

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

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

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ON THE PATH TO THE US GROVE by H. Wiley Hitchcock

Work is well along towards *The New Grove Dictionary of Music in the United States*—"AmeriGrove," privately, to those connected with it. Herewith a progress report, presented with the approval of Macmillan Publishers Ltd. of London and Grove's Dictionaries of Music, Inc., of New York.

As announced publicly for the first time in this Newsletter (November 1981), the US Grove will be one of several new reference works derived in varying degrees from *The New Grove Dictionary of Music and Musicians*, that massive 20-volume work brought out by Macmillan in 1980. The Grove Composer Biography series—revisions and updatings of *New Grove* entries on major figures like Handel, Haydn, and Mozart—has begun to appear, published in the USA by W.W. Norton.

And in press now is a *New Grove Dictionary of Musical Instruments*. Next will come the US Grove. Stanley Sadie, well known as the editor of *The New Grove*, is one of the joint editors; I am the other; and the pivotal figure in the administration of the project, in effect its linchpin as Editorial Coordinator, is Susan Feder.

In the first planning stages, it was thought that the US Grove might be a one-volume work, with about half or two-thirds of its entries consisting of updated and revised versions of articles in *The New Grove* on American music and musicians. But it was soon recognized that the needs of a national dictionary differed markedly from those of the international *New Grove*; furthermore, it was hoped that the new dictionary would serve a broader market, extending down through a high-school readership. Thus the concept of the US Grove grew like Topsy, and the balance in it between revisions, expansions, and updatings of *New Grove* articles and brand-new articles, freshly commissioned, will be more like one-third to two-thirds. The total number of entries (not including a large number of cross-references) will be close to 5,000, and the present plan is to publish the dictionary, in two or three volumes totaling about 2,400 pages, in late 1985.

In its coverage of American music, the US Grove will attempt to be wholly ecumenical and comprehensive, and to deal with

all aspects of United States music old and new. The balance in it between what might be called *élite* and popular traditions will differ from that in *The New Grove*: a dictionary of United States music cannot—obviously!—concern itself primarily with the European court/church/*élite* tradition which of course dominates *The New Grove*, and it must necessarily deal more generously with popular and homespun traditions. And, of course, generic subjects will be treated from the national

standpoint, not universally or necessarily exhaustively; thus, though there will be, to be sure, articles like Electro-acoustic Music, Recording, Theory, Discography, Burlesque, Polka, W.H. Auden, Steinway, Hindemith, and so on, the discussion in

them will focus sharply on the *American* aspects or phases of the subjects.

*American
Grove*

In planning the dictionary, it has been helpful to think of American music as divided into more or less discrete areas and sub-areas, to each of which we have assigned a letter-name, from A to Z, as you see in the list below. (You're right, if you notice faint echoes of early attempts at alliterative linkages: E for Ethnic, I for Institutions, R for Ragtime, etc. These eventually broke down.) Not all areas are equally substantive: some (like Blacks or Women) are not really areas at all, since each article properly belongs in another area (and the figures by no means show the full representation in the dictionary), but we sought specialized advice here to ensure avoiding the negligence all too common with these sensitive topics; others (like Education, Organists, or Bands) reflect particular emphases in the American musical experience which we felt must be handled with special care and insight. Most of the areas are self-explanatory, but some may require explication. Area E includes not only articles on individual Indian tribes (more than 30 of them) but also a substantial series on the traditional music cultures (to the degree they are maintained in the USA) of immigrant groups (Afro-American, Euro-American, Asian-American, British-American, etc.). "Quasi-American" (Area Q) is our portmanteau word for the many foreign-born musicians, especially of the later 19th and 20th centuries, who had a significant impact on our national music culture—persons like Antonin Dvořák, Kirsten Flagstad, or Arturo Toscanini, not to mention Igor Stravinsky, Rudolf

ON THE PATH TO THE US GROVE (*continued*)

Bing, or Ravi Shankar. And Area Q includes also "quasi-non-Americans": US-born musicians who emigrated, like Cathy Berberian or Josephine Baker or Dean Dixon. The "genres" of Area G include not only musical genres as such (like Song, Choral Music, Psalmody, Jazz, Musical Comedy, etc.) but miscellaneous topics like Advertising (with a cross-reference from Muzak), Awards, Biography, Chautauqua and Lyceum, Copyright, and so on, plus a large number of entries on the music of different religious sects and denominations, from Amish/Mennonite through Jewish to Unitarian Universalist.

The table that follows indicates the areas and sub-areas of the American Grove; it also gives a rough count of the articles in each, and of the percentage of entries represented by each (by article count, not necessarily in wordage or length).

Area	Subject	No. of art's	% of AG art's
A	Composers		
	1 to c1825	85	2
	2 1825-1900 (incl. other musicians)	370	8
	3 20th-c. mainstream	555	12
	4 post-World War II vanguard	140	3
B	Cities	60	1
C	Writers, scholars, critics	245	6
D	Performers, ensembles (20th-c.)	785	17
E	Ethnic	90	2
F	Instruments and instrument makers	205	4
G	Genres	115	2.5
H	Publishers, bibliography	105	2
I	Institutions	140	3
J	Jazz	360	8
K	Literary figures	40	1
L	Light (pre-rock popular)	300	6
M	Administrators, patrons	65	1
O	Blacks	35	1
P	Rock	265	5
Q	Quasi-Americans	165	4
R	Ragtime	55	1
S	Country	90	2
U	Dance	85	2
V	Blues/Gospel	95	2
W	Women	50	1
X	Organists	85	2
Y	Education (pre-college-level)	20	0.5
Z	Bands	50	1

(An Area N, for Notation, was subsumed within Area G. An Area T, for Titles, was considered, but we eventually decided that a list of titles—for songs, operas, musicals, oratorios, symphonic poems, and other such genres—would not be appropriate in a work like this and would be too large in proportion to its importance; perhaps it might be the subject of another, later reference work.)

Our decisions about articles in each of these areas—determinations of topics and titles, lengths, nature of *New Grove* revisions, authors for new articles, and still other matters—were aided most significantly by specialists to whom we turned for advice early in our planning, and by others whose counsel we have sought along the line. Let me list them here, alphabetically (with indication of the areas in which they have advised us): Edward Berlin (R), Horace Boyer (V), William Brooks (A2), Raoul Camus (Z), Richard Crawford (A1), Vernon Gotwals (X), George Heller (Y), Cynthia Hoover (F), Michael Hovland (K), Bill Malone (S), Paula Morgan (C), Helen Myers (E), Pauline Norton (U), Carol Oja (W), William Osborne (X), Bradford Robinson (J), John Rockwell (A4, P), Deane Root (L), Patrick Smith (D), Susan Sommer (B, H, I), Eileen Southern (O), and Judith Tick (W). In addition, Susan Feder has occupied herself particularly with areas D and M, and I with areas A3, G, and Q.

Many of the persons just named are contributing substantially to the dictionary also as authors. But that list, viewed as one of authors, represents only the tip of the iceberg: more than 800 persons have been commissioned for articles—which, like those in *The New Grove*, will be signed. The commissioning process has been long and not always easy: a reference work like this one can only, after all, reflect the state of knowledge at the time of its preparation and publication, and a number of areas of American music remain, if not unknown territory, little-known at best, and moreover populated only sparsely with first-rank scholar-authors. But the commissioning of entries is virtually complete, and in fact copy is in for about 75% of the dictionary's articles. A team of copy editors, a number of them old *New Grove* hands (as it were), is now at work, in a process that is especially complicated—again, because of the nature of a major reference work with hundreds of authors providing raw copy that must be made to conform to a basic level of consistency of expression and terminology, of clarity and comprehensiveness, and that include large numbers of interrelated articles which must be read against each other to ensure accuracy and basic agreement on facts (although opinions do not always conform, and should not be made to: we take delight in presenting a diversity of viewpoints). In connection with "expression and terminology," it should be emphasized that, although its publishers are British, the US Grove will follow American orthography and usage.

