

NEWSLETTER

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AARON COPLAND AND MINNA LEDERMAN ON AMERICAN MUSIC IN THE THIRTIES

*These are brief excerpts abstracted from a very lively evening of talk between two figures who were front-and-center stage in American musical life in the 1930s: Aaron Copland, composer, and Minna Lederman (Mrs. Mell Daniel), editor of the journal *Modern Music*. Their conversation took place in an open interview, organized and moderated by Carol Oja, at the Graduate Center of the City University of New York on 8 May 1979. (Ms. Oja, currently working for a Ph.D. in music at C.U.N.Y., is developing a program of further interviews, one of which, an evening with Virgil Thomson and Nancy Rhodes, artistic director of Encompass Theatre, will be presented in late March.)*

MS. OJA: I should like our guests to comment on quotations from two composers writing about the thirties. Virgil Thomson, in his book *American Music since 1910*, said of that period: "It was surely in American music the definitive decade. After 1910 everything led up to it, and after 1940 everything was different." On the other hand, Roger Sessions, in 1933, wrote in *Modern Music*, "The most obvious symptom of the present crisis is its confusion of tongues," and he re-emphasized this stance in 1937: "The most obvious characteristic of the musical world is the division of its ranks, its multitude of cross-currents." On whose side would you stand?

MR. COPLAND: I tend to side with Virgil. When I think back to the twenties and thirties, I think of an era in our musical life that was very exciting; a great many things were new and different. It really all began in the twenties, but by the thirties and forties we were well on our way. I like to think of the period as one that saw not only the birth of a really contemporary American musical movement but the beginning of a time when we were turning out composers who could be respected in Europe as part of the modern-music scene.

MS. LEDERMAN: I can't think of the thirties as so well defined a period. It seemed to have a break in it, about 1933, roughly coinciding with the advent of Hitler, which was reflected in musical life here and abroad. But I do agree with something else Virgil said: that it was a frightening, dramatic decade—"ebullient" is his word (mine would be "turbulent")—which began with the Great Depression and ended with World War II. And I tend to side with Roger that there *was* a division of ranks—a splintering of movements. There was a great variety of musical activity in this country which, more than anything else, seemed to give the thirties their particular American color.

MS. OJA: Mr. Copland, it has been stated repeatedly that the *Piano Variations*, written in 1930, played a pivotal role in your work and is among your greatest compositions. Do you agree?

MR. COPLAND: I'm delighted to agree. After all, I'm now looking at the *Variations* from the perspective of almost fifty years. I don't know how they happened to come out the way they did. I do know that one of my prime concerns after studying in Paris for three years with Mlle. Boulanger was to write concert music, truly serious music, which would be recognizably American in quality. And I think that the sensitive listener will recognize the *Variations* as the work of an American, partly because of the rhythmic life of the piece, which is undoubtedly influenced by jazz elements, and partly, perhaps, because of a kind of hard-bitten quality in it. There's no nonsense to it; and if it sounds tragic, that's what I intended.

MS. OJA: Many writers have noted that the construction of the *Piano Variations* utilizes a kind of serial technique. Were you consciously pursuing an adaptation of that technique when you wrote the piece?



Carol Oja, Aaron Copland, and Minna Lederman at Graduate Center of the City University of New York on 8 May 1979.

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FROM THE PAST

During the Depression, from 1936 to 1939, the Federal Theatre Project produced exceptional theater for people in all regions of the United States. Founded as a branch of the New Deal's Works Project Administration, the project employed thousands of professional theater personnel, operated nearly 150 units, and produced 830 major stage plays. Its varied repertory included the traditional and the experimental, social drama, vaudeville, and radio programs.

Today the Federal Theatre collection of scripts, scores, designs, photographs, posters, and other material is housed at the Research Center for the Federal Theatre Project at George Mason University in Washington, DC. Among the twenty-seven musical scores in the collection are four scores by Lehman Engel—*Birds*, *A Hero Is Born*, *Emperor's New Clothes*, and *Horse Play—Dr. Faustus* by Paul Bowles, and *Haiti* by Leonard DePaur.

Among the many programs administered by the Center are graduate student fellowships, an audio-video project of interviews with theater personnel, and educational programs for schools, libraries, and museums. It also issues *Federal One*, a newsletter based on material in the collection. Scholars studying American music in the 1930s should find the collection a valuable resource. For further information contact Elizabeth Walsh, curator, Research Center for the Federal Music Project, George Mason University, 4400 University Drive, Fairfax, VA 22030.

IN THE FUTURE

A massive publication program of critical analytical studies of composers and movements in 20th-century music is now under way at Twayne Publishers, a division of G. K. Hall and Co., Boston. Titled the Twayne Musical Arts Series, the books will serve to introduce the non-specialist to the work and influence of specific musicians, with emphasis on American contributions in classical music, jazz, popular music, and opera.

Camille Roman, co-editor of the series, reports that as of June 1979 the following authors were under contract for books to be published in either late 1980 or early 1981: Charles Blancq, University of New Orleans, for *Sonny Rollins*; John Aquino, Director of Publications, Editor, *Music Educators Journal*, for *American Musical Theater*; Terence J. O'Grady, University of Wisconsin-Green Bay, for *The Beatles*; Arnold Rosner, Brooklyn College, for *Alan Hovhaness*; Milton Stewart, University of Washington, for *The Blues*; Robert Parker, University of Miami, for *Carlos Chávez*; Mildred Green, LeMoyne-Owen College, for *Five Black American Women Composers*; Thomas Bumgardner, University of Wisconsin-Superior, for *Norman Dello Joio*; Arthur Wenk, University of Pittsburgh, for *Claude Debussy*; Addison Walker Reed, Saint Augustine's College, for *Scott Joplin*.

Proposals for future volumes in the series should be directed to Chris Firgon and Camille Roman at 1822 Beacon Street, Brookline, MA 02146. Please include a current curriculum vitae, a statement about the subject you are proposing, and a statement about your particular qualifications for writing on the topic.

PASSING OF AN ERA

Roy Harris died on 1 October 1979 in Santa Monica at the age of 81; three weeks later, on 22 October, Nadia Boulanger died in Paris at the age of 92. The passing in one month of Harris and his teacher is a reminder of the close ties American composers have had with France and of the many composers who studied with Boulanger.

Harris, born in Lincoln County, Nebraska, moved to California as a child with his family. As a boy he was clarinetist in his high school band, played baseball, and expected to be a farmer. But he loved music, tried his hand at composing, and eventually, thanks to some "lucky breaks," was invited to the MacDowell Colony, where he met Aaron Copland. Later he met a wealthy New York music patron, Alma Wertheim, who agreed to sponsor his study with Nadia Boulanger.

What happened when the "Walt Whitman of music" encountered the legendary "Mademoiselle" is told in the following excerpt from an interview I had with Roy Harris at the St. Moritz Hotel in New York on 8 March 1976.

