

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

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

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MORE THAN A COMPOSER: WILLIAM SCHUMAN, APPROACHING SEVENTY

On this coming August 4th, William Schuman will turn seventy. For those who have any personal contact with him—and they are many, for Schuman is a friendly man and very much in and of the public world—that is extremely hard to believe. Slim, baton-straight, an easy smiler with sparkling eyes, youthfully quick in speech and movement, vocally without a quaver (and that's the kind of pun he himself is not above making), he betrays his age perhaps only in his record of accomplishments. Only someone about to become a septuagenarian could have done all that Schuman has done, in addition to producing a body of music substantial and diverse and excellent enough to have won all the prizes in the book. He has meant a great deal to American music—as a composer, first of all, but in addition as a man of bold ideas, enterprise, and leadership.

The bare facts of Schuman's development as a composer are well known. In a recent interview, he added some nice details. He recalled precisely, for example, the moment that decided him on becoming a "serious" composer:

I had fooled around writing songs—camp songs, school songs, and so forth—but I couldn't write even a lead-sheet with a melody line; I had no idea how to do it. . . . I had never actually heard a concert of symphonic music; I was interested only in popular music. Then, almost exactly fifty years ago, in April of 1930, I went to a concert conducted by Toscanini in Carnegie Hall. I was struck by the way everybody in the string sections bowed together. And I was struck by the fact that the drums were so often silent, whereas in my jazz band they played all the time. But I was absolutely entranced by the experience, and it literally changed my life—but literally: I *knew* then that my life would be in serious music, and that I *had* to be a composer. . . . So I began discovering serious music. I used to go to each of the four performances of the concerts by the Philharmonic—literally!—and to the Metropolitan Opera—you could hear seven *Tristans* in one year, at that time!—and I would get the scores, and I simply immersed myself in the music. In a very short time I did a lifetime of study.

There were private lessons in harmony, then in counterpoint, and self-instruction in orchestration—mainly by making arrangements of pop songs and getting dance-bands to try them out in off-moments:

I wrote a song called *Lovesick* ("I need your kiss to make me well again"), and I decided to try to do the arrangement myself. I went to visit Bert Lown with it (he had the band at the Biltmore Hotel), and I introduced myself, and I said, "Will you play my arrangement for me?" So he got the boys together in the kitchen, between sets (and without a piano), and they played it for me. It sounded quite nice, and I did other arrangements for him.

As a student in Teachers College at Columbia University in the mid-1930s, Schuman was asked to teach a summer-school course in music. While there, he realized that just around the corner—literally, on Claremont Avenue at the Juilliard School—Roy Harris was teaching for the summer.

I had heard Harris's *Symphony 1933*, and I thought it was the most exciting piece of new music I had ever heard. (I still think it's about as close to an "official" American symphony as we've come.) So I went over to Juilliard and registered for his classes. During the winters he was at the Westminster Choir College then, and so for a couple of years after that summer I would take my scores down to Princeton to show him.

So, Schuman was on his way as a composer. That way has been one of great productivity, particularly in the field of orchestral works. He says: "There's no question but that the orchestra is my instrument. I find it difficult to write for the piano, but not for a symphony orchestra." Ten symphonies, various concertos, and numerous suggestively titled sets and single movements (*New England Triptych*, *In Praise of Shahn*, *Prayer in Time of War*, and others) bear him out.

His way as a composer has been one of many honors as well: the first New York Critics' Circle award in music (in 1941, for the Third Symphony), the first Pulitzer Prize ever given in music (in 1943, for the cantata *A Free Song*), the first musical composition commissioned by the U.S. government (*Credendum*, of 1955), two successive Guggenheim fellowships, in 1939 and 1940, and so on.



William Schuman, in a recent photograph by Carl Mydans.

THE MOROCCAN CONNECTION

(The following is by Minna Lederman, well known as editor of the lively and unique journal *Modern Music* [1924-46]. She sent it in as raw copy, expecting us, as she wrote, "to milk the reportage for length," but it is such a shapely piece we asked, and got, her permission to print it as is.)

Paul Bowles, novelist-composer, celebrated for *The Sheltering Sky*, *The Delicate Prey*, *Let It Come Down*, and the 1979 collection of his *Short Stories*, has not altogether abandoned his first love, the practice of music. In the thirties and forties he was one of America's most prolific young theatre composers—he wrote an opera, *The Wind Remains* (text by Garcia Lorca), several ballets—*Yankee Clipper*, *Pastorale*—and a great deal of incidental music for works by William Saroyan, Tennessee Williams, and the play *In the Summer House* by his wife Jane. He also made an important collection of the Berber music of the Atlas Mountains in North Africa, the records of which are in the Library of Congress. By 1949 his literary career, centered in Tangier, which became his permanent residence, seemed to remove him from the musical scene. But, in recent letters to me, he answered a few pertinent questions as follows:

I regularly write scores for the theatrical productions of the American School of Tangier. In the late sixties I composed choruses with percussion for the Yeats translation of *Oedipus*, and music and sound effects for a play of my own, *The Garden*. A few years ago we did a good *Bacchus*, with costumes by Yves Saint-Laurent and sets by Brion Gysin. Last year (1979) it was *Orestes* and *Caligula*. . . . These things take an inordinate amount of time. Aside from them I have no more connection with music. I mind, but one can't have it both ways.

The American School is a private institution with partial federal backing, the president of the board of trustees being always the American Consul General. The Student body is extremely cosmopolitan; most of the Americans are children of people in the State Department working in the Middle East or in West Africa. We're fortunate to have Malcom Forbes resident here (now and then), as he's interested and generous. The new dormitory, inhabited largely by students from Kuwait and Saudi Arabia, was paid for by him.

And this summer at Tangier's American School, Paul Bowles, novelist, will be giving an intensive writing workshop, sponsored by the New York School of Visual Arts.

IN THE NAME OF IVES.