In sum, we are indeed on the path to the American Grove, our first comprehensive dictionary of music in the United States.



I.S.A.M. MATTERS

Are you aware that at this very moment you are reading "a popular and racy newsletter," one of a series of I.S.A.M. publications of "success and value, [which] should be the envy of our diminishing universities and dull academic societies"? Well, that's what *Contact*, a British "journal of contemporary music," claims in its issue no. 25 (Autumn 1982). Who are we to argue?

I.S.A.M. monographs do keep coming out. This past summer brought *The Life and Death of a Small Magazine (Modern Music, 1924-1946)*, by the magazine's editor, Minna Lederman, and *Ives: A Survey of the Music*, by H. Wiley Hitchcock, a corrected reprint of the 1977 London edition by Oxford University Press. To appear within a few months are Russell Sanjek's *From Print to Plastic: Publishing and Promoting America's Popular Music (1900-1980)*, edited for publication by the author from his 1982 I.S.A.M. fellowship lectures, and Frank Hoogerwerf's *Confederate Sheet Music Imprints*, a revision and expansion of Richard B. Harwell's sheet-music listings in Marjorie Crandall's basic source book of 1955, *Confederate Imprints*.

Composer Morton Subotnick is the current I.S.A.M. Senior Research Fellow, directing a seminar and delivering public lectures on the history of the San Francisco Tape Music Center, of which he was a founder and leading force from the late 1950s through the mid-1960s. On deck, and warming up for commuting from the Library of Congress's Music Division during next semester, is Gillian Anderson. As I.S.A.M. Fellow for Spring 1984, she will direct a seminar, with assistance from fellow LC librarians Jon Newsom and Wayne Shirley, on American film music—which will also be the subject of her public lectures, eventually to be published as an I.S.A.M. monograph.

I.S.A.M. personnel, past and present, who deserve congratulations: Carol J. Oja, Research Assistant, whose compilation *Stravinsky in Modern Music (1924-1946)* (Da Capo Press) won one of ASCAP's coveted Deems Taylor Awards for 1982 publications. . . . Rita H. Mead, retired Research Associate, whose book *Henry Cowell's New Music 1925-1936* (UMI Research Press, 1981) is one of a very few titles the publisher has now brought out in paperback. . . . Ned Sublette, renegade typesetter, who directs The Southwesterners (and provides all the vocals as well as playing guitar and piano) in *Western Classics* (Vital Records VR-1401, a product of Lovely Music: a division of Lovely Communications, Ltd—a firm better known for vanguard efforts than for traditional tunes like *Rye Whiskey* or *Golden Slippers* . . . or are they the wave of the future?

RECENT RESEARCHES IN AMERICAN MUSIC rolls on. The latest volume (No. VIII) to come off A-R Editions' press is Arthur Foote, *Music for Cello and Piano*, edited by Douglas B. Moore of Williams College. Moore is the cellist on a Musical Heritage Society recording (MHS-4018M) that includes all the works in the RRAM volume (which offers, by the way, both score and parts). . . . In production now are G.F. Root's cantata *The Haymakers* (ed. Dennis R. Martin), *The Core Repertory of Early American Psalmody* (ed. Richard Crawford), *Pelissier's Columbian Melodies* (ed. Karl Kroeger), and George Chadwick's *String Quartet No. 4* (ed. Steven Ledbetter). . . . Apropos RRAM V (Alexander Reinagle, *The Philadelphia Sonatas*), its editor Robert Hopkins of Youngstown State University has sent us a page of corrigenda, which any of our readers may have for the asking. By the way, the four sonatas have been integrally recorded, for the first time, by Sylvia Glickman of Haverford College, on Orion ORS-82437. Although she disingenuously describes the RRAM volume in her liner notes as "an annotated copy of the complete manuscript," Glickman's performances, which are as crisp as fresh carrots, suggest more than a passing acquaintance with Hopkins's edition.

Making the Best of It.

The image shows a musical score for a piece titled "Making the Best of It." The tempo is marked "Allegretto moderato". The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staff with notes and rests, and a bass line in the lower staff. There are dynamic markings: "mf" (mezzo-forte) and "cresc" (crescendo). The lyrics are written below the upper staff: "What you can't help. what you can't help. what you can't help. for-get!". The piece ends with a double bar line and a fermata over the final note.

BOOK CORNER

Onward, Bibliographical Soldiers! Although American sacred-music imprints before 1811 have been wrestled into bibliographical submission, scholars are just starting to delve into the labyrinth of tunebooks published in the remainder of the 19th century. One such effort is *The Children's Jubilee: A Bibliographical Survey of Hymnals for Infants, Youth, and Sunday Schools Published in Britain and America, 1655-1900* by Samuel J. Rogal. Rogal's concept of "hymnal" is broad, embracing both word- and tunebooks, and he is dismayingly inconsistent in saying whether his "hymnals" contain music or not. His survey is limited to "initial editions of representative [?!] children's hymn books . . . samples . . . of every type of volume published" (though even the "initial edition" limitation is not always adhered to, as a glance at entries 268-271 will show). And his listing provides no access by date. But *The Children's Jubilee* brings together much material never compiled before, in a clear and usable format (Greenwood Press, 91 pages; \$29.95)

—Nym Cooke

The Stars and Stripes Go On. The Library of Congress continues to do right well by Sousa. Now, to the lectures, concerts, recordings, and James Smart's Sousa Band discography which it has sponsored in the past, LC has added a handsomely produced 150-page book of essays and photographs, *Perspectives on John Philip Sousa*. Edited and introduced by Jón Newsom of the LC Music Division, this contains an appreciation by William Schuman; a fascinating, long sociological essay by Neil Harris on "Sousa and the Culture of Reassurance"; march-oriented articles by Pauline Norton, Frederick Fennell, and Smart; a revealing financial documentary study by Margaret Brown on "David Blakely, Manager of Sousa's Band"; and reminiscences by John Philip Sousa III. (But alas! nothing on Sousa as composer of operettas, orchestral suites, or songs.) Luxurious production and printing on glossy paper, more than 40 photos, facsimiles of music manuscripts, and a 9x12 page size make this probably 1983's best coffee-table music book. (Superintendent of Documents, Government Printing Office, Washington, DC 20402, or in person from the Information Office, Library of Congress; \$17)

A Sizzler! No book titled *Scalded to Death by the Steam* can be all bad, and Katie Letcher Lyle's book so titled is much better than that. Lyle is not only a railroad buff but a railroad wreck buff (as well as a folksinger), and her book contains, as its subtitle says, "authentic stories of railroad disasters and the ballads that were written about them." Each of the 17 main chapters deals in loving and not really morbid detail with a major railroad cataclysm and the songs it inspired; they are given as melodies in C major or A minor, with chord symbols. Many fabulous photographs; documentary notes at chapter-ends. (Algonquin Books, Box 2225, Chapel Hill, NC 27515; \$22.50)

Two new UMI imprints fill important gaps in the literature on American music. Since 1966 many of us have been using dog-eared University Microfilm copies of Donna Anderson's hefty Indiana University dissertation, *The Works of Charles Tomlinson Griffes*; but no more. The published version includes several new features: a biographical essay as documentary as the catalogue itself, a family tree, an evocative sampling of photographs, listings of thirteen new Griffes works, and a handy summary of pieces available to rent. Each catalogue entry has also been updated and corrected. Beware that catalogue numbers for the last few works listed here are different than before; Anderson ends up with a new total—140 rather than 141—by tacitly removing Sketch IV (the former No. 136) from the numbering scheme. (566 pp; \$64.95) . . . In *American Women Composers before 1870*, Judith Tick sheds light on two mysterious areas of the American musical experience: the 19th-century parlor and women composers. Tick looks back to the poignantly anonymous profile of women composers in the late eighteenth and early nineteenth centuries and then focuses on their role in the mid-nineteenth century, seeing that period as one of transition to a more self-assertive stance. After describing music as one of the necessary "accomplishments" for a well-bred lady, Tick considers its place in female seminaries and in ladies' magazines. She offers biographical accounts of five composers—Marion Dix Sullivan, Augusta Browne, Faustina Hasse Hodges, Jane Sloman, and Susan Parkhurst—and adds an appendix of "Selected Compositions Published by Women in the U.S. before 1870"; thirty full scores are reproduced. (283 pp.; \$44.95)