I went to study with Boulanger in 1926. Aaron Copland urged me to go, and Alma Wertheim gave me the money for the first year. (I got a Guggenheim fellowship after I was there.) I went to Boulanger and brought with me an orchestral work which had been played in the Hollywood Bowl and also here in New York in the summertime. I thought it was pretty good; it sounded a little bit like César Franck. She sat down and played it straight through from the score at tempo. That amazed me. You know there are not many people who can do that. She played through it and then closed it and said, "Well, shall we forget this youthful indiscretion?"

Then she started to do what she generally did with Americans—she started to teach me what we call "academie française"—the whole business of figured bass and all that. I told her I was not interested in that in the least, that it was not my way of writing, that I didn't get my ideas from clip charts that looked like bowls and bathtubs. I came from a place where trees were so big that they drove the automobiles through the trunks—the redwood trees in California. I asked her to read Whitman. She didn't know him, so I got her the *Leaves of Grass*. She was quite upset by this; she had her groove, and she'd been in it for a long time. But she was a superb musician. She said, "Well, what do you want me to teach you, then?" I said, "I would like to have you pick out the finest works of the greatest composers of Western civilization and show me where they made mistakes, in your opinion, because I think that I would learn most by that." She said, "Well, that would be very difficult for me; I've never done it. I don't know how good it would be, but we'll try." Well, she got interested in it, so I studied with her for a couple of years. It was very important for me. The interesting thing is that she felt that composers made their greatest mistakes in their cadences. I must say that's where most composers make their mistakes. Brahms, for instance—his cadences are awful, that is, in terms of continuity. He just stops and begins over again.

I.S.A.M. MATTERS

Richard Franko Goldman: Selected Essays and Reviews, 1948-1968 (I.S.A.M. Monograph No. 13) will be published soon. Goldman, a composer, conductor, author, and educator, is former president of the Peabody Institute in Baltimore. As a writer and keen observer of the American musical scene, he has written major essays on Wallingford Riegger, Percy Grainger, Elliott Carter, Henry Cowell, and John Philip Sousa, as well as perceptive reviews of new music and records. I.S.A.M.'s collection will contain the articles by Goldman previously published in *The Juilliard Review*, *The Musical Quarterly*, *Perspectives of New Music*, *HiFi/Stereo Review*, and *The American Scholar*. As Dorothy Klotzman, chairman of the Department of Music at Brooklyn College and editor of the monograph, says in her preface, "Goldman's writing, which is an absolute joy to read, displays the richness of mind of the supreme intellectual whose grasp of the artistic and cultural issues of the time transcends the individual works, composers, and performances of which he speaks."

Henry Cowell's pathbreaking book on dissonant counterpoint, polyrhythms, and tone-clusters, *New Musical Resources*, is now available exclusively from I.S.A.M. The book, which includes Cowell's visionary theory of the relationship of rhythm to overtones, was written in 1919, published in 1930, and reprinted in 1969 by Something Else Press. The latter edition can now be ordered from I.S.A.M. for \$7.50.

William Ivey, Director of the Country Music Foundation and Senior Research Fellow at I.S.A.M. during the current semester, gave two lectures at Brooklyn College early in December on *Country Music in Nashville, 1948-1965*. When edited for publication the lectures, "The Emergence of Music City, U.S.A." and "Country Music and the Nashville Sound," will be published next year as part of I.S.A.M.'s monograph series.

Neely Bruce, composer, conductor, pianist, and associate professor at Wesleyan University, will be I.S.A.M.'s Senior Research Fellow for Spring 1980. Versatile in many fields of music, from directing *Sacred Harp* singing to performing avant-garde music, Bruce is probably best known as founder and director of the American Music Group, which toured with programs of 19th-century American music. Two New World Records, *The Birth of Liberty* and *Angels' Visits*, include choral music directed by Bruce.

In addition to his position as Research Fellow at I.S.A.M., Bruce will be Visiting Professor in the Department of Music at Brooklyn and will conduct a seminar on *Studies in American Piano Music* for graduates and qualified undergraduates. In presenting a panorama of piano music from revolutionary days to the present, Bruce plans to make part of each session a performance of the music to be discussed.

The staff at I.S.A.M. has prepared a comprehensive index of the 100-record anthology distributed by New World Records. It lists individual composers, titles, and subjects (folk music, country music, etc.) with references to the New World record numbers. To order, please send \$2.00 for duplication and mailing cost to I.S.A.M.

Junior Research Fellows at I.S.A.M. this year are Judy Sachinis and James McGirr. Sachinis, pianist and graduate student in musicology at Brooklyn College, will work under a grant from the Martha Duke Biddle Foundation, sorting and registering material in the Henry Cowell Collection at the Library of the Performing Arts, New York Public Library. McGirr, A Graduate Fellow at Brooklyn College pursuing an M.A. in performance practice and voice, will work under a contract from the National Endowment for the Arts to I.S.A.M. for an evaluative study of NEA's Composer/Librettist Fellowships program.

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WHERE ANGELS FEAR TO TREAD

The incredibly difficult, if not impossible, task of judging the lasting value of contemporary works was tackled by a distinguished group of musicians consulted by the Rockefeller Foundation. Their project was to prepare repertoires of 20th-century American music for applicants to perform in the International Competitions for Excellence now underway at the John F. Kennedy Center for the Performing Arts in Washington. Since one of the aims of the competition is to stimulate more and better performances of this music, the lists undoubtedly reflect the advisers' hopes that these works will enter the repertoire if they have not already. By choosing the works, the consultants have in effect said these are the "best" pieces in each repertoire—a value-judgment that will be interesting for future performers and students of American music to test. Following are the consultants and the repertoires selected:

Piano competition (1978). Consultants: Robert Black, David Burge, Robert Helps, Gilbert Kalish, Jacob Lateiner, and Robert Miller; Oliver Daniel, Norman Lloyd, and Beveridge Webster from the advisory panel.

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| Babbitt, <i>Partitions and Reflections for Piano and Tape</i> | Lansky, <i>Modal Fantasy</i> |
| Barber, <i>Sonata</i> | MacDowell, <i>Sonata No. 4, Opus 59</i> |
| Berger, <i>Five Pieces for Piano</i> | Martino, <i>Piano Fantasy and Pianississimo</i> |
| Bergsma, <i>Tangents</i> | Martirano, <i>Cocktail Music</i> |
| Cage, <i>Etudes Australes</i> | Moss, <i>Fantasy for Piano</i> |
| Carter, <i>Piano Sonata</i> | Perle, <i>Etudes</i> |
| Copland, <i>Piano Sonata and Piano Fantasy</i> | Persichetti, <i>Sonata No. 11</i> |
| Cowell, <i>Rhythmicana, Six Ings, and Piano Works</i> | Pollock, <i>Bridgeforms and Departures for Piano</i> |
| Crumb, <i>Makrokosmos (Vol. I & II)</i> | Rochberg, <i>Sonata Fantasia</i> |
| Dello Joio, <i>Sonata No. 3</i> | Ruggles, <i>Evocations</i> |
| Edwards, <i>Draconian Measures</i> | Schuman, <i>Voyage</i> |
| Fennelly, <i>Sonata Seria</i> | Sessions, <i>Sonatas Nos. 2 and 3</i> |
| Gamer, <i>Piano Raga Music</i> | Shifrin, <i>Responses</i> |
| Griffes, <i>Piano Sonata and Roman Sketches</i> | Subotnick, <i>Prelude No. 4 for Piano</i> |
| Harris, <i>Piano Sonata</i> | Talma, <i>Six Etudes</i> |
| Ives, <i>Sonatas Nos. 1 and 2 and Three Page Sonata</i> | del Tredici, <i>Fantasy Pieces</i> |
| James, <i>Variations</i> | Weber, <i>Fantasia (Variations)</i> |
| Kirchner, <i>Sonata</i> | Winkler, <i>Intermezzo</i> |
| Kohn, <i>Bits and Pieces</i> | Wuorinen, <i>Sonata for Piano</i> |