Ever since the Fourth of July 1974, when a crowd of some 8,000 converged on the Danbury, Connecticut, fairgrounds for a concert in honor of Charles Ives's centenary, there has been talk of more and bigger Ivesian activities in and around the composer's birthplace. At one point there was even mention of a grandiose plan for a permanent physical facility to be funded with an eight-figure grant from the Union Carbide Corporation, recently relocated near Danbury. But politics and personalities kept rearing their obstacular heads, and not much happened. Now Richard Moryl, a composer and one of those who planned the 1974 Ives bash, has established an entity called the Charles Ives Center for American Music. Its purpose is to give composers the opportunity to hear their works well performed, to hear the works of others, and to discuss contemporary techniques and performance problems. This year the center will sponsor a composers' conference, 18-23 August, on the campus of the Canterbury School in New Milford. Thirty selected composers will have string quartets rehearsed, performed, taped, and discussed. On hand will be the Composers String Quartet and four other quartets. Plans for 1981 call for a similar August conference, concentrating on American choral music and song, with the Gregg Smith Singers in residence. For information, write the Charles Ives Center for American Music, Rt. 67, Roxbury, CT 06783.

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I.S.A.M. MATTERS

THE PHONOGRAPH AND OUR MUSICAL LIFE, proceedings of the successful conference held at Brooklyn College 7-10 December 1977, will be published soon as I.S.A.M. Monograph No. 14. Sponsored by I.S.A.M. with support from the National Endowment for the Humanities, the conference brought together musicians, scholars, and critics from around the country and abroad to explore the pervasive influence that the phonograph has had on every segment of the musical community. The conference proceedings have been edited by H. Wiley Hitchcock; they include papers by William Ivey of the Country Music Foundation, Jane Jarvis of Muzak, and James Goodfriend of *Stereo Review*; presentations by composers William Bolcom, Roger Reynolds, and Eric Salzman; talks by jazz and pop experts David Baker, Charlie Gillett, and Martin Williams, critics John Rockwell and David Hamilton, and scholar Charles Hamm; and finally, observations by people in other media—publisher Claire Brook, museum curator Cynthia Hoover, and film-maker Allan Miller. Illustrated by photos taken by Suzanne Mead at the conference, the monograph can be ordered on the enclosed form.

The Senior Research Fellow of I. S. A.M. for the first semester, 1980-81, will be John Rockwell, music critic of the *New York Times* since 1974. Mr. Rockwell covers the full range of music as a critic, but he was initially hired by the *Times* as a pop-music critic, and he has tended to specialize in writing on pop, rock, and contemporary music (even though his doctoral dissertation, written at the University of California at Berkeley, was an opera in Berlin in the 1920s). Mr. Rockwell will teach a seminar related to his forthcoming book for Alfred A. Knopf, tentatively titled *A New Look at New Music* and consisting of studies of individual composers from Cage, Carter, and Babbitt to Glass, Reich, and the Talking Heads.

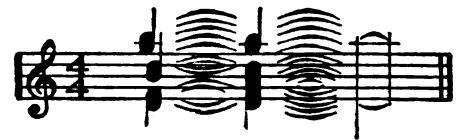
An edition by Dennis Martin (Minnesota Bible College, in Rochester) of George Frederick Root's "operatic cantata" *The Haymakers* of 1857 is the latest volume of **RECENT RESEARCHES IN AMERICAN MUSIC** (A-R Editions, Inc.) to be contracted for. The *Chicago Tribune* of 9 January 1860 contrasted it thus with Italian opera:

The Italian opera walks on stilts, deals in exaggerations, and treats largely of kings, queens, dukes and nobles. This [work] is purely democratic, exalts labor, ridicules the useless city dandy, and holds up for your admiration the sturdy farmer and his household, who learn from nature, the pure, the true and the beautiful. [!]

Part II of *The Haymakers* was issued in New World Records' Recorded Anthology of American Music (NW 234); Mr. Martin's edition will of course contain Part I as well. . . . Other volumes of RRAM now in production are (in order of expected publication): *Music by James Hewitt*, ed. John W. Wagner; *Cello Music by Arthur Foote*, ed. Douglas Moore; *The Core Repertory of Early American Psalmody*, ed. Richard Crawford; and Victor Pelissier's *Columbian Melodies*, ed. Karl Kroeger.

Two I.S.A.M. monographs that will go into production this summer are those that have been developed from lectures by I.S.A.M. Senior Research Fellows. One will be Dan Morgenstern's *Changing Perspectives in Jazz*, a study of the various ways critics and listeners have perceived the nature of "true jazz" over the years. The other will be William Ivey's account of the rise and fall of Nashville as "Music City, U.S.A." and of the crystallization in country music of the Nashville sound.

The Mary Duke Biddle Foundation has extended its grant to I.S.A.M. for the organizing and registering of the materials in the Henry Cowell Collection at the New York Public Library at Lincoln Center. I.S.A.M. Junior Research Fellow Judy Sachinis continues to work on this project.



At our request, Peter Dickinson, head of the Music Department at the University of Keele and proponent extraordinary of American music and its study, reports on his department:

Five years ago last term the Music Department was opened. . . . Now Keele has a relatively large Music Department, by national standards, with over a hundred principal students and post-graduates. . . . By making a special study of American Music of all kinds we are forced to think of all music together—jazz, rock and musicals as well as symphonies, operas and chamber music. Keele now has probably the best library of American music in Europe, and has graduated four or five MA students in the subject each year since 1976.

. . . For three years running there has been a Fulbright-Hays Visiting Professor in American Music. First [1977-78], William Brooks, who is a composer, then [1978-79] Dwight Peltzer, a pianist, and finally this year Cecil Lytle [on leave from the University of California at San Diego], an Afro-American Music specialist as well as a classical pianist.

. . . Two international conferences on American Music have been held at Keele: in 1975 and 1978, the latter based on Blues-Country-Rock. . . .

. . . Concert activity on campus has expanded. . . . On the scale possible, we have a richer variety of musical events than anywhere else within the region between Manchester and Birmingham. . . .

Cheers! Bravo!! Bully!! ! !

LET'S HEAR IT AGAIN [FOR] DA CAPO

Snug in its non-profit shelter, the academic community can sometimes be heard to berate commercial ventures that decline to serve mankind if they cannot profit by it. From time to time I.S.A.M., on the contrary, has tried to single out deserving enterprises whose motivation appears closer to humanity than to money: we have applauded Composers Recordings (CRI) for their service to contemporary music, Tracy Sterne and Nonesuch for quality recordings, and a few other such enterprises. Overdue, perhaps, is a bow to Da Capo Press; musical knowledge, business acumen, and aggressive marketing have made their house a leader in American-music reprints—all that and Bea Friedland, too, for there's no doubt that behind Da Capo's ambitious program is their ambitious resident musicologist *qua* music editor.