They Loved Paris in the Twenties. In *Musical Nationalism: American Composers' Search for Identity*, cultural historian Alan Howard Levy tackles a challenging topic: Paris in the twenties and its influence on certain impressionable young Americans—George Antheil, Aaron Copland, Roy Harris, and Virgil Thomson. It's a topic crying out to be covered, not just to discern purely musical developments but to recreate the fertile environment in which an important educational process took place. Although Levy attempts an all-embracing musical-cultural synthesis, he ends up with a reductive essay sporting more surface than depth. Despite a substantial—and useful—annotated bibliography, his main points often go unsupported, either through lack of musical analysis or source documentation, and personal opinions abound. To cite just one example: George Antheil takes an adjectival battering, not just as the "bad boy" of popular opinion but as the worst kid on the block. Levy calls him a "charlatan" (twice), a "second-rate" artist with "little talent or integrity"; words like "superficiality" and "shallowness" give the final lick. (Greenwood Press, 168 pp; \$27.95)

THE FATHER OF US ALL

It's not often that a musicological tome begins and ends with the words "We need a little more fun in music." But these are the very ones that frame *Oscar Sonneck and American Music*, edited by William Lichtenwanger and published by the University of Illinois Press, with grants from the Sonneck Society and the Sonneck Memorial Fund at the Library of Congress. The achievements of this wise and witty man are chronicled in book form for the first time here through writings by and about him. By the end of the volume, Sonneck's career becomes an inspiration: we are reminded that our work *is fun*, at the same time as we are given a strong sense of our history as American-music scholars.

Sonneck's achievements are well known. He was the first head of the Music Division of the Library of Congress, the first editor of *The Musical Quarterly*, and the first to apply systematic bibliographic methods to certain areas of American music. But this list doesn't begin to convey the man's integrity, dogged industry, and foresight. To cite a few examples: The beautiful script frequently found in LC's card-index to music-periodical articles is Sonneck's own; he began the index soon after joining the LC staff in 1902, and by the time he left fifteen years later had personally penned over 3,000 cards. Then there's the M/ML music classification system still used by the Library of Congress and by music libraries across the country: that's Sonneck's too.

From 1899, when his first publication in American music appeared, Sonneck's thinking was visionary; it becomes humbling when we realize how far we still have to go. Again to give some examples: In 1904, Sonneck addressed the Bibliographical Society of America, calling for a union list of American music, an "American Hofmeister." In 1909, in a compilation of essays titled *Das Buch der Deutschen in Amerika*, Sonneck bluntly said, "American musical topography is in bad shape. . . . Only when objective local histories have come into being can the methodically schooled universal historian hope to render an accurate account of all that has passed." And in a paper from the same year, read in Vienna to the *III. Kongress der Internationalen Musikgesellschaft*, Sonneck called the lack of performance and composition of American opera "the sorest spot on our musical anatomy." What might Sonneck say about these same issues today?

The dynamic personality that speaks out from Sonneck's writings in the first half of the volume is confirmed in the second half by the memories of his colleagues Herbert Putnam, Carl Engel, and Otto Kinkeldey. And his legacy is examined by three men following in his tradition. Gilbert Chase reflects on Sonneck's reaction against the notion of historical progress in studying American music. H. Wiley Hitchcock unveils the sunny side of Sonneck, quoting a cascade of his witticisms and, on a more serious note, examining Sonneck's role as editor. Irving Lowens's Foreword evaluates Sonneck's career as a whole, and his bibliography of the complete Sonneck output (in words and music) invites us to read on.

Another dynamic personality is found here, too, that of editor William Lichtenwanger, whose preface and factual footnotes are always rewarding and often riotous; they accompany Sonneck's text like a rich contrapuntal bass. (277 pp.; \$22.50)

—Carol J. Oja

Postscript. As the above review was being written, word came of the death of Irving Lowens. He was a major contributor not only to *Oscar Sonneck and American Music* (as author of its Foreword and compiler of the comprehensive bibliography that concludes it) but to American-music scholarship in general. Over more than three decades, his writings, which centered on "music and musicians in early America" (to borrow the title of one of his books), came closer than anyone else's to matching Sonneck's in depth of research, objectivity of documentation, fineness of detail, and elegance of expression. Appropriately, he was the prime mover in the founding of the Sonneck Society and was its first president; and the book of which you have just read an appraisal was one of the first projects he proposed for the Society. It celebrates, of course, the first great American-music scholar, but it is also a stunningly appropriate valediction for Mr. Lowens, if infinitely regrettable as such.

—H. Wiley Hitchcock

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NEWS AND INFORMATION

The late **Bernard Herrmann**, composer of scores for a number of Hitchcock films and for Orson Welles's *Citizen Kane*, left scores for 36 movies and more than a dozen concert works to the University of California, Santa Barbara. . . .

It's news when an American composer is at work on commission from the Metropolitan Opera Company—even bigger news when, as now, *two* are at work. **Jacob Druckman** promises an opera on the subject of Medea. (His recent orchestral *Prisms*, based on music from operatic treatments of the subject by Cavalli, M.A. Charpentier, and Cherubini, may contain a foretaste.) **John Corigliano**, with librettist Bill Hoffman, has completed one of the two acts of *A Figaro for Antonia*, suggested by Beaumarchais's third Figaro play. . . .

MIT's Experimental Music Studio, under a grant from the Massachusetts Council on the Arts and Humanities, has commissioned five "live/computer" works—each for performer(s) and computer-processed sound—from as many composers: the Australian Graham Hair and William Albright (University of Michigan), Martin Brody (Wellesley College), Peter Child (Brandeis University), and Charles Dodge (Brooklyn College). . . .

Gunther Schuller is determined to complete the second volume of his jazz history within a few months. (Hard to believe it's been fifteen years since Volume I, *Early Jazz*, appeared.) . . .

Oral History, American Music, under a grant from the Skaggs Foundation of Oakland, California, is adding interviews with West Coast composers to its collection. All have been conducted by the Australian composer (now a West Coast resident) Vincent Plush. Among the thirty interviews completed to date are ones with John Adams, Henry Brant, Barney Childs, John Chowning, Andrew Imbrie, William Kraft, Gordon Mumma, Thea Musgrave, Mel Powell, Roger Reynolds, David Rosenboom, and Loren Rush. For a complete listing contact Vivian Perlis, Yale School of Music, 96 Wall Street, New Haven, CT 06520. . . . Yale was the site of a **Kurt Weill Conference** (2-5 November), sponsored by Yale's Music Library and the Kurt Weill Foundation for Music. Included were concerts of Weill's music (mostly of the less-well-known, non-theatrical works), an impressive roster of papers studying various facets of Weill's work, and a panel in which former Weill-Lenya associates like Helen Hayes and Morris Stonzek (who engaged orchestras for Weill from *Johnny Johnson* to *Lost in the Stars*) reminisced. . . . The newly opened **Weill/Lenya Research Center** in New York has published its first newsletter, which is available by writing the Foundation at 142 West End Avenue, Suite 1-R, New York, NY 10023.