Vocal Competition (1979). Consultants: Betty Allen, Charles Bressler, Phyllis Curtin, Jan De Gaetani, Donald Gramm, Donald Hassard, Paul Sperry, and Janet Steele; Oliver Daniel and Norman Lloyd from the advisory panel.

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| Argento, <i>From the Diary of Virginia Woolf, To Be Sung Upon the Water, and Six Elizabethan Songs</i> | Giannini, <i>If I Had Known</i> |
| Babbitt, <i>Widow's Lament in the Springtime</i> | Gideon, <i>Seasons of Time</i> |
| Barber, <i>Melodies passagères and Despite & Still</i> | Griffes, <i>Three Poems of Fiona McLeod</i> |
| Beach, <i>A Thanksgiving Fable</i> | Harris, <i>Abraham Lincoln Walks at Midnight</i> |
| Berberian, <i>Stripsody</i> | Ives, <i>34 Songs, 19 Songs, and 7 Songs</i> |
| Bowles, <i>Once a Lady Was Here</i> | Martino, <i>Two Rilke Songs</i> |
| Cage, <i>Aria and The Wonderful Widow of 18 Springs</i> | Niles, <i>Five Gambling Songs</i> |
| Carpenter, <i>4 Poems by Paul Verlaine</i> | Persichetti, <i>Harmonium</i> |
| Carter, <i>3 Poems of Robert Frost</i> | Pinkham, <i>8 Poems of Gerard Manley Hopkins</i> |
| Chanler, <i>Eight Epitaphs and These, My Ophelia</i> | Powell, <i>Haiku Settings</i> |
| Copland, <i>Twelve Poems of Emily Dickinson and Old American Songs</i> | Riegger, <i>The Dying of the Light</i> |
| Corigliano, <i>The Cloisters</i> | Rochberg, <i>11 Songs</i> |
| Cowell, <i>Vocalise</i> | Rorem, <i>War Scenes, Ariel, and Poems of Love & the Rain</i> |
| Crawford, <i>Chinaman, Laundryman and Sacco, Vanzetti</i> | Smith, <i>The Valley Wind</i> |
| Crumb, <i>Madrigals</i> | Swanson, <i>Joy, Four Preludes, The Negro Speaks of Rivers, and Songs for Patricia</i> |
| Diamond, <i>Vocalises</i> | Talma, <i>Terre de France</i> |
| Farwell, <i>39 Songs to Poems of Emily Dickinson</i> | Thomson, <i>Praises and Prayers, 5 Phrases from the Song of Solomon, 5 Songs from William Blake, 4 Songs to the Poems of Thomas Campion, Take, O Take Those Lips Away, and Sigh No More Ladies</i> |
| Fine, <i>Mutability</i> | del Tredici, <i>Four Songs on Poems of James Joyce</i> |
| Finney, <i>Poor Richard</i> | Trimble, <i>4 Fragments from the Canterbury Tales</i> |
| Floyd, <i>Pilgrimage</i> | Wernick, <i>Prayer for Jerusalem</i> |
| Foss, <i>A Time Cycle</i> | |
| Gaburo, <i>Two and The Night is Still</i> | |

Violin Competition (1980). Consultants: Anahid Ajemian, Yoko Matsuda, Jens Nygaard, Eudice Shapiro, Joseph Silverstein, and Paul Zukofsky.

- Babbitt, *Sextets*
 Binkerd, *Sonata for Violin and Piano*
 Blackwood, *Sonata Opus 7*
 Cage, *Cheap Imitation and 6 Melodies*
 Carter, *Duo for Violin and Piano*
 Copland, *Sonata*
 Corigliano, *Sonata*
 Cowell, *Sonata*
 Crumb, *Four Nocturnes*
 Dello Joio, *Variations & Capriccio*
 Diamond, *Sonata*
 Druckman, *Duo*
 Feldman, *Spring of Chosroes*
 Fine, *Sonata for Violin and Piano*
 Finney, *Second Sonata*
 Gideon, *Three Biblical Masks*
 Glass, *Strung Out*
 Harris, *Sonata*
 Helps, *Fantasy Sonata*
 Hovhaness, *Kirgiz Suite*
 Imbrie, *Impromptu*
 Ives, *Sonata No. 2*
 Jacobi, *Ballade*
- Kay, *5 Portraits*
 Kirchner, *Sonata Concertante*
 Kurka, *Sonata for Violin Solo, Opus 5*
 Laderman, *Portraits for Solo Violin*
 Martino, *Fantasy-Variations for Solo Violin*
 Mennin, *Sonata Concertante*
 Perkinson, *Blue Form*
 Perle, *Sonata No. 1*
 Persichetti, *Sonata Opus 10*
 Piston, *Sonatina and Sonata*
 Reich, *Violin Phase*
 Richter, *Landscapes of the Mind*
 Rochberg, *Caprice Variations for Unaccompanied Violin*
 Rorem, *Sonata*
 Sessions, *Sonata for Violin*
 Smith, *Epicedial Variations*
 Still, *Pastorela*
 Talma, *Violin Sonata*
 Thomson, *Sonata No. 1*
 Walker, *Sonata No. 2*
 Wuorinen, *Six Pieces for Violin & Piano*
 Zwilich, *Sonata in 3 Movements*



Recollections of an Old Musician

by *Thomas Ryan*

Ryan's unique chronicle of late 19th-century Boston's musical life gives firsthand accounts of Paine, Foote, Dwight, and Lowell Mason; the rise of the Harvard Musical Association, the Boston Symphony, and the Handel and Haydn Society; the Beethoven and Mendelssohn Commemorations; and leading European figures. (New York, 1899), xiv + 274 pp., 46 illus., \$25.00

Unmusical New York

by *Herman Klein*

This is a singular exposé of musical politics which still influence our institutions, music critics, impresarios, and audiences alike—especially in New York. Klein's charges amount to a ringing indictment of the American musical establishment. (London and New York, 1910), 155 pp., \$17.50

Music and Musicians in Chicago

by *Florence Ffrench*

The development of Chicago's musical life is recorded here, from the first concert in 1835 to Theodore Thomas and the Chicago Symphony, plus 170 biographical sketches of the city's premier musicians. (Chicago, 1899), 238 pp., many illus., \$25.00