With an educational bent, Da Capo believes in starting at the beginning, and so their 48-volume series on jazz is known as *The Roots of Jazz*, including reprints of the best in that field: works by Rudi Blesh, Samuel Charters, Nat Hentoff, and Martin Williams. Similarly, the *Earlier American Music* series draws on some of the best and most popular collections of pre-twentieth-century music published in the U.S., introduced by well-known scholars. Volumes to be issued this year (bringing the total to 23) include Stephen Foster's *Minstrel-Show Songs* (ed. H. Wiley Hitchcock), George W. Chadwick's *Songs to Poems by Arlo Bates* (ed. Steven Ledbetter), Simeon Cheney's *The American Singing Book* (ed. Karl Kroeger), Benjamin Carr's *Musical Miscellany* (ed. Eve R. Meyer), Jeremiah Ingalls's *The Christian Harmony* (ed. David Klocko), and *The Stoughton Musical Society's Centennial Collection of Sacred Music* (ed. Roger Hall).

Another large group of reprints from Da Capo are "musical Americana" items—parlor songs and piano music from the nineteenth century and reminiscences by colorful nineteenth-century celebrities. Coming out in 1980 are Sigmund Spaeth's *Read 'em and weep: the songs you forgot to remember*; *Singing Cowboy*, compiled and edited by Margaret Larkin; and *Harps in the Wind*, the story of the nineteenth-century singing Hutchinson family of New Hampshire.

Finally, two new series promise to continue in Da Capo's usual quality tradition: dance literature and music by women composers. In the dance series, American entries include books on Martha Graham, Agnes De Mille, Fred Astaire, and the Castles. So far there is only one American woman represented in the latter series—Amy Beach, and her Quintet for Piano and Strings, Op. 67—but let's hope there will be more soon.

While Da Capo's list of paperbacks—twenty published per year—could be considered popular sellers, with subjects like Gershwin, Porter, Cohan, the Dorsey Bros., etc., another of their clothbound series may be only marginally profitable—the numerous regional studies of music throughout the U.S., not high on everybody's best-seller list but a vital record of American music. Here are found Owen da Silva's *Mission Music of California*, Florence Ffrench's *Music and Musicians in Chicago*, and Howard Swan's *Music in the Southwest*, among others. This last series illustrates somewhat better than the others where Da Capo's heart lies. Although not the most popular, these books represent important contributions to knowledge about the basic regional music history of the country; serving as a foundation for our national musical life, they deserve to be in circulation. Bea Friedland and her colleagues have seen the need and have fulfilled it, serving not only their immediate clients but the field of American music in general.

Rita H. Mead

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ON THE LITERARY FRONT

Just received—in fact, we have no time for a proper review of it—is the long-awaited inventory, *18th-Century American Secular Music Manuscripts*, by James J. Fuld and Mary Wallace Davidson. This bibliography describes in detail eighty-five manuscripts held by twenty libraries and private individuals, ranging from manuscripts of single pieces to collections of over four hundred. An excellent single index of titles, first lines, subjects, musical forms, and geographical and personal names is appended. Excluded from the inventory are manuscripts already catalogued or about to be—e.g. those of the Moravian Music Foundation or those of the National Tune Index to be published by University Music Editions; thus, as the compilers write, the present publication “describes in detail about half the presently located secular manuscripts” of the eighteenth century. The compilers make a good team: the enthusiastic sleuth and collector of musical rarities, attorney James J. Fuld (also author of the joyously useful *Book of World-Famous Music*), and Mary Wallace Davidson, the expert music librarian of Wellesley College. The book is published by the Music Library Association (2017 Walnut Street, Philadelphia, PA 19103) and costs \$15.

Among the more elegant books forthcoming later this year will be one of photographs by Susan Barron, with a text written by John Cage. You may remember a bit of Barron's calligraphy in this NEWSLETTER a year ago (an account of Anthony Philip Heinrich's burial-place): tiny, tiny writing densely deployed. Her photographs have something of the same quality; one critic has said of her art:

. . . a miniaturist who somehow manages to pack into the tiny dimensions in which she mostly works a content so rich and luxurious that it seems to overflow the narrow boundaries to which it is confined. . . . Her primary concern, it seems, is to quietly render the spirit of the idea in a complicated labyrinth rather than a simple melody. . . .

Barron's book will be a handmade vellum-bound volume, limited to 49 copies, containing 39 photographs and Cage's text. Of the latter, Cage has said: “When I first saw Susan Barron's photographs I was delighted by them and offered to write a text for this book.” The book's title will be *Another Song*, and a facsimile trade edition will be published in the spring of 1981. Both the limited and facsimile editions will be done by Callaway Editions, Lyme, CT 06371.

Somewhat the same kind of weird pleasure can be had in skimming Ronald Zalkind's *Contemporary Music Almanac 1980/81* as in leafing through the Yellow Pages or a Sears, Roebuck mail-order catalogue. You never know what's going to turn up . . . and often what does turn up is startling, amusing, interesting, or all three. The book is “about rock music and the people who make it,” says Zalkind in his preface; as such, it's a sort of update of Lillian Roxon's *Rock Encyclopedia*, which came out way back in the Woodstock year of 1969. But it's much, much more. Wanna know “How to Raise Money”? (See pages 491-501.) Wanna know which are the top 40 “Pacesetting Radio Stations”? (See pages 625-636—organized by area and within each area, by “primary” and “secondary” markets.) Wanna make your own demo? (See the “Directory of Recording Studios,” pages 425-429). Need to sue a rock star? (See “Attorneys and Their Clients,” pages 730-744). Wanna do a rock crossword puzzle or two? (See pages 928-933.) The price is \$15.95 (or about 1-1/2 cents for each of 945 pages); the publisher is Schirmer Books.

Back in November 1975 we called Maurice Hinson's *Guide to the Pianist's Repertoire* an important reference book for American-music students because of its many listings of 20th-century American music. Now the supplement has appeared with 300 additional entries of music by contemporary American composers—what a bibliographic treasure! Serious omissions in the *Guide* have been rectified (e.g.; Ruth Crawford Seeger and Dane Rudhyar), and an attempt has been made to give broad representation to all types of music, including avant-garde. (No Philip Glass, Steve Reich, or Terry Riley pieces are included, however—can we hope for a second supplement?). Order from Indiana University Press; \$22.50.