IVESIANA. The **Charles Ives Society** has a new lease on life, thanks to a substantial bequest made to it by the late Vladimir Lakond. Mr. Lakond, in charge of "serious" music at the Peer-Southern Organization, was interested by Henry Cowell in Ives's music, became an Ives enthusiast himself, and, beginning in 1949 with *Tone Roads no. 1*, built Peer-Southern's substantial catalogue of Ives publications. . . . **New publications of Ives** include chamber-music realizations, with or without voice, of *Charlie Rutlage* and *Evening* (AMP; ed. Kenneth Singleton) and two early choral works, *I Come to Thee* and *Lord God, Thy Sea is Mighty* (AMP; ed. John Kirkpatrick). At the proof-reading stage are *Three Improvisations* for piano, transcribed by James and Gail Dapogny from Ives's own privately recorded performance of 1938 (issued in Columbia's "100th Anniversary" album, M4-32504), and *Ragtime Dances nos. 1-4* for orchestra (Peer-Southern; ed. James Sinclair). A good number of other works, large (e.g. the *Second Orchestral Set*) and small (e.g. *Study no. 5* for piano) are in production at the publishers. . . . Clayton Henderson continues working on **musical quotations in Ives** (the subject of his 1969 dissertation). He has isolated some 32 melodic passages which he suspects of being quotations but has not been able to document as such. Persons willing to try their hands as tune sleuths should write to Professor Henderson at the Department of Music, Saint Mary's College, Notre Dame, IN 46556, for the music in question. . . . An all-day "**Wall-to-Wall Ives**" affair will happen next March 17th (St. Patrick's Day!) at Symphony Space in New York, under the energetic leadership of Allan Miller, with the collaboration of I.S.A.M., the Ives Society, and a legion of performers. It will culminate with an all-Ives concert by the American Composers Orchestra under Dennis Russell Davies. . . . *Ives's Three Places in New England* is on an unusual program scheduled for January 20th—unusual because (1) it will be presented in the big Théâtre de la Ville, in the heart of Paris; (2) it will be conducted by Pierre Boulez, with the Ensemble InterContemporain; and (3) besides works by Ives, Ruggles and Carter, it will offer three premieres by—hold your hat—Frank Zappa (*The Perfect Stranger*, *Naval Aviation in Art*, and *Dupree's Paradise*). . . . A register of the holdings of the Ives Collection at Yale has been completed by Vivian Perlis; the 200-page typescript survey of *Charles Ives papers* (Yale University Music Library Archival Collection Mss 14) is available for purchase from the Sterling Library Publications Office, Yale University, New Haven, CT 06520; \$15.35.

. . . To **Wayne D. Shirley** our thanks for calling attention to a little-noticed sentence buried in the chapter on "The Consciousness of Self" in William James's *The Principles of Psychology*, of all places: "Many Bostonians, *crede experto* (and inhabitants of other cities, too, I fear), would be happier women and men to-day if they could once and for all abandon the notion of keeping up a Musical Self, and without shame let people hear them call a symphony a nuisance."

STOKING THE HOME FIRES

Deep in the Heart of America. *Brighten the Corner: Musical Memories of Monroe County [Michigan]* is a rare kind of local history. It's not written by an outsider looking in—such as a musicologist or cultural historian—or even by a trained insider, but by a diligent hometown music-history committee, chaired by Mrs. Earle Little, organist at the Earle Little Funeral Home, and Mrs. Peter Gibson, an artist and former president of the National Federation of Republican Women. Throughout, there's an immediacy and loving touch reminiscent of those church cookbooks that share favorite recipes for meatballs or peanut-butter cookies. An egalitarian philosophy prevails, yielding names by the score, from the late nineteenth century to the present (with a leaning toward the latter)—church organists, school-band members, dance-band players, composers, musical socialites. And the many photographs are splendid. The epigraph to Chapter Two—on church music—captures the book's spirit: "Music evokes memories of your childhood and faith for the future." (Monroe County Library System, Monroe, Michigan 48161, 188 pp.; \$7) . . . An entirely different sort of local history is found in J. Heywood Alexander's *It Must Be Heard: The Musical Life of Cleveland, 1836-1918*, a straightforward catalogue of an exhibit held at the Nelson Sanford House of the Western Reserve Historical Society in early 1982. Accompanying the catalogue are two recordings, one of which, *Cleveland Parlor Music of the 19th*

and *Early 20th Centuries*, is so full of enticing Cleveland products that by the time the words "There's nothing quite so fine as that Buckeye State of mind" resound from the final song (*I'm from Ohio*), we're convinced. The performances aren't nearly as polished as those on New World Records' downstate predecessor, *Where Home Is: Life in Nineteenth-Century Cincinnati*, but the songs themselves make it all worthwhile. There are political rousers (like *Hayes for President*, an 1876 resetting of *The Battle Cry of Freedom*) and nineteenth-century emotional barometers (like *Bear this Message to my Mother, or The Dying Engineer*, which overflows with drawing-room cheeriness). A piano piece commemorating Cleveland's "saengerfests" is included, as are songs by N. Coe Stewart (1837-1921), the first full-time music supervisor in the Cleveland public schools. Most works on the recording were published by the Cleveland (and Chicago) firm of S. Brainard's Sons. Since the liner notes are incomplete, it's handy to consult a copy of the exhibit catalogue before listening. The second album accompanying the exhibit, *Cleveland Chamber Music*, includes a String Sextet by Johann H. Beck (1886) and *In Memoriam* by James H. Rogers (1919). (The Western Reserve Historical Society, 10825 East Boulevard, University Circle, Cleveland, OH 44106; exhibit catalogue, \$5; records and cassette tapes are each \$6.95 plus \$1 postage)

To Understand.

Andante

To understand a sorrow. You must have one all your own.

The image shows a musical score for a piece titled 'To Understand'. It is marked 'Andante' and is in 3/4 time. The score is written on two staves, treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff: 'To understand a sorrow. You must have one all your own.' The music is in a minor key, indicated by one flat in the key signature.

Growing Up with Etude. At six-and-a-half, after nearly a year of piano lessons, I discovered the terrors and joys of public performance through a piece in an old issue of *Etude*—*The Jolly Musicians* by M. Greenwald, which I played for my teacher's class recital. My mother's attic was full of these brilliantly covered magazines, and I had more fun playing the music in them than practicing from my regular lesson books. This month, *Etude* celebrates its hundredth anniversary. Conceived by musician-publisher-philanthropist Theodore Presser, the magazine brought music news to small towns across America. Performers and performances were covered (the U.S. premiere of Mahler's *Eighth*, for example); so were master lessons in piano by the likes of Mark Hambourg or Moriz Rosenthal and string and wind-instrument methods by

Harold Berkeley or William Revelli. The vocal secrets of Marcella Sembrich were divulged, along with Alexander McCurdy's techniques for good organ playing. Issues in the final years kept up with the times: a study of Charles Ives and his music, the story of RCA's new electronic synthesizer, the formation of the International Music Council. In the last issue (May-June 1957), an announcement of Josef Hofmann's death signalled the end of an era. How many small-town children like me learned about Grieg or Debussy, discovered "variations," learned to sightread, and eventually became professional musicians through the influence of *Etude*! Theodore Presser's legacy to musicians is surely worth celebrating.

—Sylvia Eversole

THE SOUNDINGS OF NEW MUSIC by Carol J. Oja

Today former hippies wear three-piece suits and worry about mortgage rates for their homes in the suburbs. Yet deep in the American fantasy there still lies a respect for the pioneer, the individual who spurns convention and stubbornly hews to an idealistic course. Such a man among composers is thirty-one-year-old Peter Garland, who lives in Santa Fe, New Mexico. Garland isn't only a composer, he's a publisher, too, and has been since 1972 when *Soundings*, his free-form journal of new scores, first appeared. *Soundings* exists to print works by unknown composers and by well-known ones who have been slighted by commercial publishers.

A frontier image becomes even more striking when we look to *Soundings*'s predecessors, Henry Cowell's *New Music* (1927-58) and *Source* (1967-73)—both West Coast products. What might seem like geographic chauvinism is instead symptomatic of an energetic self-assertiveness, coupled with a need for visibility, that West Coast composers have felt since the 1920s. Their tradition is one of experimentation, often of the wildest sort; they have constantly sought to bridge the gap between California and New York, a gap that is aesthetic as well as geographic.