Notes of A Pianist

by *Louis Moreau Gottschalk*, ed. *J. Behrend*

Both the glamour and rootlessness of Gottschalk's spectacular career are captured in this vivid narrative of his travels throughout the Americas, providing us with an indispensable document of 19th-century musical life. (New York, 1964), xxxviii + 420 pp., 9 illus., \$27.50

Chicago Breakdown

by *Mike Rowe*

The story of the Chicago blues lies in the momentous black migration of the 1940s, which produced this unique urban offspring of the Mississippi Delta blues. (London, 1973), 226 pp., over 100 illus., \$18.50

Steps in Time: An Autobiography

by *Fred Astaire*

The legendary story of Astaire, who with Ginger Rogers influenced all subsequent American popular dance. Of him Mikhail Baryshnikov recently stated: "Oh, he's a genius, absolutely. . . Such coordination, and [such] elegance. . . It is wonderful. . ." (New York, 1959), 327 pp., 24 pp. photos, \$19.50

Jazz Panorama

edited by *Martin Williams*

The Jazz Review (1958-1962) published the most trenchant criticism in its field. The 40 selections included here are definitive memoirs, interviews, and analytical essay-reviews of Tatum, Rollins, Dolphy, Coleman, and "Third Stream," among other subjects. (New York, 1963), 318 pp., 8 pp. photos, \$17.50

The Art of Jazz: Essays on the Nature and Development of Jazz

edited by *Martin Williams*

This anthology contains many of the earliest—and still definitive—analyses of blues, ragtime, Ellington, boogie-woogie, bebop, and the MJQ by authorities like Marshall Stearns, Ernest Ansermet, and André Hodeir. (New York, 1959), 248 pp., \$17.50

Read 'Em and Weep: The Songs You Forgot to Remember

by *Sigmund Spaeth*

Preserved in this volume are over 200 folk and popular songs of sentiment, melodrama, and ribaldry that entertained past generations of Americans and reflect their manners, morals, tastes, and absurdities. (New York, 1926), xiv + 267 pp., \$19.50

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COPLAND AND LADERMAN

(continued from p. 1)

MR. COPLAND: Well, from the standpoint of 1979—no, I wasn't.

MS. LEDERMAN: Perhaps Mr. Copland will tell us why he abandoned the style of the *Variations*, the *Short Symphony*, and *Statements* to move to another phase, almost in an opposite direction, as for example in *El Salón México*.

MR. COPLAND: Well, my first reaction, of course, is that, after having finished a work, a composer doesn't want to write another just like it. He tries to find other corners of his mind that can be exploited and developed. But I was also aware that not only I, but most composers I was familiar with were writing music that lacked appeal to the big audience. It occurred to me that maybe we could write a music that would be true to ourselves and yet have a wider potential audience. The easiest way to do that would be to combine your music with ballet action onstage, or perhaps write it as background to a film, or in any other form than just pure concert music.

MS. LEDERMAN: There's no question that your step toward communication with a wider audience had a large effect on younger composers. Most of those writing in *Modern Music*—for instance, Elliott Carter (whose position has since drastically changed)—seemed to welcome it. There was a general feeling that this was the way to go. Writing for ballet, film, and other mass media seemed to give the period an air of terrific ferment, of adventure into something new. However, during the thirties, there was reflected in *Modern Music* a very different feeling—one of fear and danger reaching us from Europe. The American voice expressing that was Roger Sessions's. After he came home from Germany, in 1933, he began writing a series of articles—"Music in Crisis," "Music and Nationalism," and others even more ominous. We had reports too from Berlin as early as 1931—a piece called "Youth Leaves the Vanguard" (i.e. no more experimentation)—and from the Austrians, the Czechs, the French, whose voices were gradually being silenced. Finally Thomson came home from Paris, took a job on the New York *Herald Tribune*, and that meant life abroad was no longer possible even for the expatriates. Then we got into the war ourselves, and everything changed for all of us.

And something else was happening here. Running like a brush fire through the musical world was a developing awareness of the twelve-tone system. Casella said, "It's not for us. The Italians will never take it." The French knew nothing about it—didn't have a treatise on the subject until 1947. And I don't think the English bothered themselves with it. But in America there were people who did. And then in 1933 Schoenberg arrived, went out to the West Coast, and became the leading educational force in this country. We see today the result of this, but it was all there in the thirties. I feel it was perhaps the most significant development of the period.

MS. OJA: Let's speak now about some important events of the thirties in the fields of ballet, opera, and music for film and radio. Could you tell us something about your own ballet scores, Mr. Copland?

MR. COPLAND: Well, the first thing that occurs to me is that it's fun to be asked to write a ballet. If you really respect the work of the choreographer and he or she has a style of their own, it's doubly fun. Take my *Appalachian Spring*, which I wrote for Martha Graham. I was putting Graham to music. I knew her style of dancing very well; I knew her personally; I knew the company; I knew the thing she used to give off as a ballet dancer. Given all that, it was comparatively easy to know what kind of music would go best with her. I wrote that work in Mexico, not knowing what she was going to call it, and I got up to the auditorium of the Library of Congress in Washington just before she was about to produce it. "Martha," I said, "what did you call the ballet?" She said, "Appalachian Spring." "Oh, what a nice name. Where'd you get it?" She said, "It's a line of a poem by Hart Crane." "Does the poem have anything to do with your ballet?" "No," she said, "I just like the phrase, so I adopted it."

Of course, I've worked with several other choreographers. I did *Billy the Kid* for Eugene Loring, who also danced the title role. His style is very different from that of Graham.

MS. LEDERMAN: *Billy the Kid* has been written about and performed over and over and over again—

MR. COPLAND (interrupting): Not too many times!

MS. LEDERMAN: Oh, I admire it immensely. It was commissioned by Lincoln Kirsten during what I call his Americana fling. So was Carter's charming *Pocahontas*, which, like works by Paul Bowles and others, were given for one season, and then consigned by Kirsten to oblivion in a not too benign neglect, much to my regret.

MS. OJA: Mr. Copland, you once wrote that Thomson's *Four Saints in Three Acts* is an original theater work that makes all other American stage pieces seem dull by comparison.

MR. COPLAND: Well, I'll stand behind that statement any day. Virgil is really a law unto himself. He's one of the most original composers we've ever produced. I'm happy to say that he's still here and still, I hope, producing. His music is very daring—not because of wild harmonies or unplayable rhythms but because of its incredible simplicity. Nobody else dared to write so simply. Virgil managed to dare to do so, and he got away with it. I think the music will stand up partly because it is so extraordinarily direct and simple. Virgil didn't seem to be writing for posterity; he seemed to be writing solely to please himself. But he's a man of great originality—there's no one quite like him—and, by golly, his music sounds like Virgil Thomson each time you hear it. Perhaps you have to be born in Kansas in order to turn out something like that. . . . Oh, there I've gone and done it again! Once, in introducing Virgil to an audience, I said "The state of Kansas made a remarkable creation in . . ." and he stopped me in the middle of my sentence and yelled, "I

MS. LEDERMAN: I couldn't agree more that there is no one like him. One thing I treasure about Virgil is that we have in him a great wit—the kind you find frequently in Great Britain and France, less in other countries, and very rarely in the U.S. As a writer he uses his wit as a means of concentrating ideas in startling form. I remember the first piece he wrote for *Modern Music*; it was a portrait of Copland, in 1932. We'd been very reverent in the magazine with the American composer-portraits. Then in came this piece of Virgil's. It was shocking in its approach—harsh, brilliant, penetrating, flattering, diminishing—all these in one. I still feel that if it is not the very best piece on Aaron, it is one of the two or three best ones. From that time on Virgil could write anything he pleased for me—and he did.

