a word about the law before specialists studied it in detail over a long period . . . and then that we turn over the assignment to write about it to a lawyer, no less. But a few sections of the Copyright Revision Bill relevant to music demand at least a tentative, if admittedly inexperienced, report here:

- † The term of copyright protection will be longer. No more than 56 years under the old law, terms of new copyrights will extend to the life of the author or composer plus 50 years. Meanwhile, existing copyrights will be extended to 75 years.
- † Unpublished as well as published works will come under statutory copyright protection.
- † The Anti-Piracy Law of 1972 affecting phonorecords has been incorporated in the copyright bill. Phonorecords are subject to copyright. They are not granted a performance-royalty right; however, the Register of Copyrights is to make recommendations on such a right to the Congress on 3 January 1978.
- † The statutory royalty rate for a phonorecord will go up from 2¢ per record manufactured to 2-¼¢ per record "made and distributed."
- † Juke boxes will be subject to royalty payments. Statutory fees of \$8 annually per box must be paid, to be distributed to phonorecord copyright owners by a new Copyright Royalty Tribunal. (The Tribunal's duties will also include periodic reviews of the statutory phonorecord and juke-box royalty rates.)
- † Broader protection is afforded for performances of musical works. (Under the old law, only public performances for profit were subject to royalty payments.) Moreover, musical works used by public broadcasting entities will be subject to performance royalties.
- † "Fair Use" is given statutory recognition. (The old law did not mention it.) The new bill leaves open vast areas of interpretation but declares (Section 107) that "the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified [in Section 106], for purposes such as criticism comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright."
- † Detailed restrictions are laid on photocopying by libraries, but the provisions of Fair Use extend to them.

The Fair Use section of the new copyright bill (Section 107) is of great interest, of course, to teachers, scholars, and librarians. The specific factors determining just what is "fair" are not spelled out in the bill. However, guidelines to be tested, we imagine, in many court struggles over the coming years—are set forth in a lengthy "Report" accompanying the bill proper. Such guidelines for the educational fair use of music per se (not books about music) were prepared and signed by the Music Publishers' Association, the National Music Publishers' Association, the Music Teachers National Association, the Music Educators National Conference, the National Association of Schools of Music, and the Ad Hoc Committee on Copyright Law Revision. (To be noted is the absence from these signatories of the National Education Association, the American Musicological Society, and the Music Library Association.) Copies of these guidelines for the educational uses of music may be requested from the National Music Publishers' Association, 110 East 59 Street, New York, NY 10022. The NMPA, together with the Music Publishers' Association, is intending to publish a pamphlet on the whole matter of the new copyright legislation and its meaning for music—"within three or four months," according to MPA President Ronald Freed.

One basic aim of copyright protection is of course to encourage authors, composers, and recording artists to keep doing their thing, in the knowledge that they—not just others—will be rewarded for it properly. The new law fills many gaps in the old one in this respect; it takes into account many sources of potential revenue for copyright owners that were unimaginable in 1909; and we applaud its passage.

## I. S. A. M. MATTERS

Vivian Perlis, lecturer in American Studies and director of the Oral History, American Music project at Yale and author of *Charles Ives Remembered*, will be the 1976-77 Senior Research Fellow of I.S.A.M. and Visiting Professor, Brooklyn College. In these positions, Ms. Perlis will conduct a seminar during the spring term, *Innovators in American Music*, and will give two public lectures under the auspices of I. S. A. M. . . . The masthead making its debut with this edition of the *Newsletter* was designed by **Roland Hoover**, Director of Publications of the Brookings Institution. If the name sounds familiar it's because he is married to Cynthia Hoover, Curator in the Division of Musical Instruments at the Smithsonian Institution. . . . **Olive Thompson Cowell**, in celebration of her 90th birthday, has established a fund at I.S.A.M. in memory of her stepson, composer Henry Cowell. Contributions will be used to further research on Cowell and his music. One of the first projects made possible by this gift is publication of a bibliography of writings by Cowell now being completed by Bruce Saylor, composer, instructor at New York University, and Ph.D. candidate at CUNY. Donations, which are tax-deductible, may be sent to I.S.A.M., Department of Music, Brooklyn College, Brooklyn, NY 11210.

Just off the press is the debut volume in the I.S.A.M.-supervised series of American-music editions, **Recent Researches in American Music**, published by A-R Editions, Inc. This is *The Disappointment* (1767), the first ballad opera wholly written in the New World—the play by an unidentified “Andrew Barton” (probably a pseudonym), the music a tissue of traditional and popular airs, and the combination (judging by an Eastman School of Music production at the Library of Congress on 29 October) a thoroughly delightful and often hilarious farce with salty satire of early Philadelphians (which is why the work was blocked from performance in the 18th century). Research toward the edition was the joint work of Jerald C. Graue (Eastman School) and Judith Layng (Hiram College). Musical accompaniments for the airs, an overture, and incidental music are by Samuel Adler (also of Eastman). The RRAM volume includes the entire text of the play and a full score of the music, plus a substantial introduction; along with it comes a supplemental volume in the form of a keyboard-vocal score (also with the full libretto). The RRAM edition of *The Disappointment* has been recorded by Turnabout (PZ-S34650). . . . Expected within weeks from A-R Editions is a second double volume of RRAM: *Anthology of Early American Keyboard Music, 1787-1830*, edited by J. Bunker Clark (University of Kansas at Lawrence). . . . Subscriptions to RRAM are available through A-R Editions, Inc., 315 West Gorham Street, Madison, WI 53703.