Soundings began as a quarterly periodical in January 1972 when Garland was a student at Cal Arts. Despite an increasingly sophisticated look, it has retained a scrapbook quality that invites repeated, random dips into its treasures. With the publication of *Soundings 10* in the summer of 1976, Garland announced that the enterprise was over; soon after, he went to Mexico for several years. But in 1981 *Soundings* was reborn, and Volume 12 was published last year. Even prior to the hiatus, Garland had launched a librarian-defying scheme of issuing volumes with the *Soundings* imprint that were outside its regular numbering sequence. The first of these was *Ives, Ruggles, Varèse* (1974); it has been followed by four collections of scores by Conlon Nancarrow (beginning in 1977) and Garland's own book of essays, *Americas* (1982).

Works by some 90 composers have been published in *Soundings*, and, as one sifts through its pages, a sense of family emerges. There's the West Coast leaning, to be sure, but Garland has chosen not only to publish the young generation (now between its thirties and mid-forties) but also to bring the music of its forebears to light, tracing roots and projecting traditions. George Antheil, Johanna Beyer, Paul Bowles, Henry Cowell, Ruth Crawford, Charles Ives, Conlon Nancarrow, Harry Partch, Dane Rudhyar, Charles Seeger, and Edgard Varèse are *Soundings* progenitors; Lou Harrison is a link between generations.

Ives, Ruggles, Varèse perhaps best illustrates how *Soundings* takes on the character of a family album; it is an easy-going, imaginative *Festschrift* that pays tribute to the three historical figures in a joyous celebration of ancestry. Besides two essays by Lou Harrison reprinted from the Forties, the volume contains compositions by Philip Corner, Peter Garland, Malcolm Goldstein, and James Tenney, both in music and prose, that explore their kinship to the Big 3. Goldstein's piano quartet *Majority—1964*, for example, quotes fragments of Ives in twists and clusters and encourages Ives-inspired improvisatory flight. Here Ives's music becomes a throbbing pulse center, not a relic of the past but an organic connection to the present. In disjointed reflections after Ruggles's death, Philip Corner struggles to understand why the composer's output was so small: "Great works—for orchestra—big ones—but only a few. (stubbornness, or laziness: Did his life-work have integrity, or was [he] just clumsy? Some are impressed, without liking. I'm both)."

Soundings has also honored other ancestors. *Soundings 2* is devoted to the music of Dane Rudhyar and Harry Partch, and *Soundings 9* opens with essays in memory of Partch, the first of which, by Tom Nixon, steers clear of pompous mythologizing: "Two of the early heroes of today's battle for musical freedom [are] Spike Jones and Harry Partch." *Soundings 5* includes scores by two early twentieth-century vanguardists,



A Japanese puppet design by Victoria Brown.
Reproduced from the cover of *Soundings 9* (June 1975).

the Mexicans Silvestre Revueltas and Julian Carrillo. And in *Soundings 6* (1973) Conlon Nancarrow's player-piano studies start to appear. Garland included a Nancarrow work in every issue up to *10*, and in 1977 began publishing volumes full of Nancarrow's music, making it available in print for the first time.

Michael Byron, *Ensembles, Part I*, page 22.
Reproduced from *Soundings 12* (1982).

Garland's own generation is represented in *Soundings* by a variety of works. If one style is favored, it is that with a minimalist bent, using gradually evolving processes as a main energizing force. In his "Comment" to *Soundings 1*, Garland forecast this tendency:

For many, part of the current lure of the music of other cultures lies in the static nature of the art; the example of a sarangi or rebab player who has devoted a lifetime to the interpretation of a very old music can be just as inspiring as the traditional image of the Western composer, forever pushing forward into unexplored territory.

Thus, many of the pieces in *Soundings* are contemplative and pared down to their essentials, often with an Eastern inspiration. Garland's own *a song* in *Soundings 1*, for example, is made up of ten simple segments, each internally cyclical,

which in performance must come off as a collage of contrasting ostinati. Michael Byron's work, frequently found in *Soundings*, is in a similar style (the two have a jointly composed piece, *Arcanum*, in *6*). Philip Corner's *Ink Marks for Performance* and *Om* (both in *3/4*) and Steve Reich's *Slow Motion Sound* (*7/8*) have all been published in *Soundings*.

We also follow Daniel Lentz from his early copulation pieces, like *Loverise* (*1*), to a full-blown Mass (*10*). Fredric Rzewski's *Coming Together, Part I* and Lou Harrison's *Peace Pieces* appeared in *3/4*. Other names that surface repeatedly are Robert Ashley, Harold Budd, Guy Klucsevsek, David Mahler, Ingram Marshall, Wolfgang Stoerchle, and James Tenney. *Soundings 13* is to be a study of James Tenney's music by Larry Polansky. After that, a fifth volume of Nancarrow scores and a book of Paul Bowles's songs are planned, and Garland says *Soundings 14* will be made up of music by composers new to *Soundings*.

The free spirit one senses in talking to Garland has enabled him to forge ahead with *Soundings* despite financial difficulties. He said in a recent interview, "The generosity of Betty Freeman has kept *Soundings* going; during the last two or three years, she's supplied maybe half the budget." Garland has received grants for individual volumes, and there's some revenue from sales. But last year, for example, "Lou Harrison bailed me out, my brother gave some money, and I took 700 bucks of my own—all my savings—and used it to pay the bills. When you're a ditch-digger, you don't appreciate that." Harrison and John Cage have both come to the rescue of *Soundings*, adding to the family spirit; Harrison has pushed the lineage back even further by contributing some of his income from Ives royalties.

Yet *Soundings* remains a one-man operation. Garland edits and designs the books, supervises typesetting and printing, and fills orders. Where does he store back issues? "They're all over my house; my bed's on top of *Soundings*." The work gets done evenings and weekends, which is also Garland's time for composing.

Perhaps when Garland reviewed Carl Ruggles's *Evocations* in one of his *Americas* essays (the review was originally written "for a newspaper that folded before the article was ever finished"), he was reflecting on his own life and work: "Somehow [*Evocations*] possessed for me the vigor of a harsh, cold climate; where existence is a struggle, valued not so much as against something, as a thing-in-itself, a constant state of grappling with elemental forces."

DISC DIVERSIONS

The Communal Spirit. From the perky clarinet in a minuet by David Moritz Michael (side 1, band 1) to the circus music of William Cumming Peters's *Economy Quickstep* (side 2, band 5), the pieces and performers on *American Communal Music of the 18th and 19th Centuries, Volume 1* (Collegium Musicum of the School of Music of Ohio University, Richard D. Wetzels, Director) are a treat—a fresh breeze blowing from the Midwest. And not only blowing; pieces for winds, string ensembles, and voices, both accompanied and a *capella*, vie for attention on this attractively produced album of music by Moravian, Shaker, and Harmonist composers. Director Wetzels's competent scholarly work (his study of the Harmony Society and its music was published by Ohio University Press in 1976) is evident in the handsome booklet that comes with the record, and he is equally talented as conductor and programmer of selections. One might wish for a less relentlessly breathless performance of the Shaker song "Happy Home," or that the choral parts on Johann Geisler's *Die Frucht des Geistes ist Liebe* were better balanced, or that the bass soloist in Frederick Eckensperger's ode "O Nacht!" sang less lugubriously. But the delights (virtuoso bassoon playing here, 5- and 7-bar phrases there, a beguiling marriage of solo flute and strings with chorus elsewhere) far outnumber the drawbacks. Forthcoming volumes of the series are eagerly awaited. (Labelless recording available from Quakerhill Enterprises, Inc., Box 206, Chesterhill, Ohio 43728; \$9.95 plus \$1.20 postage)