MS. OJA: Tell something about the opening night of Marc Blitzstein's *The Cradle Will Rock*.

MR. COPLAND: It was an exciting event, but I don't recall all the details.

MS. LEDERMAN: Then I'll have to tell it second-hand, since I went to it the next night.

Blitzstein had written his *singspiel* *The Cradle Will Rock* while working under the W.P.A. program for the Arts. The morning of the opening which was scheduled for a New York theater, the nature of the piece was leaked to Congress: here was a strictly pro-labor morality play in which the poor and the workers were the good guys, and the capitalists—steel-mill owners—and all their followers were bad. So at the last moment word went out to the W.P.A. theater project—no production. When the players showed up at the theater, they were forbidden to use it. Then everyone walked up Broadway—cast and audience—to another theater that was vacant, where the production took place—no scenery, no orchestra, only Marc at the piano onstage, with the performers rising from the audience, singing and talking as they moved forward. It was a wow! The next morning Marc and his *Cradle* were front-page news. Not only the music but the libretto was his, too—a brilliant piece of theater writing, his first, though he had long been an important critic for *Modern Music*. And this was how Marc became at once famous and infamous, a marked man who had no difficulty in getting his future works performed.

MS. OJA: Who were some of the other important writers for *Modern Music*?

MS. LEDERMAN: Well, I've always said that the first ten years of the magazine were the Copland-Sessions period—not referring to their concert series but to their effect on the magazine. Copland was my colleague from the very beginning, my main connection with the younger American composers. His and Sessions's style and their contributions set the developing tone of the magazine. When Virgil came on, he in turn had a great effect on the younger generation—Paul Bowles for instance, though he had been introduced by Copland. In 1937 Elliott Carter began writing our New York review; his style was not like Copland's or Thomson's, nor even Sessions's, though in later years his point of view came to resemble Sessions's. There was also Conlon Nancarrow, an extraordinary composer in whom Copland, Carter, and Henry Cowell (a frequent contributor to the magazine) were interested, who went off to live and work in Mexico, developing his polyrhythms on the player-piano. Then there was Edwin Denby, the poet, who came on about the same time as Carter, specifically to write about the dance. To that ephemeral art he gave a new and lasting dimension, so that no one going to the ballet or any dance performance he reviewed could come away without a deeper sense of its meaning. His writing was superior because he was first and foremost a writer—in my opinion the most important one on the magazine's roster.

MS. OJA: One important composer of the thirties was Edgard Varèse, with his *Ionisation* of 1931, *Ecuatorial* of 1934, *Density 21.5* of 1936. Could you discuss Varèse?

MR. COPLAND: Varèse was a very powerful personality and a man who looked like a composer ought to look: he looked like a genius.

MS. LEDERMAN: I'd just add that he was one of the handsomest men I ever met in my life.

MR. COPLAND: See what I mean? A striking looking man, with striking, fresh ideas. Also a very difficult man to deal with; you could only do things his way or he wasn't interested. He was a tough baby. Isn't that true?

MS. LEDERMAN: Well, I think the situation of Varèse—if he was difficult, and if besides, he didn't compose for a long period after the mid-thirties—can be understood by his failure to obtain a subsidy for working in electronics. You must remember that through the thirties and forties there was a “no funding” condition. Composers, if they were fortunate, could get Guggenheim fellowships and even commissions, but other financial support did not exist. And what Varese needed was such financing for his single-minded pursuit of bringing noise into music. He was up against this wall until the last decade of his life. Nevertheless his *Ionisation* of 1931 had a powerful effect, especially on the West Coast, and gave a great impetus to the development of percussion music. And, fortunately, his works are again being played today, perhaps more than ever in the past.

MS. OJA: This brings us to the economics of music. Didn't you, Ms. Lederman, write about the plight of composers in the thirties?

MS. LEDERMAN: In an article for the *North American Review* I presented a set of statistics showing that the charwoman of Carnegie Hall received more per night than any living composer earned in orchestral royalties. The situation began to change in the thirties. Mr. Copland, with a number of colleagues, formed a society called the American Composers' Alliance—a move that provoked ASCAP to admit serious composers in increasing number. After that BMI came into existence, and followed suit. It was more than just getting

COPLAND AND LADERMAN

(continued from p. 7)

more money for their work. There was a change in the attitude both of the composers themselves and the public—an abandonment of the genteel tradition so persistent in America, that the creation of serious music should be unsullied by receiving payment for it. In short, the composer had a proper right to earn money for his work, as a painter does for his paintings. It was a great step in advance, a real triumph.

MS. LEDERMAN (answering a final question from the floor): No development, artistic or social, can be repeated. The thirties were unique—let's at least hope so. We don't need another depression and another war. . . . But to come back to Virgil's summary of this period. He has written that the five elderly commandos (as he repeatedly calls them)—Copland, Sessions, Piston, Harris, and himself—plus Ives and Ruggles, who were more or less re-discovered in the thirties, constitute what is generally known as "American music." And that there has been nothing since, with the exception of the large influence of Elliott Carter and John Cage. One may or may not accept this generalization, but I find myself agreeing with the emphasis on Cage and Carter. Cage was of course a figure of the forties, a spectacular emigré from the West Coast. But Carter was present, here and then—not recognized for all his possibilities but, like a time-bomb, ticking away and exploding two decades later.

ON CAMPUSES, COMPOSERS, AND COPYRIGHTS

The following article was written by Russell Sanjek, V.P., Public Relations, Broadcast Music, Inc., and published in the Music Library Association Newsletter (September-October 1979). Because here at I.S.A.M. we are in accord with his argument that non-profit as well as commercial organizations comply with the copyright laws, we have requested and received permission to reprint Mr. Sanjek's views.

The recent action against Harvard University for infringement of music copyright instituted last spring by the largest of the three American licensing organizations, BMI (Broadcast Music, Inc.) has been voluntarily settled. Harvard has entered into a licensing agreement with BMI and acknowledges that such an arrangement is appropriate.

Ignorance persists elsewhere, however, regarding Section 110 of the new Copyright Law which deals with exemptions in the use of music for public performance by educational institutions. Individuals ostensibly connected with some colleges and universities seek to cloud the facts further with a sinister scenario that attributes "corruption" to the Congress, the Congressional staff, and the Copyright Office in writing this section. The charge is made that removal of the "for profit" exclusion from the present law was "slipped into the bill so quietly that it escaped the attention of those in Washington whose sole purpose it is to keep track of federal laws and regulations as they apply to schools."