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AMERICAN VS. FRENCH AVANT-GARDISM by Conrad Cummings

(Composer Conrad Cummings has just returned to New York after a fourteen-month stay at I.R.C.A.M., Pierre Boulez's new music institute in Paris, where he helped to develop a new system for computer synthesis of human singing voices. At the same time, Mr. Cummings composed two works combining computer-synthesized voices with live singers and instruments. While in Paris, his experience of a number of concerts stimulated these thoughts on the differences between the American and French approaches to new music.)

"Performance" is a new word in French this year. To mark its entry into the language the Festival d'Automne in Paris presented a series of twenty-four "performances" this fall at the Chapelle de la Sorbonne and the American Center. Twenty-one of the performances were by American musicians, one each by English, German, and French musicians. Having first lived in New York and visited Paris from time to time, and now living in Paris and visiting New York from time to time, I have been fascinated by the difference between the predominant American avant-garde musical aesthetic and the French. The difference can be summarized this way: (1) American avant-garde music tends to be *presentational* while French tends to be *rhetorical*; and (2) American tends toward a concern with *harmonic language* while French tends toward a concern with *texture and sound-masses*.

The presentational/rhetorical difference was most apparent in Tom Johnson's concert for the Festival at the American Center. The concert was in two parts, the first a performance of *Nine Bells* by Johnson. Imagine a high-ceilinged square-shaped space with seats on three sides and a square of nine red burglar-alarm bells suspended on lines from the ceiling. The work lasts an hour. Johnson, dressed in white shirt and white ducks, barefoot, walks a path through the bells, striking them as he passes by. The sound of his foot-fall is the rhythmic counter for the piece, the number of steps between bell strikes determines the meter, and the path between the bells illuminates the permutational scheme that generates the piece. He has to concentrate for all he's worth to remember the sequences, and to pace his energy (he walks more than a mile in the course of the hour). He presents us with a musical object—all his concentration is directed toward the realization of it. It is up to us to encompass it.

The second part of the program was an equally presentational piece, but one given a rhetorical performance by Joëlle Léandre, a well-known French new-music contrabassist. Johnson's *Failing* is an intentionally fiendishly difficult piece for solo doublebass. The player must both play and talk, reciting an explanation of the piece that becomes faster and more complicated as the piece itself becomes more and more difficult. Joëlle was completely involved in playing the role. It was not enough that the piece be hard and that its growing difficulty be part of its structure—she was concerned with "being" the struggling performer. Her performance ended with a snap blackout, followed by a posed vignette curtain-call with fist raised and mouth open in silent victory scream. She sees herself as character and performer, not as presenter and show-er. This comes naturally from the predominant French musical aesthetic. The difference between it and the American is strikingly revealed when a performer from one tradition performs a piece from the other.



Tom Johnson, performing *Nine Bells*.

A similar contrast was at work in Paul Drescher's concert, also part of the Festival's performance series. In the middle of a concert otherwise characterized by Drescher's cool, presentational style, was *This Same Temple, Musique Elastique No. 1*, a large piece for two pianos played by Katia and Marielle Labeque, respected French new-music specialists. The Drescher work deals with the alternation of moving ahead and following from behind between the two pianos. Judging by his other works, and by the subtitle of this one ("Elastic Music"), one imagines there is meant to be a smooth oscillation between forward movement and rest. But the Labeques' theatrical and virtuosic style led them to force the transitions between repose and movement. The result was choppy rather than elastic. Again it seems that a performer's grounding in one aesthetic is acting against a work conceived in a different one. By way of contrast, Mack McCray playing John Adams's *Phrygian Gates* (on a subsequent Festival concert devoted to Adams's work) showed obvious, unfeigned stress three-quarters of the way through what is a real pianistic endurance test. He was not trying to make it look hard—it simply is.

Differing aesthetics also show themselves in performance style for purely electronic music. The difference was most clearly seen between Ingram Marshall performing his *Cortès* on the Festival, and the Groupe de Recherche Musicale de Bourges presenting a concert of American electronic works. At the Bourges group's concert (not part of the Festival, but during the same period and presented at the American Center), one found a large mixing console in the center of the room, a forest of loudspeakers, and, during the performance, continual changing of levels and placement of sounds into different speakers. One sensed two purposes in this mode of presentation: that the person running the mixer should look like a performer (he gestures, at the mixer controls, with the occasional flourish that suggests an imagined conductor), and that the music should have an additional dynamic, spatial, and timbral variation. These variations were not originally conceived in the pieces, but were superimposed for the performance.

Ingram Marshall, in the middle of his concert for the Festival, knelt next to the Sony four-track tape deck, which was at center stage, and pressed the "play" button. He looked intently at the VU meters, making one slight adjustment. Clearly (and this cannot be acted) he listened completely and intently to the music. One felt the necessity of his listening—he wanted the sound clean and right—but, more important, it provided a vehicle for us to enter the piece through his concentration. It was the fundamental difference in aesthetic that generated the difference in these two approaches to electronic-music performance.

The aesthetic difference also manifests itself in harmonic terms. That Ingram Marshall's *Non Confundar* for instrumental ensemble and live electronic transformations of their sounds is Californian, has live electronics, and is somewhat slow in its evolution provided the necessary avant-garde handles for a French public. That it is concerned with the projection of harmonic movement of the sense of moving from one large-scale sustained and elaborated harmony to another, seemed to be much less clearly perceived by the French audience. Why? for the same reason that a piece lacking the avant-garde surface but with similar harmonic considerations like *I Am Goya* by Nigel Osborne (performed at the International Music Days at Metz in Northern France this fall) was judged by many members of the audience as old-fashioned, while another work on the same program, full of post-Ligetian texture play, devoid of directed harmonic organization, is praised for its newness.



Ingram Marshall, recording with a *gambuh* (a Balinese flute), of the sort that is prominent in *The Fragility Cycles*, title of one of his Paris concerts.

On the basis of such observations, one suspects that the hypnotic quality of Philip Glass's music is more appreciated by European ears than its elegantly controlled harmonic evolution. I'm sure I'm not the only one to see the development of new harmonic languages as the central thrust of American contemporary music today—and even a unifying link between academic and "downtown"/West Coast composers. Different means for sure, but when Mario Davidovsky talks about harmonic language being one of the central concerns in his music, and one remembers that Phil Glass means it when he titles a work *Another Look at Harmony*, one sees a connection that might not be obvious, given the surface differences between the styles. It is exactly that common element which falls in the center of a big European blind spot. Is it a timelag? Theirs? Ours? Or are we on different tracks? We don't often think of separations and divisions growing between cultures these days—usually the contrary. And we always tend to lump a good portion of American contemporary music into what we call the European tradition. Do we instead already have an American tradition?