*An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference* will be published by the University of Illinois Press in the spring of 1977. Edited by H. Wiley Hitchcock and Vivian Perlis, the book, developed from the 1974 conference, will contain papers by Robert Crunden, Frank Rossiter, Neely Bruce, Robert Morgan, Allen Forte, and William Brooks. Essays by foreign participants who attended the conference and panel discussions by musicians and conductors who have performed and edited Ives's music are also included, as is “Five Composers' Views,” a startling collage of commentary by Roger Reynolds, Charles Dodge, Sal Martirano, Lou Harrison, and Gordon Mumma.

*A Bibliography of Scholarly Periodical Literature on American Music* is a project currently occupying **M. Robin Warren**, former Junior Research Fellow of I.S.A.M. and student in the Ph.D. program at CUNY. Working under an NEH Youthgrant supervised by I.S.A.M., Ms. Warren will prepare for publication an annotated and indexed list of articles gleaned from an estimated 50-65 journals in musicology, ethnomusicology, folklore, black studies, etc.

. . . **Roger Blanc** of New York, junior at Connecticut College in New London, will join I.S.A.M. during January under an internship program established at the college. Blanc, a music major, guitarist, and composer, will participate in the ongoing activities of the Institute in a work-study program.

## NEWS AND INFORMATION

**RAMH Ahead.** An important bibliographic project now under way and worthy of support by American-music scholars and librarians is **Resources of American Music History**, directed by Donald W. Krummel at the University of Illinois Urbana-Champaign. Under a three-year grant from NEH, the project will develop a multi-volume directory listing source materials (sheet music, manuscripts, recordings, documents, memorabilia, etc.) up to World War I. As outlined by Assistant Director Jean Geil, Supervisor of Field Work Doris Dyen, and Editor Deane Root, plans call for classification by region, state, city, and library. Publication is planned for summer of 1979. The RAMH people are an enthusiastic group and do not seem intimidated by the gigantic task before them. They welcome advice and leads from all quarters, believing that those who eventually will benefit from the directory may have valuable suggestions to make at this stage of the project. . . . Another NEH-supported project is **A Bibliography of Works by and about Women in American Music**, supervised by Adrienne Fried Block and Carol Neuls-Bates at the Graduate School of the City University of New York. The bibliography will contain abstracts of books, articles, and dissertations, as well as location of manuscripts and of performance tapes. Forms for abstracts may be obtained from Women in American Music, CUNY, 33 West 42 Street, New York, NY 10036, or from I.S.A.M.

**Hail, fellows!** The **American Antiquarian Society** will award several research grants, this year—at least two NEH Fellowships (up to \$15,000) and four to six Fred Harris Daniels Fellowships (up to \$1,800). The NEH grants require residence of 9 to 12 months for scholars devoting full time to their study. The Daniels Fellowships may be used for expenses incurred in traveling to the Society for research. The deadline for applications is 1 February 1977. Write the Society at 185 Salisbury Street, Worcester, MA 01609. . . . The **Smithsonian** is again offering a limited number of research training fellowships and scholarships (\$5-\$10,000), especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practice. For information, write: Office of Academic Studies, Smithsonian Institution, Washington, DC 20560. Deadline for applications is 15 January.

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Scheduled for 1992: **The Christopher Columbus Quincentennial Festival-Conference**

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## AMERICAN MUSIC AT A.M.S., 1976

The 1976 annual meetings of the American Musicological Society, held in Washington on 4-7 November, were extraordinary in their concentration on American music. Many whole sessions were given over to American music topics; concerts of American music were heard; the society's committee on the U.S. Bicentennial reported the imminent appearance of the first of three volumes of *The Complete Works of William Billings*; and, as it happened, the society's coveted Kinkeldey Prize (for the best musicological book of the preceding year) went to a book on an American composer. To signal this unusual attention, and to provide reports on it to the many of our readers who were not at the meetings, I.S.A.M. decided to publish in this issue brief reviews of the A.M.S. events devoted to American music. We are grateful to a number of "reporters" for having written such reviews. Not all of the scheduled events could be covered—the convention's schedule was chock-a-block with them—but some sense of the richness of the program comes through, we believe, from the reports that follow.

### American Musical Perspectives

H. Earle Johnson, in his keynote paper at the opening American-music session, applauded the increasing number of dissertations on American music but cautioned against lowered standards. In discussing the doctorate in American music he answered his own question (where do we stand?) with a mass of statistics, among them the fact that while only 14 degrees had been granted for American-music dissertations before 1950, 317 have been given since. An advocate of broad cultural studies, Johnson criticized the mere "amassing of facts" in narrow regional studies and the overlapping studies on living composers, finding some dissertations little more than term papers. Other speakers at the opening session were Jean Geil and Robert Stevenson. The former spoke on the Resources of American Music History Project [See News and Information]. Those who attended the session are still trying to figure out what Stevenson talked about.—*Rita H. Mead, I.S.A.M.*