Because so long a period of time was involved in the process that eventually produced the new Copyright Law, and a new generation is now addressing itself to the matter, some history should be recounted.

The measure which resulted in the new law was first introduced during the Sixty-ninth Congress on February 4, 1965. It contained the present definition of public performance, eliminating the "not for profit" exemption in the following: "To perform or display a work 'publicly' means: (1) to perform or display it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered."

Proposed revision had early approval from American colleges and universities, expressed by representatives of the American Council on Education (ACE), then consisting of 1,113 colleges and universities, and 320 organizations in the field of higher education. Fred S. Siebert, copyright consultant to ACE, testified on August 5, 1965 that he wished to "point out that the American Council on Education is not opposed to these changes in the copyright law, in fact, it

The House Judiciary Committee reported after a year of hearings that the rights of public performance would no longer be limited by any "for profit" requirement, and that "it found persuasive the arguments that the line between commercial and 'nonprofit' organizations is increasingly difficult to draw, that many 'nonprofit' organizations are highly subsidized and capable of paying royalties, and that the widespread public exploitation of copyrighted works by educational broadcasters and other non-commercial organizations is likely to grow." In addition to these trends, the committee reported, "it is worth noting that performances and displays are continuing to supplant markets for printed copies and that in the future a broad 'not for profit' exemption could not only hurt authors but dry up their incentive to write."

From the start the Congress and representatives of American educational institutions, including ACE as well as copyright owners, agreed to fundamental changes in the concept of copyright and the rights of copyright owner. One of those changes made equivalent colleges and universities with the commercial entertainment business when they publicly present copyrighted music. That was done because they are equal in a free market environment. Both pay the same fees to performers, for the use of auditoriums and concert halls, the services of cleaning personnel, ushers, sound engineers, stage hands, union labor, electricity and the other ingredients that are part of the presentation. There is no educational discount of any of these parts. The new law requires that the contribution of people who write music be equally recognized. The fees asked on their behalf by the licensing organizations are not astronomical. The following serves as illustration:

In October 1977, before the new law became effective, Arizona State University presented an evening concert to an audience of 8,500. No payment was made to the writers and publishers of the music used that night. But \$2,373.67 was paid by the school for "T-shirt security," \$1,042.72 was paid for police supervision, \$2,558.27 was paid for union stagehands, and \$1,158.78 for cleanup. Under the new law the three performing rights licensing organizations: ASCAP, BMI and SESAC, would have been paid less for that concert than the \$295.00 spent by the Arizona State University for "drug control."

Many years of empathetic discussion between educators and copyright owners took place in connection with the drafting of the new Copyright Law. The rights of copyright owners and limitations on those rights were incorporated into the legislation. Both the music-using educational institution and the writer and publisher of music are poorly served after so lengthy a process by ignorance of the law or willful avoidance of the responsibilities placed upon them both.

BEST BUYS IN BOOKS

It's not easy to get at the way writers of serial music think about composition. On the one hand, popular criticism of such music, in newspapers and magazines, is hopelessly uninformed: in their columns, we are enlightened about serial works only to the extent of being told that they are "post-Weberian"—period. On the other hand, we have the indigestible effluvium of *Perspectives of New Music* or, earlier, *Die Reihe*; or the precise but difficult explications of Milton Babbitt. Now comes a book which, although aimed at a different audience (students of composition), can tell us plain and simple observers of the modern-music scene a great deal. This is the deceptively titled *Simple Composition* by **Charles Wuorinen** (Longman). In about 150 pages of tight, elegant, and crystal-clear prose, with plenty of enlightening music examples, Wuorinen really lets us know the ins and outs of writing from the serial standpoint. Highly recommended reading to anyone who has been interested in what goes into the music of such composers as Babbitt, Henry Weinberg, Donald Martino, and other serialists—not to mention that of Wuorinen himself.

If you thought the last word on Shaker music had been said by Harold Cook, in his 1946 dissertation on "Shaker Music: A Manifestation of American Folk Culture," let alone by Edward Andrews, in his little book of 1940, *The Gift to Be Simple*, think again. **Daniel W. Patterson's** *The Shaker Spiritual*, just published by Princeton University Press in a handsomely produced volume of almost 600 pages, adds immensely to our knowledge of the music and movement—"dance," one is tempted to say—of this quirky, fervent, and uniquely artistic sect. Patterson prints and discusses 364 Shaker melodies, most of them culled from unique manuscripts among the nearly 800 he tracked down in Shaker archives from Maine to Indiana. Of course "Simple Gifts" (of *Appalachian Spring* fame) is here, and so is "Come life Shaker life," an 1835 tune also fairly well known. But there are many, many more, of grace and simple strength, each annotated (non-analytically) in interesting ways. Professor Patterson adds to his substantial monograph a well-illustrated chapter on the various types of Shaker notation and a valuable "Checklist of Shaker Song Manuscripts."

Dedicated "to the students in the school from which we'll never graduate," **John Cage's** new book, *Empty Words: Writings '73-'78*, is a kaleidoscope of essays certain to delight students of the avant-garde but infuriate many of their conservative elders. At times it is informative ("How the Piano came to be Prepared"), at times amusing ("Where Are We Eating? and What Are We Eating?"), at times thought-provoking ("The Future of Music"). The beautiful design of the book makes the most of Cage's mesostics—those short epigrams in which words are arranged to spell out the name of the subject vertically (Lou Harrison, Conlon Nancarrow, et al.). The 39-page "Writing for the Second Time through Finnegan's Wake" contains five-line mesostics throughout, with middle letters spelling either J-A-M-E-S or J-O-Y-C-E.

The centerpiece of the volume is *Empty Words*, in which Cage has submitted Thoreau's writings to 1 Ching chance operations. The result—isolated letters, syllables, or words—illustrated by reproductions of Thoreau's drawings, is better spoken aloud than read. This is vintage Cage—old wine in new bottles—waiting to be uncorked and savored.

The price is \$16.00, from Wesleyan University Press, Middletown, CT 06457.

For scholars of 18th- and 19th-century American musical life and music critics looking for background information on specific compositions, **H. Earle Johnson's** *First Performances in America to 1900: Works for Orchestra* is a real find. The fourth in the College Music Society's series *Bibliographies in American Music* edited by J. Bunker Clark and Marilyn S. Clark, the book contains 1140 entries of first performances of European and American works in major cities of the U.S. (and a few in Canada).

For each entry Johnson has supplied the name of the city, concert hall, and date, and at times quotes from contemporary reviews. The latter are especially informative (and entertaining), and it's a shame there are so few. A case in point is a review of the first performance in Boston of Bruckner's Symphony No. 7 in E: ". . . a prolonged moan and groan, varied now and then with a gloomy and soul-depressing bellow; a huge barnacle-covered whale of a symphony but without any lubricating blubber."