W A N T E D !

The Institute for Studies in American Music
is eager to borrow or buy a clean copy of:

PHYSIOLOGY OF THE OPERA, by Scrici (*sic!*). Philadelphia: Willis P. Hazard, 1852

NEWS AND INFORMATION

Brookhaven Press (Box 1653, La Crosse, WI 54601) has reproduced on microfilm the New York Public Library's AM-1 COLLECTION OF AMERICAN MUSIC TO 1830 containing some 25,000 sheets of instrumental and vocal music. Compositions are reproduced on the film in two segments, one for instrumental and one for vocal music. Within each segment works are in alphabetical order by composers. For ease of identification, microfilm frames are numbered sequentially; thus the location of any composition can be easily identified by its reel and frame numbers. The Library's card index to the AM-1 COLLECTION is reproduced on a separate reel of film. The price is \$990.00. (Add 10% for negative film.) Specifications: 35mm positive, silver halide, filmed at a reduction of approximately 15X to specifications established by the New York Public Library.

Scheduled for publication in about a year, from Eulenburg Books, London: *The Music of Elliott Carter*, a study by David Schiff. Schiff is a former pupil of Carter and a gifted composer in his own right. (The expanded version of his opera *Gimpel the Fool*, based on a story by Isaac Bashevis Singer, was a bright light in New York's 1979-80 season.) His book deals with all of Carter's music, from 1928 on, with detailed analyses, over one hundred musical examples, and many charts derived from the composer's sketches. It will also include a detailed bibliography and discography, compiled by John Shepard of the Music Division, New York Public Library at Lincoln Center.

Forthcoming from Columbia University Press in August: *American Hymns Old and New*, compiled and edited by the late Albert Christ-Janer, Charles W. Hughes, and Carleton Sprague Smith. (The "late" applies only to the first-named; Hughes is professor emeritus at Lehman College, C.U.N.Y., and Smith, formerly chief of the Music Division of the New York Public Library, is head of the Spanish Institute of New York University.) The two-volume set will include, in Volume I, the music of some 600 traditional hymns, beginning with psalm-tunes of Colonial New England, plus over 40 new hymns commissioned from such composers as Ned Rorem, Virgil Thomson, and Norman Dello Joio; in Volume II, notes on the hymns and biographical sketches of their composers. The cost: for Vol. I alone, \$19.95 until 31 December, \$29.95 thereafter; for Vols. I and II, \$45 until 31 December, \$55 thereafter.

Latest to be issued in the useful series of "finding aids" of the Library of Congress's Archive of Folk Song is *The Use of Computers in Folklore and Folk Music: A Preliminary Bibliography*. Additional copies, and a complete list of publications, are available upon request from the Archive of Folk Song, Library of Congress, Washington, DC 20540.

IVESIANA: DEPARTMENT OF QUARTER-TONES AND SEX

Vivian Perlis has been completing the job of reorganizing, registering, and indexing the correspondence files of the Charles Ives Collection in Yale's Music Library. Along the way, she unearthed a letter to Ives from Seibert Losh, president of the organ-manufacturing firm of Midmer-Losh, that includes some startling contributions to musical theory. We thought they should be shared with our readers, old and young, male and female, and are grateful for permission to publish them.

A bit of background: Midmer-Losh, Inc., operated out of Merrick, Long Island, and were the manufacturers of the colossal Atlantic City municipal organ. Seibert Losh had apparently met Ives around 1910, and may have known of Ives's quarter-tone pieces for two pianos of the middle twenties, since he wrote to Ives in January 1928 proposing that Midmer-Losh build a quarter-tone instrument for him. Ives replied encouragingly, saying that he might be interested in a small two-manual reed organ, one of the manuals to be tuned a quarter-tone higher than the other—"for my own work in my home and not for public performance." Losh seems to have taken several years to respond, but did, on 15 January 1931, in a letter from which we quote:

Dear Mr. Ives:

. . . We have made some extensive studies of quarter tone arrangements, and I am prepared to suggest an instrument. . . .

I have been pointing out that, harmonically speaking, a man is the octave of his father, that his wife is his dominant, and that his children are members of the next octave, and that it follows that all music of the diatonic scale is inferential sex music. Of course the relation of parents and children is a sex relation in this sense also.

. . . It is interesting to note that the two scales of whole tones possible on the tempered keyboard are related . . . by a fifth. In other words, the one is a male scale and the other a female scale. . . .

We suggest that we build for you at a cost of six thousand dollars (\$6,000) a standard pipe organ of two manuals and pedal, with seven-octave manual and with quarter tones operated by pedal switches on at least one of the manuals.

. . .

Yours sincerely,

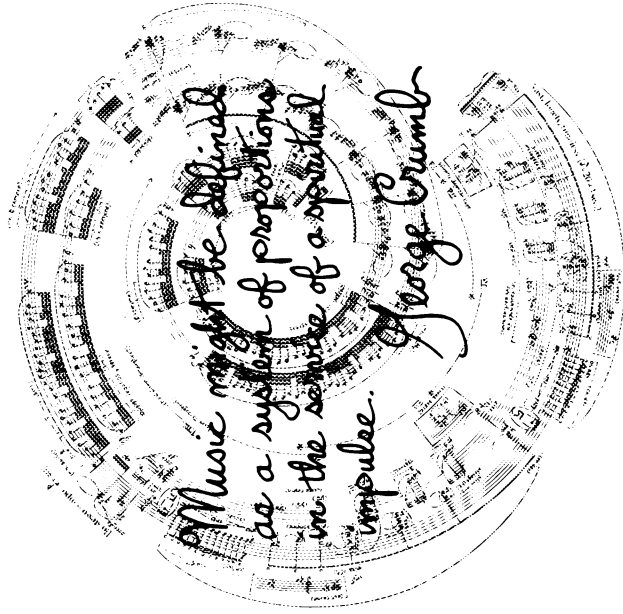
Seibert Losh, President
MIDMER-LOSH, INC.