### Classic, Romantic, and National Music in 19th-Century America

A paper by William Robinson (U.S.C.) on "Mozart's Music in 19th-Century America" was really concerned with American *opinions* of the music. Mostly, it earned early and copious praise, much of it pirated from German sources, but a distinctive character of American criticism is to be seen in its emphasis on the "revolutionary" nature of Mozart and on his music as a "desirable model." Robert M. Copeland (Mid-America Nazarene College) presented a tidy paper on "The Pasticcios of I. B. Woodbury," who learned the genre as a student in England of Sir Henry Bishop. Woodbury's aim, in piecing together dramatic texts to pre-existent music in the form of "oratorios" or "musical dramas," seems to have been mainly educational: to introduce the European repertory (Handel, Haydn, Rossini, *et al.*) in palatable form to American audiences, especially rural ones. William Gallo (Rollins College) enlivened his paper on "Music and the Centennial Celebration of 1876" with slides of the Philadelphia festivities, which featured music on several levels: "unofficial" pleasantries at local cafés and gardens, carillon concerts on the McShane Memorial Chimes, and three concert works commissioned by Theodore Thomas—Dudley Buck's *Centennial Cantata* (on a poem by Sidney Lanier widely criticized for its obliqueness), John Knowles Paine's *Centennial Hymn*, and Richard Wagner's *American Centennial March*. Deane Root (University of Illinois) spoke on *The Black Crook*, that 1866 "prototype of the American musical." It was an eclectic and extravagantly expensive "Spectacular Drama" with ever-changing music (largely ignored by the critics) that was "a functional adjunct to visual splendor" provided by lavish sets, scandalous costumes, and a ballet corps of 100.—*Jack Justice, Brooklyn College; H. Wiley Hitchcock, I.S.A.M.*

### Classics, Techniques, and Trends in American Pop

The classics appeared in the first two papers: "The Treatment of American Folk and Popular Styles in the Music of John Lennon and Paul McCartney," by Charles Gower Price (Bucks County Community College), and "Anatomy of Rhythm and Blues," by Arnold Shaw (Las Vegas). Price demonstrated the early influences of Little Richard (his mannerisms), Chuck Berry (his lyrics and solo guitar work), gospel church music (both church performances and those of derivative vocal groups), and after 1965 of Bob Dylan (his lyrics) on the Beatles, who progressed from close imitations to freer adaptations of their models. Price made a strong case for the considerable influence of black American rhythm and blues on the Beatles. Despite its title, Shaw's paper was largely a social historical chronicling of familiar material, without musical examples.

In both "Rhythmic Structures in Songs of the Original Carter Family," by Alan A. Lühring (University of Colorado), and "Bluegrass, Newgrass, and Phrase Structure," by Jerry Dean (University of Texas at Austin), the focus was on phrase structure, with an emphasis on irregularities in it. Lühring charted the various types of alterations introduced into repeated stanzas of strophic material: dropped beats, added beats, phrase prolongation, and uneven phrases, among others. Dean distinguished between bluegrass and newgrass, the latter being characterized by fancier instrumental work, more complex harmonies, and asymmetrical phrase structure. Examples of phrase groupings such as 4 - 4 - 3, 4 - 4 - 7, and 4 + 10, and of uneven measures such as 5 beats and 2½ beats, were cited in both papers. A.P. Carter's ingenuous explanation of this was, "Well, it makes people listen, you know, to find out what's going to happen next." Particularly notable in the session was the excellence of the aural and visual examples that accompanied the papers. They were well chosen, of a fine quality technically, and adeptly presented so as to enhance rather than interrupt the papers.

—*Walter Gerboth, Brooklyn College*

### Psalmody and Hymnody in Colonial and Early Federal America

The session, chaired by Nicholas Temperley, began with a paper by Gillian Anderson, who identified an untitled tunebook in the Library of Congress as Daniel Bayley's *New Royal Harmony* (Newburyport, 1773). Irving Lowens answered negatively his paper's title query: "*Amphion* [1789]—Another Piracy from Andrew Law?" Karl Kroeger's "The Fuging-Tune Revisited," a trope of Lowens's important article "The Origins of the American Fuging-Tune," offered new classifications of tune types. And Mason Martens showed how Brady's *New Version of the Psalms* got to America, suggesting that singing-schools could have existed in Philadelphia as early as 1704.—*Richard Crawford, University of Michigan*

### American Musical Theater, Colonial and Federal

What struck me about all the papers in this session was the way each supplemented the others. Ann Dhu Shapiro's paper dealt with pantomime, an ephemeral genre which, beginning in 1735, influenced the development of ballet, minstrelsy, and the circus. Pantomime's inventive and entertaining music was often arranged or even composed by Americans. Bob R. Antley discussed the ballad opera, specifically *Flora, or Hob in the Well*, which was first performed in Charleston, S.C., in 1735. Antley's reconstruction of this work is to be performed at Florida State University and will be published. Susan L. Porter described the American performances of Arnold's comic opera *Children in the Wood*, which included musical additions by Benjamin Carr. The work was premiered in America in 1794. Ms. Porter's reconstructed version was performed for the Rocky Mountain Chapter of the A.M.S. in the spring of 1975. Victor Yellin discussed *The Ethiop*, a romantic opera in embryo, performed in Philadelphia in 1813-14 with music by Raynor Taylor. All the participants grappled with problems of reconstruction, especially gestures, orchestration, and the use of original instruments. It was fascinating and well done.—*Gillian B. Anderson, Washington, D.C.*