—Nym Cooke



"Beautiful" is a word we avoid, as being overused elsewhere and too subjective. But beautiful is the word for the recording by mezzo-soprano **Jan DeGaetani** and pianist **Gilbert Kalish** of George Crumb's *Apparition* (1979), written for these performers, and nine songs by Charles Ives (Bridge BDG-2002). The performances are luminous; the engineering, mastering, and surface quality are impeccable; the repertoire is unusual—Crumb's first work for voice and piano (and to texts by Whitman) and songs early and late by Ives (with no duplications of the earlier DeGaetani/Kalish all-Ives disc, Nonesuch H-71325). The album comes with complete texts and intelligent, unhackneyed notes by composer William Bland. We owe the whole thing to supervisor/producer David Starobin, who is the principal performer on the earlier Bridge disc *New Music with Guitar, Vol. I* (BDG-2001), including pieces by Barbara Kolb, Charles Wuorinen, and Bland, and the forthcoming Vol. II, with pieces by Carter, Del Tredici, and Kolb. (Bridge Records, GPO Box 1864, New York, NY 10116; \$10.98 each)

Harp in the Wind. *Traipsin' through Arkansas* ain't exactly what you'd expect out of a French-born composer, harpist, and new-music promoter like **Carlos Salzedo** (1885-1961), but it's what you get on a new Nonesuch recording (H-79049) devoted entirely to Salzedo's harp music. In writing about the man who co-founded the International Composers' Guild with her husband in 1921, Louise Varèse claimed that "the harp repertory had been trivial and trashy before Salzedo enriched it" (*Varèse: A Looking-Glass Diary*). The pieces on this recording—which include, in addition to *Traipsin'*, a Suite of Dances (1943), *Short Fantasy on a Noël Provençal* and ditto on a *Catalan Carol*, Ballade from *Trois Morceaux* (1913), and *Scintillation* (1936)—show Salzedo to be conservative in musical style yet robust and vibrant both in his handling of rhythm and of the instrument. Heidi Lehwalder, the compelling harpist here, studied with the composer at his harp colony in Camden, Maine, when she was ten.



The Study of Ethnomusicology

Twenty-nine Issues and Concepts
Bruno Nettl

"Here preeminent ethnomusicologist Nettl has succeeded in a text aimed at the scholarly audience — music historians, anthropologists, even career-minded graduate students. Nettl has grouped his studies of diverse viewpoints and research techniques into four large categories — comparative music study, music in/as culture, field work, and the comprehensive study of the world's music. The result is a complex personal overview of what ethnomusicology is, should be, and might become." — *Library Journal*.

"Nettl has done an excellent job. The book's wide ranging contents, its numerous suggestions for future research, and its personal style will spur both excitement and serious reflections in the reader. This is Nettl at his best — wise, scholarly, prophetic, questioning, contemplative, and humorous." — Charlotte Frisbie.

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BEHIND THE BEAT *with Mark Tucker*

The latest crop of jazz biographies brings some important additions to a growing field. "Star" biographies and impressionistic accounts are giving way to serious considerations of individual musicians.

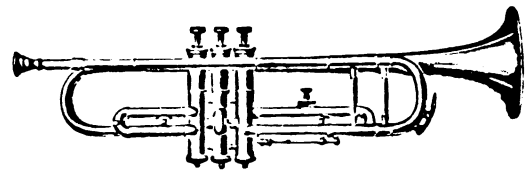
Louis Armstrong has been the subject of earlier studies, but none so ambitious as James Lincoln Collier's *Louis Armstrong: An American Genius*. It begins with a fanfare ("Armstrong was the pre-eminent musical genius of his era") and ends with the blues ("I cannot think of another American artist who so failed his own talent"). In between, it follows Armstrong from his early days in New Orleans through an ascending career as trumpet virtuoso in the 1920s to the long period of popularity that he enjoyed until his death in 1971. Like other writers on jazz, Collier is awestruck by Armstrong the artist and frustrated by Satchmo the entertainer; in Collier's view these were separate, even conflicting parts of the man's character. As a result, the book divides itself in half.

The better part comes first, as Collier considers Armstrong's development into the brilliant, mature soloist on the Hot Five recordings of 1925-28. Collier takes a hard look at the folklore surrounding Armstrong's childhood and does his best to separate fact from fiction. His reliance on oral histories, black newspapers, and primary sources is rewarding and, for any jazz biographer today, essential. His discussion of recordings is engaging and detailed, although the lack of musical examples weakens the presentation. Collier's overview of the music's early development and its social setting is vastly simplified yet generally reliable.

After "The Fork in the Road" (Chapter 15)—beginning in 1929, when Armstrong supposedly forsakes his Muse for Mammon—the author and subject have a parting of ways. Instead of a beloved, successful entertainer, Armstrong appears as an unhappy man suffering from lip problems, a neurotic need for applause, and an unhealthy attraction to crude, paternalistic managers who ride him like a pack horse. By the end Collier has turned apologist, blaming Armstrong's abandonment of artistic ideals on his childhood experience and his socio-cultural heritage. This view, which impugns Armstrong's character and slights the artistic achievements of Afro-Americans, derives from a core contradiction in the book: Collier is careful to show how jazz is "an arm of the entertainment business," yet he shows disappointment and disapproval when Armstrong rises to the top of his profession as a popular entertainer. (Oxford, 383 pp., \$19.95)

In *Mingus: A Critical Biography*, Brian Priestley stays away from character analysis. Preferring to quote first-hand observations by friends and fellow musicians of the composer-bassist, he is more concerned with imposing order on Mingus's turbulent career. The result is a fascinating chronicle of a complex man's life and music. Priestley lets individual years

and recording sessions provide the structure for his study, pausing along the way to comment on Mingus's important compositions, his development as a player, and his personal experiences. The early chapters add to, emend, and explicate Mingus's autobiography, *Beneath the Underdog* (reprinted by Da Capo). The appendices include various transcriptions, a guide to an extended composition (*The Black Saint and the Sinner Lady*), and a splendid discography. One emerges from the book with a clearer perspective on Mingus and a renewed appreciation for his art. (Quartet Books, 308 pp., \$24.95, soon to be reprinted by Da Capo)



Miles Davis continues to attract and elude biographers. His enigmatic character and unpredictable behavior figure occasionally in Ian Carr's *Miles Davis: A Biography*, but most often his music gets the spotlight. Trumpeter Carr is a vigorous advocate of Davis's work and brings an insider's knowledge to his discussion of the recordings up to 1980. His transcriptions are (in his words) "only approximations," but there is a neat precision to the discography (compiled by Brian Priestley). Carr scratches the surface of larger "works" such as the albums *Porgy and Bess* and *Sketches of Spain*. He is better at describing single moments in a Miles solo. The many mysteries of Davis's music of the mid-1960s await further exploration, as does the trumpeter's relationship to rock and funk of the 1970s and '80s. (Gregory Tate tackles this assignment in the July and August 1983 issues of *Downbeat*.) But for an introduction to Davis's output and a sympathetic portrait of the man, this biography should satisfy. (William Morrow and Company, 310 pp., \$14.95)

(Not to end on a sour note, but . . .) Charles Blancq's *Sonny Rollins: The Journey of a Jazzman* is a missed opportunity. One of Twayne's new monographs on American musicians, this handsome little volume might have provided an introduction to the saxophonist's style and improvisation techniques. Instead, after a biographical sketch Blancq widens his focus to a blur in a misguided attempt to sum up most of the major trends and innovators in jazz from the 1920s through the 1970s. Rollins strides into the picture from time to time, but the musical evidence is poorly presented and Blancq's conclusions are unconvincing. (Twayne Publishers, 142 pp., \$18.95)

MORE BOOKS . . .