The Guggenheim Fellowships have just been announced for 1980. Recipients of the music awards for composition are: Leslie Bassett, George Edwards, Brian Fennelly, Vivian Fine, Arthur V. Kreiger, Odaline de la Martinez, Lewis Spratlan, Alec Wilder, and Ellen Taaffe Zwilich; recipients for research and writing are: Dimitri Conomos (A critical edition of Byzantine and Slavonic communion chants), Frank D'Accone (Music and musicians at the Cathedral of Siena, 1350-1600), Allen Forte (Arnold Schoenberg's atonal music), and Marian McPartland (Women in jazz). . . . The Pulitzer Prize for music this year went to David Del Tredici, born in Cloverdale, California, in 1937, for his *In Memory of a Summer Day*.

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GEORGE CRUMB



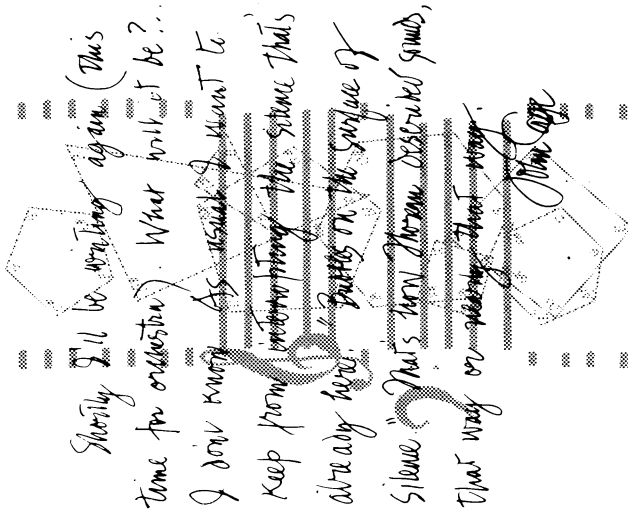
GEORGE CRUMB was born 24 October, 1929 in Charleston, West Virginia. He received his D.M.A. at the University of Michigan, Ann Arbor, where he studied composition with Ross Lee Finney. Crumb has received numerous awards, honors and commissions (Pulitzer Prize 1968; International Rostrum of Composers (UNESCO) Award 1971; Fromm, Guggenheim, Koussevitzky and Rockefeller Foundations) and is a member of the National Institute of Arts & Letters. Presently he is composer in residence at the University of Pennsylvania. Audience enthusiasm, critical acclaim and colleagues' praise have been extensive for Crumb's mature works dating from approximately 1968). Among those qualities that are most responsible for his continuing inroads in the contemporary music scene are his highly refined timbral palettes; his masterful evocative sense of rhythm and cadence in realizing his musical intentions. All of these interact structurally to form a body of music which is moving and convincing.

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JOHN CAGE



JOHN CAGE was born 5 September, 1912 in Los Angeles, California. He studied liberal arts at Pomona College. His composition teachers included Henry Cowell and Arnold Schoenberg. Cage has received numerous commissions and awards from musical organizations around the world and has been elected to the National Institute of Arts & Letters. Presently he is working at Stony Point, New York, on two orchestral commissions. It would be impossible to calculate the catalytic effect and ramifications that John Cage's work has had on 20th-century music and art; for it is clear that the musical developments of our time cannot be understood without taking into account his music and ideas. His invention of the prepared piano and his work with percussion instruments led him to imagine and explore many unique and fascinating ways of structuring the temporal dimension of music. He is universally recognized as the generative and leading figure in the field of indeterminate composition by means of chance operations. This brief sketch is perhaps appropriately concluded by a remark of Arnold Schoenberg who said of Cage that he was an "inventor of genius."

C. F. PETERS CORPORATION, 373 PARK AVENUE SOUTH, NEW YORK, N. Y. 10016

MORE NEWS AND INFORMATION

Allen Koenigsberg, editor and publisher of *The Antique Phonograph Monthly*, has arranged for APM Press to publish a complete listing of the recorded output of the Victor Talking Machine Co. and RCA. "The first volume," says Koenigsberg, "is now being entered into memory (we recently acquired a new typesetting machine with dual floppy disc memory, 300,000 characters per disc), and we expect the first volume (1900-1909) within the year."

Data for all records will include title, composer, artist(s), catalog number, matrix number, recording date, whether issued or not, form of record and country where issued, etc. Nothing like this now remotely exists. It has taken over twenty years to compile the information. The printing, in hard-cover, will be extremely limited, and interested parties and libraries are advised to contact Koenigsberg at 650 Ocean Avenue, Brooklyn, NY 11226.

Under a grant from the National Endowment for the Humanities, the Library of the University of North Carolina at Chapel Hill has completed a project to make available for research the notable folklore collection of Annabel Morris Buchanan. Consisting of correspondence, field collections, musical writings and other manuscripts, and an outstanding collection of tune-books, this archive was given to the library by Mrs. Buchanan in 1977 through the interest of Dr. Daniel Patterson, Chairman of the Curriculum in Folklore.

As a result of the grant, Mrs. Buchanan's manuscripts have been arranged and prepared for use in the Manuscripts Department, where they will be permanently preserved. A 62-page inventory describing the manuscripts facilitates research; it is available to readers in the library and through interlibrary loan.

In a Ph.D. dissertation called "A Historic and Stylistic Study of American Solo Piano Music Published from 1956 through 1976" (Northwestern University, 1980), Barbara Elliott Bailey found that the publication of American piano music reached its apex in the five-year period, 1960-65, gradually declined during the second half of that decade, and plummeted during the 1970s to a point below that of 1956. The exception was "innovative" composition, publication of which declined toward the middle decade of 1960-70 and rose slightly toward 1976. Bailey reasons that "the preference of pianists and audiences for the traditional piano repertoire of the eighteenth and nineteenth centuries has had an increasingly negative effect upon the publication of contemporary piano music."

She found the following styles in the 628 works she examined: "Slightly more than half of all the works are tonally oriented and stylistically conservative. Serial works constitute only ten percent of the total. Character pieces and suites-sets are the most progressive in terms of compositional premise and style. A broad range of innovation can be observed among the fourteen percent in that category." Fifty-four percent of the 274 composers in the study contributed a single work, and composers with the largest number of published works were Alan Hovhaness and John Cage.