### 19th-Century American Song, Dance, and Visual Arts

Nicholas Tawa's session was dominated by ideas about the music of Stephen Foster. Charles Hamm's paper on the influence of Irish music in Foster's songs, especially the music and poetry of Thomas Moore, is a major contribution to Foster scholarship, as may be inferred by quoting only one striking sentence: "I can find absolutely no trace of the influence of Negro music on Foster." The paper will find its place in Hamm's forthcoming book (for W. W. Norton) on American popular music. Michael P. Leavitt surveyed Foster's instrumental music, notably *The Social Orchestra* (1854), which, he suggested, was perhaps only partially arranged by Foster. The visual arts were treated by David Tatum in a report on D. C. Johnston's illustrative work for sheet music covers (including the famous *Log House* of A. P. Heinrich)—"a celebration of cheerful vulgarity over pretentious gentility"—and by Alan C. Buechner on William Sidney Mount's fascinating career as painter/fiddler/tune-collector.—*Richard Jackson, New York Public Library*

### Social and Musical Analysis in American Popular Music

Peter Winkler (SUNY at Stony Brook) spoke "Toward a Theory of Popular Harmony." He noted that many jazz writers and theorists have spoken of "standard progressions" but have never elaborated on their use. Choosing one pattern (cliché or paradigm) he illustrated its use in various contexts—as an introduction, "turn-around," or structural articulation—and stated that such a harmonic condensation can be symptomatic of the way pop music moves in general. He suggested that the pattern be viewed as counterpoint rather than harmony. The same pattern, expanded or generalized, can serve more subtly as background, foreground, or in modulations. It is not the pattern itself, but the way it is used, that reveals the quality of musical craftsmanship.

Richard Wexler (University of Maryland), in "Aspects of the Harmonic Practice of John Coltrane," traced Coltrane's improvisational style from pre-1960, when it showed the influence of Charlie Parker, to the present, which shows the influence of Ornette Coleman and Miles Davis. Coltrane adopted a new style of improvisation in 1960, expanding on certain chord progressions, or parts of progressions. A progression substitution used in "Countdown" is further used and developed in "Giant Steps" and "Fifth House." In 1960 Coltrane acted as if he had broken through a chord barrier. He turned from tonal harmony and its elaboration to pan-diatonality, pedal points, free harmony, and other devices. Therefore, "Countdown" can be seen both as an end and as a turning point. Richmond Browne (University of Michigan) described in "The Anatomy of a Gig" the expectations and reactions of the musicians in a "society" band vs. the "crowd." They are different and differently perceived. There is a hidden agenda or unstated process for the event, which, though unwritten, is subscribed to by all, much in the manner of a tribal custom.—*Barbara Hampton Renton, CUNY Graduate Center*

### Charles Ives Bicentennial Film

Theodor Timreck's moving film essay on Charles Ives—*A Good Dissonance Like a Man*—explored the iconoclastic Ives, the innovator, ahead of his time, and the angry man, ignored by the musical world. An authentic re-creation based on Ives's own words from the *Memos* and shot in locations associated with him, the film poignantly details several memorable moments in his life, from the idyllic honeymoon walk along the Housatonic at Stockbridge to the tragi-comic attempt by a professional musician to play his violin sonata. Sets and costumes are superb and the acting excellent, especially Richard Ramos's spirited portrayal of Ives's father. The sound track contains excerpts from taped interviews by Vivian Perlis, who was the historical consultant.—*Rita H. Mead, I.S.A.M.*

### Women's Studies in Music

This was the first session on women's studies to take place at a national A.M.S. meeting. Papers by Carol Neuls-Bates and Laurine Elkins-Marlow were sociological studies that documented unprecedented professional activity by female composers and instrumentalists between 1925 and 1945. [Before 1925 there had been only 17 orchestral works composed by women in the United States; in the next 25 years, approximately 115 new works by women appeared. Similarly, about 30 women's orchestras were formed, mainly to offer female instrumentalists the employment that conventional orchestras denied them.]

Ellen Rosand described the life and work of Barbara Strozzi, an enigmatic Baroque composer whose output was restricted to the single genre of vocal chamber music, on texts dealing mainly with unrequited love. Was her quasi-professional career hampered by the conventions of the lady amateur?

A panel chaired by Adrienne Fried Block discussed women's studies more generally. Jane Bernstein introduced the historiographical ideas of Gerda Lerner, a noted social historian and women's studies scholar. I defined the concept of "accomplishment" as a special sphere created for the female amateur in 19th-century America. Pamela Susskind suggested that the lives of Fanny Mendelssohn and Clara Schumann reveal them as extraordinary compositional talents who were unsupported or misdirected by their environments.—*Judith Tick, Brooklyn College*

### Aspiring Composers In and Outside 20th-Century America

The papers in this session were all solid pieces of work, providing insight into the music of four highly interesting and unconventional composers. Kim Kowalke (Yale) spoke on "The 'other' Kurt Weill" — a composer whose "extraordinary range of musical creativity" has been overshadowed by his collaboration with Brecht and his works written for Broadway. Barbara Garvey Jackson (University of Arkansas at Fayetteville) chronicled the life and works of Florence Price (1886-1953), one of the first three black composers (and indeed the first black woman) to have a symphony performed by a major American orchestra. This work, her *Symphony in E Minor*, remains in manuscript. Steven Gilbert (California State University) presented "A Profile of Earl Robinson," charting his career from composer of political songs, including the classic "Joe Hill," to his commercial successes and finally his little-known orchestral music. Robert Dietz (Olympic College) offered a critical assessment of Blitzstein's use of Brechtian "alienation techniques" in the opera *Regina*. The session concluded with remarks by Henry Leland Clarke (University of Washington) on the activities and spirit of the Composers' Collective in the 1930's, to which both he and Earl Robinson belonged. Since Clarke shared many personal reminiscences, one felt witness to the making of oral history.—*Judith Tick, Brooklyn College*