Philip K. Eberly's *Music in the Air: America's Changing Tastes in Popular Music, 1900-1980* is a welcome entry to the surprisingly small literature on an important subject: radio history. The book is an uncritical history of popular music programming practices in U.S. radio. Here are those clock-hour pie charts that provide syntax for top-40 stations; a day's programming schedule for KGIR in Butte, Montana, in 1930; a photo of a 1923 RCA Radiola III receiver (with "station selector" knob scaled from 0 to 10); and hundreds of other goodies, all set into an extensive and precisely written narrative by a lifelong radio professional. Like most histories, it is more about the mainstream than the deviants (musically, that tends to mean an emphasis on vanilla). And, like many histories, it is more useful the farther it recedes into the past; the author gamely brings his coverage up to 1980 and describes "Formats for the Future" but seems more at home with the programming that a 1951 baby like me was born too late to hear. (Hastings House Publishers; 406 pp; \$22.75)

—Ned Sublette

Conquering the Blues. We missed a trick, back in 1981, by not noting the publication of Robert Palmer's *Deep Blues* (Viking Press). Now it's out as a Penguin Books paperback, so let us redress matters, for it is a superb book. "Deep" blues is Mississippi Delta blues, which as a literary and social phenomenon has had much attention. But Palmer's focus is on the music and its makers, about which and whom he writes with rare felicity and deep feeling. The central figure in the study is Muddy Waters, whose transit from the rural South through South Side Chicago to international appearances and worldwide fame is a paradigm of the course of Delta blues as a whole. Along the way, figures like Robert Johnson, Sunnyland Slim, Sonny Boy Williamson, and Ike Turner intersect with Muddy, and each is discussed in depth and with detail. Palmer wears his scholarly mantle lightly—no smell of the lamp emanates from his friendly and rhythmic prose—but he is absolutely to be trusted. The book is buttressed by both discography and bibliography and, at 310 pages, is by far the most solid work on its subject. (\$5.95)

DA CAPO ANNOUNCES

THE MUSIC OF ELLIOTT CARTER

by David Schiff

This long-awaited monograph on Elliott Carter, the first book-length study ever published on his formidable body of work, examines the personal and cultural background from which Carter took his bearings, analyzes his innovations in rhythm, harmony, texture, and time-structure, and theorizes how these formal elements evolved—work-by-work—to fulfill the powerful expressive needs of the composer. By careful studies of finished works and sketches, long exegeses of the *String Quartets 1, 2, and 3*, *Concerto for Orchestra*, *Piano Concerto*, *Double Concerto*, *Anaphora*, *Syringa*, and *Night Fantasies*, as well as the early works, David Schiff has intensified appreciation for Carter's achievement, its integrity, and solitude. With a chronological catalogue of Works, a bibliography, and complete discography. (New York and London, 1983)
ISBN 0-903873-06-0/ 375 pp., 120 musical ex., 41 charts, 8 pp. of photos/ \$39.50

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Edited by Carol Oja
Foreword by Aaron Copland

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ISBN 0-306-76108-4/ xix + 176 pp./ \$32.50

A BIOGRAPHY OF EDGARD VARESE

by Fernand Ouellette

This "first document" of the life of Varese also serves as a guide to avant-garde music in New York and Paris during the middle years of the century. A moving record of Varese's struggle for recognition, it contains extensive excerpts from his diaries, lectures, and reviews of first performances. (New York, 1968)
ISBN 0-306-76103-3/ xi + 271 pp., 18 illus./ \$27.50

. . . AND NEWS

Elliott Carter, who celebrates his seventy-fifth birthday this year, was awarded the 1983 Edward MacDowell Medal in ceremonies held in August at the MacDowell Colony in Peterborough, New Hampshire. His words of acceptance, characteristically modest, honor him better than any tribute we could devise. We print them here with the permission of the MacDowell Colony and Mr. Carter.

"I want to thank everyone concerned with this. And yet I'm not sure that it is really myself that should thank these people. I wonder about that. I hear someone praising me and giving me medals, and it isn't really *me* that's getting these medals. I feel a little like that old movie I used to see with Charlie Chaplin, when the judge started talking to Charlie Chaplin and telling him the awful things he did and Charlie Chaplin looked around to see who it was the judge was talking to.

"I have a feeling that somehow there are these shadowy things behind me, these compositions, which are in a way not me, myself; really, they deserve the medal and not me. They have this strange life; I'm not sure that I invented them. These strange beings began to come to my mind and gradually somehow insisted on being written in their strange and unusual way, difficult to some people, and profoundly exciting to others. I was just sort of something that wrote them down, because they were telling me they had to be done this way and they were rather trying and sometimes difficult and demanding. And sometimes they did things I had never done before and made me do things that bothered me and upset me and sometimes excited me—and puzzled me, too, sometimes.

"So that I'm not sure I deserve the medal. But anyhow I thank you."

Up With Composers! In response to Elie Siegmeister's "Down with 'Serious' Music!" in our May *Newsletter*, William Schwann, publisher of the *Schwann Record & Tape Guide*, sent a story about his teacher, Walter Piston. It seems composers not only have trouble finding a comfortable classification—are they "classical" or "popular," "serious" or "un-serious"?—but gaining a little respect:

After his retirement to a small Vermont town where he continued to compose in a more leisurely environment, Walter Piston would go down to the local post office daily for the putting up of the incoming mail. A few of the townspeople regarded him suspiciously; after all, an able-bodied man was supposed to be busy working in the daytime. Finally one day a townswoman spoke up, "Just what is it you do, Mr. Piston?" To which Walter answered, "I compose music." She thought it over for a while and said, "Well, I suppose it helps to pass the time."

In a sleepy, late-night browse through *The New Republic* of 10 October 1983, the headline *Newsletter Nostrums* jolted us off the pillow long enough to read Daniel Nossiter on newsletter mania, American style. Nossiter's bag is the political variety of newsletter, but I.S.A.M. regulars might cotton to some of his observations. Here's Nossiter's lead: "In the pathology of publishing, newsletters may be catalogued under 'Anxiety.' The country is alive with a subterranean conversation that surfaces in thousands of tiny journals for—and by—the conspiratorially minded." And how do our readers feel about his conclusion: the appeal of newsletters "rests on the premise that [they] deliver the inside story. . . . Judging from the performance of [writers] in the newsletter game, inside information is a scarce commodity, if it exists at all. Yet the readers appear not to mind being duped."

Oh! Say Can You Saw? Tops among the musical curiosities to come our way recently is *Sawing News of the World*, a four-page publication issued irregularly since 1979 by the firm of Mussehl and Westphal in Delevan, Wisconsin. It is filled with all kinds of information about a little-celebrated art. There are portraits of musical-saw virtuosos, like logger and former vaudevillian Tom Scribner, and fervent testimony about the joys of bowing a saw. Mussehl and Westphal claim to be the only producers of musical saws in the world, and although their business is down since the musical saw's peak during the vaudeville era, you can still purchase a package with everything a beginner desires—saw, bow, mallet, carrying case, instruction book, rosin—for \$59.50. (Mussehl and Westphal, 130 South 4th Street, Delevan, WI 53115 If before taking the plunge you want an aural sampling of the instrument's delights, try *Margaret Plays the Musical Saw*, issued in 1975 by Mrs. Margaret Steinbuch of Cincinnati, now eighty years old. Her rendition of *The Old Rugged Cross* conjures up the eerie loneliness and moaning winds of Calvary like no church choir could ever hope to. (A few copies of the recording are available directly from Mrs. Steinbuch for \$6.50, including postage. Write her at 3572 Schwartz Avenue, Cincinnati, OH 45211.)