Added charms of this volume are Johnson's preface ("Overture") enlivened by his rich vocabulary, a list of leading musical journalists to 1900, a list of auditoriums, theaters, and concert halls, and an excellent index of works by form and media. The price is \$20; order from Information Coordinators, 1435-37 Randolph Street, Detroit, MI 48226.

The new **Fleisher Collection** catalogue has arrived, and it's bigger and better than ever. Containing entries for orchestral works in the Edwin A. Fleisher Collection at the Free Library of Philadelphia, this volume lists nearly 13,000 compositions, 5,000 of which have been acquired since publication of the last catalogue in 1945. In the current catalogue the compilers, curator Sam Dennison and his staff, have corrected errors in previous volumes and revised the format, entering titles under composers' names rather than listing them according to types of works. (The latter classifications are found in the index.)

Information given for each work includes the following: composer's name and dates, call number, title, timing, instrumentation, publisher, and number of pages. In addition many entries include commentaries with dates of composition and places and dates of first performances. For many composers thematic catalogue numbers have been included; for most compositions before 1800, incipits are supplied if no thematic catalogue exists.

Because the chief aim of the Fleisher Collection is to rent scores and parts to orchestras throughout the country for minimum fees, the practical advantage of such a volume is obvious. But to librarians and scholars, the catalogue serves an even larger purpose: as an up-to-date record (from 1929 to 1977) of the holdings of one of America's most prestigious collections. It is published by G.K. Hall of Boston and costs \$75—a real bargain!

What do Glen Campbell, Johnny Cash, Scott Joplin, Florence Price and William Grant Still have in common, besides being composers? They all come from Arkansas, and their names and many others are entered in *A Directory of 132 Arkansas Composers* compiled by **James R. Pebworth** and published by the University of Arkansas Library.

Modest in format (reproduced typescript) but comprehensive in scope, the directory supplies biographical material, lists of representative compositions, and references where the composer is cited. The price is \$4.00; order from Special Collections, University Library, University of Arkansas, Fayetteville, AR 72701.

NEWS AND INFORMATION

The American Antiquarian Society has received major grants from the National Endowment for the Humanities and the Andrew W. Mellon Foundation for a three-year project to recatalogue in computerized format the Society's large collection of books and pamphlets printed in North America and the British West Indies before 1801. The project, supported by \$100,000 from NEH plus an additional \$165,000 to match the Mellon Foundation gift of \$165,000, is the first step in the Society's larger undertaking, the North American Imprints Program.

The Archive of Folk Song at the Library of Congress from time to time issues brief bibliographies or "finding aids" related to materials in the collection. Three new aids recently produced: A List of Long-playing Recordings of Sacred Harp and Other Shape Note Singing; The Autoharp: A Select Listing of Instruction Books and Articles; and Rhythm and Blues: A Bibliography of Books. For copies of these as well as a complete list of publications, write the Archive of Folk Song, Library of Congress, Washington, DC 20540.

A Summer Choral Institute of Contemporary Music—a resident program for high school and college choral directors and selected college musicians—is among the special projects planned for the summer of 1980 in the Graduate Liberal Studies Program at Wesleyan University, Middletown, Connecticut. Participants will prepare choral works by composers Christian Wolff, Pauline Oliveros, John Cage, Neely Bruce, and others who will be in residence for part of the summer. For information write to Wesleyan University, Middletown, CT 06457.

New World Records has embarked this fall on the second phase of their recording project. Following completion of their 100-disc anthology, distributed free to libraries and other institutions, New World now plans to issue 10 records per year on a long-term basis at a cost of \$3.95 per disc to subscribers. The first four records are: *Cecil Taylor: Three Phasis* (NW 303); Walter Piston's *Quartet No. 2* and Roger Sessions's *Quartet No. 1* (NW 302); *Oku Shareb: Turtle Dance Songs of San Juan Pueblo* (NW 301); and *Exultation: Debut Recording by Bradford Gowen*, first-prize winner of the 1978 Kennedy Center-Rockefeller Foundation Competition for Excellence in the performance of American Music. For information on becoming a subscriber and ordering, write New World Records, 231 E. 51st Street, New York, NY 10022 (new address).

Skoal. What must be one of the most unusual dissertations written has recently been published by the Department of Musicology in Göteborg, Sweden. Philip Tagg is the author, and the subject is *Kojak — 50 Seconds of Television Music: Towards the Analysis of Affect in Popular Music*. In his abstract, Tagg describes his work as follows: "In this thesis a basically hermeneutic approach to the epistemology of popular music is being advocated which, in conjunction with semiological and sociological method, should lead to the establishment of workable hypotheses about the communication of ideas in the vast majority of music played and heard in industrialized capitalist society." For information on ordering, write the University of Göteborg, Viktoriagatan 23, S-411 29 Göteborg, Sweden.

The Woman's View. *Signs: The Journal of Women in Culture and Society* (University of Chicago Press) is planning a review essay on women and music for the fall issue of 1980. The aim is to place women's music and women's contributions to music history in the larger context of the new scholarship about women. Women interested in being mentioned in the journal should send research papers, articles, reviews, offprints, or information about their work to Elizabeth Wood, 307 Barnard Hall, Barnard College, New York, NY 10027.

The First National Congress on Women in Music is being planned for March 1981 in New York City. The event will feature readings of scholarly papers, panel discussions, workshops, and live performances in a variety of media. Organizers of the congress are now accepting proposals for sessions and scores for performance. For more information write to FNCWM c/o Barnard College Women's Center, 606 W. 120th Street, New York, NY 10027.

A catalog of the E. Azalia Hackley Memorial Collection of Negro Music, Dance, and Drama, a comprehensive resource of books, scores, recordings, photographs, and personal records in the Detroit Public Library, is now being offered by G. K. Hall. The estimated 11,000 cards in the catalog will be reproduced by offset on 10 x 14 pages, bound in class A library binding. Scheduled release date is November 1979 with a price of \$100 in the U.S., \$115 outside the U.S.

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The image shows a musical score for three parts: Soprano, Alto, and Tenor. The key signature is one sharp (F#) and the time signature is 6/4. The music is written on three staves. The lyrics are: "Hark! the herald angels sing, 'Glory to the new-born King; Peace on earth, and mercy mild; God and sinners reconciled.'" The score includes various musical notations such as notes, rests, and dynamic markings.

From White and King, *THE SACRED HARP* (3rd ed., 1859), p. 81.

SEASONS GREETINGS FROM I. S. A. M.

MORE NEWS AND INFORMATION

Hymnology. The Hymn Society of America plans to publish a list of hymnological theses and dissertations in progress or recently completed in its quarterly, *The Hymn*. If you would like a copy of the list, write to Dr. Harry Eskew, Editor, *The Hymn*, 3939 Gentilly Blvd., New Orleans, LA 70126.

Lost. Catherine P. Smith of the University of Nevada is working on a biography of Mary Carr Moore (1873-1957), a California composer chiefly of operas and songs. So far she has been unable to locate Moore's last opera, *Légende provençale*. If you have any information on Moore or the lost opera, contact Professor Smith at the Department of Music, University of Nevada, Reno, NV 89557.