### Turn-of-the-Century in America

Robert P. Morgan (Temple University) found similarities between "Ives and Mahler" that suggest they were not just quirky individualistic rebels but "shared a profound response to the critical situation existing at the time they worked." He pointed especially to their joint fondness for discontinuity, for inserting "foreign objects" in their music, and for self-quotation. Margery Lowens (Peabody Conservatory) discussed "The Manuscript Society of New York," formed in 1889 to advance the interest of American composition through public concerts and private meetings (but boycotted until 1899, when the name of the society was changed, by the most celebrated New York composer of the time, MacDowell). Elaine Brody (New York University) read a paper on "Gallic Accents in American Music from 1880 to 1914," which however dealt primarily with the increasing hegiras of American musicians to France during the period, not with French influence on American music or musical culture (as implied by her title).—*H. Wiley Hitchcock, I.S.A.M.*

### Music in the Early American South

John H. Baron (Tulane) presented a paper on "Music in New Orleans 1718-1792," drawing principally from convent records and personal accounts. Warren C. Fields (Georgia Southern College) spoke on Theodore von La Hache, who, from 1842 to 1869, was a stimulating force in the cultivated musical world which produced Louis Moreau Gottschalk. Kay F. Myracle (Memphis State University) has made an exhaustive survey of "Music in Memphis, 1880-1900," consulting numerous sources to present the picture of musical life in a city which was rebuilding itself after a devastating yellow fever epidemic.—*Cynthia Stribling, University of Southern Mississippi*

### Music and Musicians of Early New York and Philadelphia

For the first time within the memory of this correspondent a session of the annual meeting of the AMS began so promptly that he missed the opening paper by Otto Albrecht, one of America's most respected music historians. I apologize. But certainly it was cutting things a bit short to schedule so many papers, in so many sessions, with such little turnabout time.

A program by Alan and Nancy Mandel of early keyboard music in Philadelphia, though welcome for the musical examples played (by Alan) with grace and facility despite an unyielding hotel piano, nevertheless seemed to be based on the false presumption that their subject matter needed the artifice and timing of a TV newscast in order to hold audience attention. If that indeed was their motivation for what may be best described as a coy duet of spoken paragraphs, then they miscalculated, for their manner got in the way of their message. What might have been an unpretentious mini-recital became a ponderous appreciation lecture.

Of Eileen Southern's paper on Frank Johnson nothing but kudos may be given. With meticulous scholarship she traced the sojourn to Europe of this unique keyed-bugle virtuoso, composer, and band leader, and his impact on the Philadelphia musical scene upon his return with public promenade concerts during the 1830s. All the questions raised were answered, especially the one about whether Johnson had played for the young Victoria. According to Southern, though there is no documentary proof, circumstances seem to prove that he actually did perform for the Queen.

For a while, with the blitz-like sound-and-sight presentation of Manuel Garcia's abortive *Ebor Nova* accompanying a frantically-paced series of old litho slides of Gotham city, Molly Nelson's discussion of the first New York season of Italian opera appeared more oriented towards the adult-education lecture circuit than to a scholarly meeting. However, all ended well and we learned, at last, of the details, personalities, and motivations behind New York's bid for up-to-date continental culture.

Until Eve E. Meyer's paper on P. K. Moran, he was merely a name listed as composer on early American sheet music, someone outside the scope of either Sonneck's or H. Earle Johnson's studies, and therefore virtually unknown. Now we have a new star charted in this dark age of American music history, for Meyer's words and Alan Mandel's sensitively performed excerpts prove that both his memory and music deserve rehabilitation. And, as if by design, J. Bunker Clark, respondent for the session, announced that music by Moran will appear in an anthology of early American keyboard music he is preparing [*Recent Researches in American Music*, Vols. I-II].

This report would not be complete without mention of the still commanding figure and voice of the chairman, Carleton Sprague Smith. He was visibly moved by the enthusiasm of the group and the quality of the scholarship in a field he has helped to define for some forty years. *Victor Fell Yellin, New York University*

### Sacred Music in 20th-Century American Ethnic Enclaves

The session consisted of three papers: "The Oral Singing Tradition of the Old Regular Baptists in Indiana" by Terry Miller (Kent State University); "The Present as History: Shape-Note Singing Schools in Alabama" by Doris J. Dyen (University of Illinois); and "The Development of a Musical Repertory in a Guyanese-Trinidadian Hindu Temple in New York City" by Helen Myers (Columbia University). All three papers evoked lively discussion, a tribute to the speakers and an indication of the increased interest in ethnomusicological studies among members of AMS. Miller's paper described the lining out of hymns in a single congregation of Baptists from Kentucky who now reside in Indiana. Dyen's paper contrasted the methods and the function within the community of singing schools in the eighteenth, nineteenth and twentieth centuries, focusing on the singing schools she attended in south Alabama in 1972. Myers's paper reported on the complex internal dynamics of a small community of Indians in New York City of highly diverse religious and geographical backgrounds; unfortunately, we were not able to hear any examples of the singing of this fascinating congregation.