Bringing in the Sheets. The Corning Collection of nineteenth-century American sheet music, at the **William L. Clements Library at the University of Michigan**, has been catalogued through an NEH grant. Originally part of the music library of the Edison Phonograph Company, the collection's 35,000 items were given to the Clements Library by Bly Corning in the early 1970s. Popular songs, ballads, march and dance music (quadrilles, waltzes, schottisches, galops, polkas), and a variety of other instrumental genres are included. Three-fourths of the pieces were printed between 1830 and 1858, and there is a significant representation from the Civil War era. For further information write Pauline Norton, William L. Clements Library, The University of Michigan, Ann Arbor, MI 48109

BRIGHT SPOTS ON DARK CORNERS

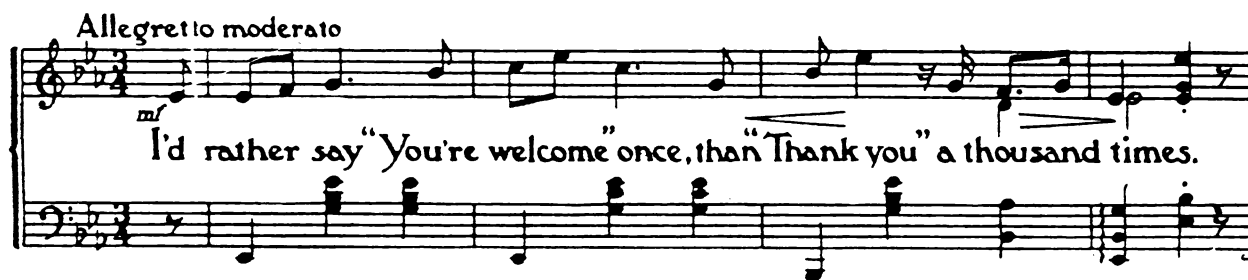
I Yust Go Nuts at Christmas. In the early 1920s, my grandmother emigrated from Finland to northern Minnesota, where life was austere and filled with hard work. Time for fun was scarce, and money even scarcer. But among her prized treasures was a box of Finnish and Swedish recordings, most of them pressed in the U.S.A. by Victor and Columbia. Like the many Finnish, Swedish, Slavic, and Italian immigrants around her, she kept the culture of her homeland alive; she attended a Swedish Lutheran church, socialized with folk from her own corner of Finland . . . and she cherished her records. These memories were stirred by a new Library of Congress publication, *Ethnic Recordings in America: A Neglected Heritage*, which explores a part of our culture that is not only neglected but vital to the musical experience of many Americans. The volume grew out of a conference by the same title, held in January 1977 to inaugurate the Library of Congress's American Folklife Center. Recordings by a wide variety of immigrant groups are considered, and detailed information about record production and availability is given. Highlights include Richard K. Spottswood's profile of Władysław H. Sajewski and family, whose store on Chicago's north side has been a center for obtaining Polish sheet music and recordings since 1897, and a long interview by James S. Griffith with Lydia Mendoza, a Mexican-American singer who has been entertaining south-

western audiences since the early 1930s. Throughout, appealing bits of information surface, like the headline of this review, taken from a Swedish-American song that sold a million copies in the 1940s. (Library of Congress, 269 pp.; \$13)

—Carol J. Oja

A journal titled *Vierundzwanzigsteljahrsschrift der Internationalen Maultrommelvirtuosengenossenschaft* might seem an unlikely source for fresh insights in American music. But once you let the acronym "VIM" purr over your lips and chuckle through editor Frederick Crane's marvelously irreverent preface, you'll be surprised. VIM is an irregular (highly irregular) periodical "devoted and dedicated to [Jew's harp] monomaniacs," and its first issue includes articles like "A Shaker Notice of the Jew's Harp" by Daniel W. Patterson, "How Should the Jew's Harp Part of [Ives's] 'Washington's Birthday' Be Played?" and "Food, Drink, and Jew's Harps" (or, Can You Judge a Restaurant by its Tongue?), both by Crane, and "The Jew's Harp in Colonial America" by Brian L. Mihura. VIM T-shirts are available, too, at \$7.50 (a subscription to the journal costs \$12). Write to VIM, 930 Talwrn Court, Iowa City, IA 52240.

The Pleasure of Giving



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THE DISCS ROLL ON

(Slightly) Earlier American Music on Record(s). It's heartening to see an upsurge, mild though it may be, in recordings of turn-of-the-century American works by mainstream composers like MacDowell, Foote, and Griffes, as well as earlier works by Ives, viewed appropriately as a post-Romantic rather than a proto-Modern. For example:

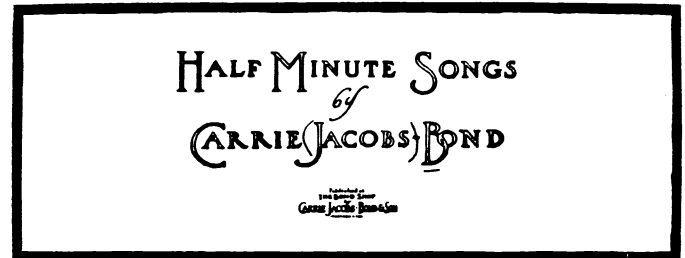
*Edward MacDowell, *Piano Music Vol. II* (Nonesuch 71411), is how pianist Charles Fierro bills his follow-up to an earlier all-MacDowell disc (Nonesuch H-71399, with the *First Modern Suite* and the *Sonata No. 4*). The new release pairs the *Woodland Sketches* (1896) with the *Sea Pieces* (1898) to offer 18 of MacDowell's most perfectly chiseled cameos. The performances are slightly clinical but clear and crisp. Technically the recording is spectacular. The authoritative jacket notes are by Margery Morgan Lowens.

*Chamber music by Arthur Foote is addressed by Boston Symphony players Joseph Silverstein, violin, and Jules Eskin, cello, together with Virginia Eskin, piano (Northeastern NR-206). They offer wonderfully warm readings of Foote's first published work, *Three Pieces for Cello and Piano*, Op. 1 (1881), the Brahmsian *Trio No. 2*, Op. 65 (1907-08), and the delicious *Three Character Pieces for Violin and Piano*, Op. 9 (1885). . . . Silverstein showed his affinity for Foote earlier, in a 1977 recording of the *Sonata in G Minor*, Op. 20 (1889) with Gilbert Kalish at the piano (New World NW-268); that can be compared constructively with the more rough-and-ready approach to the same work by Eugene Gratovich, violin, and Regis Benoit, piano (Orion ORS-76243; also released in 1977).

*That Charles Griffes was one of the greatest of American song composers, on a par with Foster, Ives, Rorem, and Edmunds, is borne out in a generous double album issued by Musical Heritage Society (MHS-824678M). Four singers contribute, all 1980 Naumburg Vocal Competition winners: sopranos Lucy Shelton, Irene Gubrud, and Faith Esham and baritone Jan Opalach. The set offers no fewer than 43 of Griffes's 64 songs (including nine unpublished ones, and all but one of his 34 to English texts). The performances are marked by conviction and good diction; the songs are grouped artfully in sets for individual singers; Edward Maisel, an early Griffes biographer, supplies helpful notes; and the recording quality, though not of prize-winning perfection, is adequate.

*America's two greatest younger conductors—and if that sounds opinionated, it's meant to—direct symphonies by Ives in superb performances on two digitally recorded discs. On CBS Records IM-37300, Michael Tilson Thomas leads the Concertgebouw Orchestra in a soulful version of the *Symphony No. 2* (1900-02), using the new critical edition by Malcolm Goldstein that was sponsored by the Charles Ives Society (and is to be published by Peer). On Pro Arte PAD-149, Dennis Russell Davies directs the St. Paul Chamber Orchestra (which he left, alas, to go to Stuttgart) in a reading, both heartfelt and crystalline, of the *Symphony No. 3* (1904).

—H. Wiley Hitchcock



That's right! The treasurable gems of melody and sentiment you've enjoyed on earlier pages are from the set of twelve *Half Minute Songs* by Carrie Jacobs-Bond. She published them in 1911, in a charming, beribboned little oblong paperbound volume, 15x27 cm (our reproductions of the songs, though not of the title page, are at the original size), under her own imprint: "Published at / The Bond Shop / by / Carrie Jacobs-Bond & Son / Incorporated." The booklet, with one song on each page (and only two occupying more than a single line), sold, at The Bond Shop and elsewhere, for 75 cents. Our thanks to the Music Research Division, New York Public Library at Lincoln Center, for access to their copy, and to The Boston Music Co., Boston MA 02116, for permission to reproduce the songs.

Gottschalk Errata. In case you've been wondering just *who* is the publisher of John G. Doyle's *Louis Moreau Gottschalk (1829-1869): A Bibliographical Study and Catalog of Works*, which was reviewed in our May issue by Robert Offergeld, here's the missing information: Information Coordinators, Inc.; \$25.

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