Found. *The National Tune Index*, a computer-generated index of information on 38,500 secular tunes, songs, and dances of the 18th century, is being published this winter in microfiche by University Music Editions. Compiled by Kate Van Winkle Keller and Carolyn Rabson under a grant by NEH with the sponsorship of the Sonneck Society, the Index promises to be a rich source for information about early American secular music. The price is \$250; order from University Music Editions, Box 192, Ft. George Station, New York, NY 10040.

Believe it or not. *The New Grove Dictionary of Music and Musicians* will be published in October 1980, says Ian Jacobs, Vice President of Grove's Dictionaries of Music, Inc., after innumerable delays caused by computer systems. The price will be as stated for orders already placed. The price for new orders is \$1500 (!).

Ellingtonia. Joseph Igo of Kenosha, Wisconsin, is preparing one section of his book on Duke Ellington for publication and is searching for non-commercial recordings of Ellington happenings. So far he's accumulated 1200 tapes but believes there are twice as many "lurking somewhere in the bushes." If you can help, contact him at 1916-1/2 63rd Street, Kenosha, WI 53140.

Gospels. Stanley H. Brobston of Brentwood, New York, has two books in the offing based on his dissertation "A Brief History of White Southern Gospel Music and a Study of Selected Amateur Family Gospel Music Singing Groups in Rural Georgia." G. K. Hall will publish the history portion of the thesis as *White Gospel Music: A Brief History*, and the University of Illinois Press will publish the field research part in a collection of essays called *Gospel Ship: Studies in White Gospel Music*.

Meanings of Modernism will be explored in a three-year series of courses at the Walker Art Center in Minneapolis under a grant from the National Endowment for the Humanities. This year's curriculum, with Robert Ashley, John Cage, Virgil Thomson, Pauline Oliveros, and others as participants, will deal with *Concepts of Vanguard Art*. For 1980-81, the emphasis will be on *The Genesis of Style*, and for 1981-82, *The Artist in Society*. For registration information, write the Walker Art Center, Vineland Place, Minneapolis, MN 55403.

Fellowships. Two short-term and one long-term fellowships are available for 1980-81 at the American Antiquarian Society: the Fred Harris Daniels fellowship (maximum stipend \$1,800), the Albert Boni fellowship (maximum \$1,250), and an NEH fellowship (\$12,000). Deadline for receipt of applications is 1 February 1980. Write John B. Hench, Research and Publication Officer, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609.

The Smithsonian Institution is offering a number of research training fellowships and scholarships in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices for 1980-81. Deadline for applications is 15 January 1980. Write Office of Fellowships and Grants, 3300 L'Enfant Plaza, Smithsonian Institution, Washington, DC 20560.

STILL MORE NEWS AND INFORMATION

From New York. Francis Brancaleone of Baruch College, a doctoral candidate at City University of New York, has received a 1979 Sinfonia Foundation grant for research on his dissertation "The Piano Music of Edward MacDowell: An Analytic Study."

From Down Under. The first in a series of catalogues of the holdings in the Grainger Museum in Melbourne has just been completed by Kay Dreyfuss, archivist at the museum. Entitled *Percy Grainger Music Collection Part I: Music by Percy Aldridge Grainger*, the catalogue presents the genealogy of particular compositions among the rich resources of the institution. The price is \$12.50 in Australian dollars plus postage; order from Grainger Museum; University of Melbourne, Parkville, Victoria 3052, Australia.

From the Mid-west. I.S.A.M.'s unofficial mid-west representative J. Bunker Clark reports on two new theses on music in Kansas: Larry Laneer's "Marshall's Band of Topeka: A Study of the Golden Age of Bands in Kansas" (M.A., musicology, University of Kansas, 1978) and Harlan F. Jennings's "Grand Opera in Kansas in the 1880s" (D.M.A., voice, College-Conservatory of Music, University of Cincinnati, 1978).

Now in various stages of preparation and production are several bibliographies in the College Music Society series edited by Clark and his wife Marilyn: *Haydn in America* by Irving Lowens; *A Catalog of the Works of Arthur William Foote, 1853-1937* by Wilma Reid Cipolla; *Louis Moreau Gottschalk* by John G. Doyle; *Horatio Parker* by William Kearns; *Charles Ives* by Frederick Freedman, edited by James N. Burk; *John Knowles Paine* by Kenneth C. Roberts; and *Music Publishing in St. Louis* by Ernst C. Krohn.

THE LAST WORD

For music librarians, performers, and other collectors of musical scores, Scarecrow Press has published a handy guide entitled *Building a Chamber Music Collection: A Descriptive Guide to Published Scores*. The compiler Ella Marie Forsyth has listed over 300 compositions, arranged them in categories of two to thirteen instruments, and given priority ratings in each group. Each entry contains information about instrumentation, date of composition, publisher, duration, degree of difficulty, and a paragraph description of the work. Although the suggested core collection consists only of European standards (the most recent works being two by Debussy and one by Hindemith), American composers are surprisingly well represented; eighteen composers from Barber to Varèse made the priority list. Unfortunately, there is no discography, but record collectors should still find the guide useful as long as they have Schwann close at hand. The price is \$9.00; order from Scarecrow Press, P.O. Box 656, Metuchen, NJ 08840.

From Texas. There are music periodicals and journals in Texas libraries which are not listed in standard sources such as the computer data base OCLC, the *Union List of Serials*, *New Serial Titles*, or *The Texas List*. Because of this, the Texas Music Library Association has compiled a list of music periodicals and journals found in Texas libraries. This TEXAS UNION LIST OF MUSIC PERIODICALS (photocopy) is available for \$4.00 from: Donna Mendro, Fine Arts Department, Dallas Public Library, 1954 Commerce, Dallas, TX 75201.

From Washington. A preservation effort to preserve more than 3500 wax cylinder recordings by transferring them to tape is now under way at the Library of Congress. The three-year project is being coordinated by the library's American Folklife Center with professional and financial assistance from the Smithsonian Institution and the Bureau of Indian Affairs. Plans call for preparation of written material to accompany the tapes and eventual distribution of these historical documents.

From New Orleans. Louis Armstrong's first trumpet, a silver laurel wreath presented to Louis Moreau Gottschalk, a piano roll, and a set of bones are a few of the more than 400 objects currently being shown at the Louisiana State Museum in New Orleans. The exhibition, entitled *Played with Immense Success: Louisiana Music, 1840-1940, A Singing Century* (musical instruments, sheet music covers, and memorabilia) was created by Vaughn L. Glasgow, curator of the museum, and designed by James Mahoney of the Smithsonian Institution. Following its six-month stay in New Orleans, the exhibit will be available for showing throughout the country during 1980 and 1981. Among other sites already selected are the Kennedy Center in Washington (19 January-4 February) and the Putnam Museum in Davenport, Iowa (5 July-10 August). For information on acquiring the exhibit for a five-week period, contact Nancy Davis, Exhibition Coordinator, Smithsonian Institution Traveling Exhibition Service, Washington, DC 20560.

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