Two forthcoming conferences are promising. One is a National Conference on Black Music Research, 21-23 August 1980, at Fisk University in Nashville. The following subjects will be covered: research in black music, black musicians in the music business, and black music in music education. Write Institute for Research in Black American Music, Box 3, Fisk University, Nashville, TN 37203. . . . The other will be organized by the Research Center for the Federal Theatre Project at George Mason University, in cooperation with the National Archives, and will be a three-day conference in October 1981 on American arts and American culture during the Depression decade. Papers and discussions will explore new directions and methodologies in studies of the Federal Theatre, Arts, Writers' and Music Projects. (See *I.S.A.M. Newsletter* IX/1 for Federal Theatre Project Archives at George Mason University.) Write FTP, George Mason University, 4400 University Drive, Fairfax, VA 22030.

Billings to Joplin: Popular Music in 19th Century America is the title of an exhibition on display from March through May at the Watkinson Library, Trinity College, Hartford, Connecticut. Upon request, the library will send free an attractive little catalogue—written by Margaret F. Sax, who also arranged the exhibition—describing the many showcases: singing schools, spirituals, revival music, Civil War songs, and many others.

DISC, DISC. Two otherwise unrelated new recordings share in having exceptionally well-researched, expansive liner notes. (They also have unusually good and interesting music on the discs.) One is a twelve-inch LP, from the John Edwards Memorial Foundation, titled *New England Traditional Fiddling: an anthology of recordings 1926-1975*. The recording includes seventeen tunes played by a variety of fiddlers; the meaty thirty-three-page accompanying booklet, by "PFW" (most likely Paul F. Wells), includes a long historical essay on New England fiddling, transcriptions of the tunes, complete bibliodiscography for each, and analysis of the performances and the music. Order from JEMF, Inc., Folklore & Mythology Center, University of California, Los Angeles, CA 90024. . . . The other is the Smithsonian Institution's monument to the Hutchinson Family singers, *There's A Good Time Coming*, as recorded by five singers and four players in the Coolidge Auditorium of the Library of Congress in 1978. They do seventeen songs of the mid-nineteenth-century singing troupe, including *The Cot Where We Were Born*, *Welcome to Jenny Lind*, *Get Off the Track*, and of course *The Old Granite State*, considered by their audiences to be the Hutchinsons' theme song. The sixteen-page booklet accompanying the disc includes material on the Hutchinsons and their style of performance by James Morris (director of the Smithsonian's Division of Performing Arts), musico-textual analyses by Charles Hamm (author of *Yesterdays*, that wonderful history of our popular song), and a note on the historical instruments used to good advantage on

A new musical invention was introduced in a concert of The String Revival, the virtuoso ensemble conducted by Howard Shanet, on Friday, 28 March, in McMillin Theatre at Columbia University.

The invention is the EVI (Electronic Valve Instrument), developed by Nyle Steiner of Salt Lake City. The player blows into the EVI's two-inch-square, 13-inch-long shaft and with his fingers presses valves attached to electronic components. Said Mr. Shanet:

At first hearing, the EVI sounds something like a trumpet, but a trumpet that can play over a seven-octave range, as high as a piccolo and as low as a trombone, from a whisper to a roar in loudness, and with as much vibrato as the player

desires on any note. It is based on electronic synthesizer technology, but escapes the machine-like quality of most synthesizers through the incorporation of direct human control.

The EVI was presented in the world premiere of a new work, *Celebration*, by Vladimir Ussachevsky, the Columbia University pioneer of tape and electronic music, as a tribute on the 100th anniversary of Columbia's Graduate School of Arts and Sciences. In this composition, from four to nine layers of the EVI's sound were heard dubbed on top of each other on electronic tape and combined with the sound of the twenty players of The String Revival.

DA CAPO announces Music and Musical Life in America

Music Making

Quintet for Piano and Strings in F-Sharp Minor, op. 67

by Amy Beach

New introduction by Adrienne F. Block

Beach was a gifted member of the Second New England school. Her Quintet op. 67 is late Romantic in style, in the manner of Brahms. Score and parts. (Boston, 1909), 9 x 12, 60 pp. + four 8-pp. parts, \$16.95

American Singing Book

by Simeon Pease Cheney

New introduction by Karl Kroeger

This is one of the last of the singing books which taught congregational singing for over 150 years. It collects 322 sacred and secular pieces. Biographies of forty composers are included, most unavailable in any other source. (Boston, 1879), Earlier American Music series, No. 17, introd. + 320 pp., 1 photo, \$22.50

The Stoughton Musical Society's Centennial Collection of Sacred Music

New introduction and index by Roger L. Hall

The *Stoughton* is one of the largest American collections of choral music, including 27 biographies of composers and members of William Billings's influential singing schools. Composers represented are Billings, Belcher, Holyoke, Ingalls, Law, Read, Swan, and others. (Boston, 1878), Earlier American Music series, No. 23, introd., index + 304 pp., \$27.50

The Home Circle:

Parlor & Drawing-Room Pieces

The *Home Circle* is a large, representative collection of 19th-century popular dance music, including marches, waltzes, polkas, redowas, schottisches, galops, mazurkas, quadrilles, cotillions, and hornpipes by mostly little-known American and European composers. (Boston, 1859), 216 pp., \$22.50

Piano Music From New Orleans 1851-1898

compiled and with a preface by John Baron

Assembled here for the first time are thirty pieces of sheet music, including much dance music — such as mazurkas, polkas, waltzes, a varsovia, and dances from Mexico and Cuba; celebrations of the Mardi Gras; Creole melodies; marches; a two-step and a cakewalk; and pieces on contemporary social issues. (New Orleans, 1851-1898), pref. + 168 pp., 28 original covers, \$22.50

Twenty-Four Negro Melodies

transcribed by Samuel Coleridge-Taylor

Preface by Booker T. Washington

New introduction by William Tortolano

Coleridge-Taylor arranged these African and American melodies in 1904 from authentic sources, immortalizing them with his ingenious settings, yet retaining their original beauty and dignity. (Boston, 1905), introd. + ix + 127 pp., \$22.50

two by Sigmund Spaeth:

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

&

Weep Some More, My Lady

Two volumes of immortal popular songs in a wide variety of styles: songs of melodrama and self-pity; English, Negro, and pseudo-Negro styles; ballads; comic songs; and more. (New York, 1926, 1927), 280 pp. per vol., \$19.50 each.