*Neely Bruce, Wesleyan University*

### Midwestern Mainstreams

The session focused on musical people and activities typical of the mid-to late-19th-century Midwest. Advertisements (music, pianos), concert programs (Gottschalk, the Germania Society), and newspapers (reviews; music in schools) were cited by Edward Barret (U. of Louisville) to depict Louisville's impressive musical life in 1853. Sven Hansell (U. of Iowa) traced the American career of a significant but little-known Swedish composer, Gustaf E. Stolpe, and his influence among Swedish Americans; a preliminary list of Stolpe's works was distributed. J. Heywood Alexander (Cleveland State U.) reported on *Brainerd's (Western) Musical World*, an influential monthly published in Cleveland (1864-89) and Chicago (1889-95). Its 11,310 pages included music, articles, reviews, musical news, etc. Karl Merz was its most significant editor.—*Robert M. Copeland, Mid-America Nazarene College*

### AMS Concerts

Of eleven concerts scheduled at the conference only four were devoted to American music. Two programmed contemporary music exclusively, another included music mostly by 20th-century women composers. The fourth, by the Wesleyan Singers directed by Neely Bruce, provided historical perspective: early psalmody, Sacred Harp singing, fuging tunes, and anthems were followed by Henry Clay Work songs and Christian Wolff's tribute to labor, *Wobbly Music*. It was a lively, rip-roaring time for singers and listeners, highlighted by the magnificent Billings anthem "As the hart panteth." The concert of music by women composers, on the other hand, was depressing for three reasons: 1) realization that, even in academe, such segregationist practices are necessary; 2) growing awareness as the one-hour concert progressed that enough music had been scheduled for two; 3) recognition that the really exceptional music by Beach, Fine, Talma, Seeger, and Gideon was beyond the reach of the performers.—*Rita H. Mead, I.S.A.M.*

### German Settlements and Retentions in the American Wilderness

Donald McCorkle introduced the session by saying that there is still an enormous amount of work to be done in this area. The three papers presented interrelated but distinctive aspects of 18th- and 19th-century German musical culture in rural America. Jean-nine Ingram presented a well-documented, detailed look at the musical resources of the Collegium Musicum in Salem, N.C., during the decade 1780-90, updating McCorkle's work of twenty years ago. Richard D. Wetzel read an entertaining and informative paper on the Harmonists, a communal society in Ohio and Indiana during the 19th century, based on his recently-published book *Frontier Musicians* [Ohio University Press]. Fred Molick spoke of musical activities at St. Vincent's Archabbey in Latrobe, Pa., which he characterized as a transplanted Bavarian Catholic monastic musical culture. Lively discussions followed each presentation. *Karl Kroeger, Moravian Music Foundation*

### Oral History in the Making

An AMS first—a complete session devoted to oral history, chaired by H. Wiley Hitchcock—appeared to give official sanction, at last, to this legitimate research method. Vivian Perlis (Yale) stressed the importance of pre-interview research and other techniques. Barry Brook (CUNY) advocated a clearing house such as the POHMA project. Others outlined specific projects: Clare Rayner (UC, Long Beach)—the European Exile Community in Southern California; Andrea Olmstead (Juilliard)—Roger Sessions's serialism; Carol Baron (CUNY)—Profile on Contemporary American Composers; Deena Rosenberg (CUNY)—Musiemakers; Caitriona Bolster (Yale)—Hindemith in the U. S.—*Rita H. Mead, I.S.A.M.*

### Songs and Pieces for Ideological Action

Three papers read at this session had to do with American music, or at least music used by Americans. Carolyn Rabson (Potsdam, NY) spoke on the relationship between "American Liberty Songs and the British Musical Stage"—one of indebtedness of the former to the latter. Sterling E. Murray (West Chester State College) documented the extraordinary outpouring of "Funeral Dirges for General Washington" (d. 18 December 1899), citing in a useful handout some 68 memorial compositions: instrumental marches; original songs and choral pieces by both immigrant and native-born composers; and adaptations of music by Handel and other German composers and of secular ballad tunes. "The Mysterious Music of *The Star-Spangled Banner*; or Its End is Its Beginning, but Where was Its Beginning?" is how William Lichtenwanger (District Heights, MD) teasingly titled his report of a transatlantic search for the English origins of "The Anacreontic Tune," long attributed to John Stafford Smith, but without documentation. Lichtenwanger's conclusion, supported by him with wit and documentation: Smith did indeed compose the music. *H. Wiley Hitchcock, I.S.A.M.*

## BEST BETS IN BOOKS

First there was the welcome announcement last year that Minna Lederman had donated the valuable archives of *Modern Music* to the Library of Congress; now comes the additional good news that Wayne Shirley has compiled an analytic index of the periodical, listing authors, titles, and subjects. As co-editor (with wife Carolyn) William Lichtenwanger says in his preface: "Nowhere else is there gathered in one place such a wealth of source material on the creative men and women of music, 1924-1946, as is here catalogued and analyzed." From *Aaron Copland* (a title, in italics) through **Rosenfeld, Paul** (an author, in bold) to *Zweig, Stefan* (a subject, in regular type), the gold is easy to mine and a treasure to behold. (AMS Press, 56 E. 13 St., NY, NY 10003; \$27.50)