Music History

Harps in the Wind:

The Singing Hutchinsons of New Hampshire

by Carol Brink

New introduction by John Ogasapian

The Hutchinsons sang genteel songs extolling agrarian simplicity, individualism, and social causes. Brink analyzes their phenomenal popularity up to the close of the Civil War. (New York, 1947), introd. + 317 pp., 27 photos, \$22.50

A Johnny Reb Band From Salem

by Harry H. Hall

The Salem Band of Winston-Salem, N. Carolina was an important example of the Moravian, German-American tradition of wind instrument and band playing in the Civil War. (Raleigh, N. Car., 1963), xi + 118 pp., 11 photos, \$12.50

American Musical Directory 1861

New introduction by Barbara Owen

This invaluable "telephone book" includes performers, agents, arrangers, dealers, engravers, editors, composers, conductors, copyists, publishers, teachers, journals, importers, manufacturers, bands, church organists, choir directors, and music societies in 35 states. (New York, 1861), introd. + 260 pp., 17 pp. orig. ads, \$22.50

Jazz

Jazz Masters of the Thirties

by Rex Stewart

Stewart, a distinguished cornetist in the Fletcher Henderson and Ellington orchestras, describes what made Armstrong, Hawkins, Webster, Carter, Tatum, Ellington, Basie, and Henderson such originals. (New York, 1972), 223 pp., \$17.50

Jazz Masters of the Fifties

by Joe Goldberg

Goldberg describes how Blakey, Monk, Rollins, Mingus, and Ray Charles countered "cool" with their own "hard" "funky" styles, and how Coltrane, Cecil Taylor, and Ornette Coleman effected a momentous change in the music. (New York, 1965), 246 pp., \$17.50

Jazz Masters in Transition, 1957-69

by Martin Williams

Collected here are Williams's celebrations of established moderns like Monk, Gillespie, Prez, Rollins, MJQ, Coltrane, Davis, Powell, and Parker; of elder statemen like Duke, Hines, Hawkins, and Teagarden; and of rising talents like Taylor and Coleman. (New York, 1970), 288 pp., 8 pp. photos, \$19.50

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WILLIAM SCHUMAN

(continued from p. 1)

But Schuman's life has been full of much besides composing. First there was teaching at Sarah Lawrence College; then came the presidency of the Juilliard School; then assumption of the first presidency of the great complex that is the Lincoln Center for the Performing Arts. (Along the way, and along with other things, there was the job of Director of Publications for G. Schirmer, Inc., and after that a special consultancy there.) Schuman is absolutely candid about the necessity for him to reach out beyond musical composition. He told about a moment early in his first Guggenheim fellowship:

I wrote to Dr. Moe [president of the Guggenheim Foundation] asking if I could please have permission to teach two hours a week while on my fellowship. I said that it had nothing to do with money—I would gladly see the fellowship stipend reduced, if necessary—but with the fact that I just could not exist as a composer only. (I once said that if I did nothing but compose I would go crazy and my publisher would go broke!)

Schuman's "retirement" since resigning from Lincoln Center in 1969 has been one in name only. He has played a pivotal role as a consultant to various entities and projects: to CBS, in connection with a video-record venture that was years ahead of its time; to Puerto Rico, in connection with the Casals Festival and conservatory after Casals's death; to the Rockefeller Foundation, in connection with the American-music recordings project that was to crystallize as New World Records; to B.M.I., as "permanent" chairman of their annual student composers prize competition. He is treasurer of the American Academy and Institute of Arts and Letters. He has been a potent force, a real mover and shaker, on any number of boards of directors—those, for instance, of the MacDowell Colony, the Koussevitzky Foundation, the Charles Ives Society, and the Norlin Foundation. He is often called on as a speaker, and responds with wit and cogency. (To one memorable speech, made before a curriculum-planning group of educators who were said to consider music a "frill," he gave the title "The Frill is Gone, but the Malady Lingers On.")

A recent visitor to Schuman's comfortable Upper East Side New York apartment found his study, as usual, in apple-pie order; only the big draughtsman's table was (also as usual) heaped with papers, scores, letters, manuscripts, and other signs of work. On the sofa was folded an unusual patchwork quilt. Questioned about it, Schuman admitted it bore a relationship to his infrequent naps. "But what do you think it's made of?" Far from being a patchwork of cottons or mattress ticking or other common cloth, this quilt was pieced together from bits of extraordinarily heavy, rich, elegant materials, in the most varied, brilliant, glowing colors. The back of it was one great expanse of pink velvet. Said Schuman: "That quilt is made from honorary-degree hoods I've been given. I came across a drawerful of them and thought they oughtn't go to waste. The back is pink because that's the academic color for music." He paused, then grinned and said, "You might say I take naps by degrees."

AND STILL MORE NEWS AND INFORMATION

A real bargain. Haven't you often wished you, too, could be a Life Member, along with those few moneybags at the top of an organization list? Well, now you can. The oldest choral society in America, in existence since the days when William Billings was a singing master, is the Old Stoughton Musical Society in Massachusetts, organized in 1786. Last fall the society issued its first newsletter, to appear twice a year. To subscribe, and also become a Life Member of the society, send 50 cents (*sic!!*) to the Society, c/o Roger Hall, Vice President, 235 Prospect Street, Stoughton, MA 02072.

Michael Davis, of Open University in Essex, England, is working on a research project concerning jazz pianists of the 1940s, 1950s, and 1960s—that is, from Bop onwards. He would welcome information on these pianists' working methods and is eager for copies of any taped interviews with them. Readers able to cooperate, or knowing of similar ongoing research, are urged to write Mr. Davis at 5 Peregrine Close, Basildon, Essex SS 16 5HX, England.

PERSONAL: *Dear R.H.M. We all miss you! I.S.A.M.*

"Helpful Heintze," we've started to call him. **James R. Heintze**, Associate Librarian of The American University, first corrected and updated the discographic section of I.S.A.M.'s monograph *American Music before 1865 in Print and on Records* by publishing a supplement in *Notes* 34 (1977-78), 571-80. He still has some offprints of this available, free of charge. (A second supplement is to appear in *Notes* for Fall 1980.) Now he is offering to libraries, also free of charge, his excellent little annotated bibliography, "Theses and Dissertations in Washington, D.C., Metropolitan Area Music Studies." Heintze refers to this modestly as "a sort of pilot project for the bibliography of masters' theses in American Music Studies I am currently working on." Write to him at the Department of Performing Arts, American University, Washington, DC 20016.

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