For the second year in a row, a book on American music has won the coveted Kinkeldey Prize of the American Musicological Society. Last year it was Vivian Perlis's oral history, *Charles Ives Remembered*. This year it is *William Billings of Boston* (Princeton University Press), by David McKay and Richard Crawford. We applauded this "comprehensive . . . definitive" book when it appeared (*I.S.A.M. Newsletter*, IV/2); here we congratulate its authors. . . . Another book on Billings is now out—this time, Hans Nathan's *Williams Billings: Data and Documents*, the second in the College Music Society's *Bibliography in American Music Series*. Although narrower in scope than the McKay-Crawford study, Professor Nathan's book is handsomely designed, with a generous collection of facsimiles of music, title pages, and letters. The biographical narrative is supplemented by contemporary writings by and about Billings. Excellent documentation and three well-ordered bibliographies (music, literary contributions, and literature) assure the volume an important place in the expanding literature on America's most important early composer. (Information Coordinators, Inc., 1435-37 Randolph St., Detroit, MI 48226; \$10)

*Current Thought in Musicology* (Austin: University of Texas Press; \$12) includes some of the lectures, revised for publication, the essays are relevant to American music: Charles Hamm's thought-provoking "The Ecstatic and the Didactic: A Pattern in American Music"; Elliott Carter's discussion of "Music and the American Music"; Elliott Carter's discussion of "Music and the Time Screen," an important addition to his writings about his own music; and Gilbert Chase's "Musicology, History, and Anthropology," which may profitably be read in conjunction with his later lectures (1973) for I.S.A.M. Monograph Number 2, *Two Lectures in the Form of a Pair*.

Under the stewardship of Irving Lowens, two welcome facsimile reprints of early choral tunebooks have been published: John Wyeth's *Repository of Sacred Music* (first issued at Harrisburg, PA, in 1810; the 5th, enlarged edition is the basis of the Da Capo Press reprint) and Ananias Davisson's *Kentucky Harmony* (Harrisonburg, VA, 1816; reprint by Augsburg Publishing House). The two books may well be considered together, for, along with Wyeth's 1813 "Part Second" of the *Repository* (a very different kettle of fish from the 1810 collection, and one that Lowens earlier had reprinted by Da Capo), they were important vehicles for the transportation of the New England Yankee tunesmiths' choral repertory to the South and West, and likewise of the then-novel shape-note notation. Lowens contributes to both reprints his usual extensive and informative introductions.

Raoul F. Camus's *Military Music of the Revolution* (Chapel Hill: University of North Carolina Press; \$14.95) is a splendid, comprehensive study that goes far to explain why bands and their music became such pillars of our country's musical life. Their foundations in colonial militia, in the British army, and in the musically hospitable colonial environment are discussed, and the constitution, activities, and repertory of colonial bands are traced in detail up to the treaty of 1783.

*Contemporary Oregon Composers*, first published in 1970, has just been revised by Edmund Soule and Christine Olson of the University of Oregon Library in Eugene. As before, the new bibliography is not limited to listing works of residents (e.g. Jacob Avshalomoff) but includes music of Oregonians who have moved away (e.g. Karl Kroeger). The simple, direct entries, numbering 254, contain brief biographical information on the 26 composers and might well serve as a model for similar works in other regions.

*Contemporary Canadian Composers*, edited by Keith MacMillan and John Beckwith, is a much more ambitious biographical dictionary of 144 composers active and prominent in Canada today. (Native-born composers who emigrated, like Henry Brant and Colin McPhee, are not listed.) Sponsored by the Canadian Music Centre, with entries written by contributors as well as the editors, the book provides a fund of material about composers of whom we in the USA are apt to be distressingly ignorant. Besides biographical data, entries contain classified lists of works and bibliographies. (Oxford University Press; \$14.95)

A discography, *American Organ Music on Records*, new from the Organ Literature Foundation, promises to be an indispensable handbook for all organists. The 415 entries cite composers, titles, performers, and organs in addition to recording data. The format is clean, neat, and readable with several indexes of performers, organ builders, album titles, record labels and numbers, and authors of liner notes. Congratulations to compiler Lois Rowell for the exhaustive study and a valuable piece of work. (Organ Literature Foundation, Braintree, MA 02184; \$6 plus 50¢ postage)

Another recent publication devoted to the organ is the *Bicentennial Tracker*, a special edition of the quarterly published by the Organ Historical Society (Box 209, Wilmington, OH 45177). In celebration also of the Society's 20th anniversary, the attractive book (192 pp.; \$10) is filled with readable and well-researched articles on the history of the organ in American, organ builders, organists, and composers—all helpfully indexed.

**People.** Arthur Schrader, curator of music at Sturbridge, Massachusetts, has been designated Distinguished Visiting Professor for 1976-77 at William and Mary College in Williamsburg, Virginia. . . . Edward Maisel, author of *Charles T. Griffes* (1943), reports that he is at work on an extended version of the biography, to be published next year by Alfred Knopf. (The unauthorized 1972 reprint was published in violation of copyright, and all remaining copies have been pulped.) Mr. Maisel would welcome any new information, especially on location of Griffes manuscripts, sent to him at 250 West 57 Street, New York, NY 10019.



## TURNTABLE TALK

**Vaudeville**, the new Nonesuch album (H-71330) by Joan Morris and Bill Bolcom, is another of those delightful period pieces brought to you by the folks who gave you *After the Ball*. From *The Bird on Nellie's Hat* to *In the Baggage Coach Ahead*, the talented Morris-Bolcom duo honors musical theater ladies of the past with its usual tasteful blend of comedy and pathos. Even such an old chestnut as *Shine One, Harvest Moon* becomes a luminous moment under their sympathetic treatment.

Another sentimental journey is taken by Jan DeGaetani, mezzo-soprano, Leslie Guinn, baritone, and Gilbert Kalish, piano and melodeon, on *Songs by Stephen Foster, Volume II* (Nonesuch H-71333). Principals on the first Foster album issued in 1972, they are joined this time by the Camerata Chorus of Washington in a moving tribute to Foster on his 150th birthday (4 July 1826). The superb album, with excellent liner notes by Jon Newsom, contains many of Foster's lesser-known songs as well as two rousing piano polkas. An 1850 Chickering piano, an 1864 melodeon, and other old instruments from the Smithsonian collection provide authentic accompaniment.

Jon Newsom and the Smithsonian collection's Chickering piano turn up again on the handsome Library of Congress double album (OMP 101-2) *Our Musical Past*—a reminder that, increasingly, earlier American music is being recorded on historical instruments. A sign of the happy union of skilled researchers, well-trained musicians, and cooperative collectors, the trend suggests a higher level of sophistication of American-music listeners who are demanding, as medieval and renaissance music audiences have done, authentic performances to recreate past glories. On the L of C album there are many glories, both familiar (Foster songs) and novel (Grafulla's quicksteps, Lindblad's *Herdsmen's Mountain Song*) to provide the antiquarian with unexcelled pleasures. Frederick Fennell directs with Merja Sargon, soprano, and Bernard Rose, piano, as soloists. An elaborate ten-page insert by Newsom documents a history of the instruments, brass bands in general, and the musical selections in particular. (Order from Music Division, Library of Congress, Washington, DC 20540, with advance payment of \$10 plus 50¢ postage)

Sometimes the spirit rather than the instruments makes a performance "authentic." A case in point is *Sentimental Songs of the Mid-19th Century*, performed brilliantly by Joseph Byrd's American Music Consort (Takoma Records, Box 5369, Santa Monica, CA 90405). Songs by Foster, Root, and Work are presented lovingly "in period style" rather than on period instruments, with just the right degree of professional amateurism. The ensemble work is spectacular, with each voice and instrument clearly delineated. The harp, guitar, and keyboard accompaniments are based on Library of Congress copies of early editions.

And now, for something completely different . . . by the same collaborators, Joseph Byrd and Takoma Records: *Yankee Transcendoodle*, a crazy-quilt collection of patriotic music from Billings's *Chester* to Cohan's *You're a Grand Old Flag*, including Byrd's own *Conquest of the American Wilderness*. All the sounds on the album—apparently winds, brass, percussion, even the bombardment of Fort McHenry—are produced by an electronic synthesizer, in a truly virtuoso performance by Byrd and John Bucchino. Especially effective is the sense of distance achieved as the "bands" march by. A novelty, yes—but so much fun!

The second batch of ten albums in the 100-album anthology of American music in production at **New World Records** recently went out to the 8,000 institutions receiving the collection as a gift from The Rockefeller Foundation (which is also financing the recordings). What a statement this collection will make about the variety, the vitality, and the viability of our music! . . . The second ten discs live up to the promise of the first ten—that the entire anthology will be a stunningly comprehensive picture of the U.S.A. through its music. . . . In the recent group of records we have century-old piano music, in a performance by Ivan Davis as crisp as celery; songs of the Civil War, with competent soloists and an occasional chorus, all to piano accompaniments; an album of re-pressings of recordings made in 1901-26 by the Sousa and Arthur Pryor bands; two albums of jazz, mostly reissues (*Jive at Five: the Style-Makers of Jazz 1920s-1940s* and *Little Club Jazz: Small Groups in the 30's*); re-pressings of out-of-print recordings of piano music by Aaron Copland as played by the composer himself, Leonard Bernstein, and Leo Smit; 20th-century concert music by composers under-represented on commercial records (chamber music by Harrison, Weber, Foss, and Dahl; symphonies by Diamond and Mennin); and finally two superb albums of country music—one, classic bluegrass; the other, more modern country music, some of it verging on rock. . . . The technical quality of the recordings is top-notch. The liner notes are, for the most part, exemplary combinations of article-length general essays and precise details on the works recorded (and, in the case of re-issues, on the original recordings); they even include bibliographies and other leads to further information. . . . Institutions not fortunate enough to be on the donation list may subscribe to the anthology (@ \$195 the set, an incredible bargain) through New World Records, 3 East 54 Street, New York, NY 10022. And we hear that single discs may be available over the counter in the not-too-distant future.

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**Programs.** Music written under the Contemporary Music Project's **Composers in the Schools Program** is available under a newly-established lending service funded by the Ford Foundation. Now deposited at the MENC Historical Center in the University of Maryland's McKeldin Library at College Park, Maryland, the collection comprises over 95 works for wind and percussion instruments, 117 for orchestra and string ensembles, and 100 for chorus, ranging in difficulty from elementary to college. . . . The Handel Society Chorus and Orchestra of Dartmouth College (established 1806) will perform George W. Chadwick's opera-oratorio *Judith* on 29 January, under the direction of Steven Ledbetter. A reproduction of Chadwick's autograph score in the Library of Congress will be used for the performance, probably the first complete one since 1911. Ledbetter reports that performers find the work beautiful and are surprised that it has been forgotten for so long.

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