

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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COMPOSER AND CRITIC:

TWO VIEWS OF THEIR RESPONSIBILITY TO THE ART OF MUSIC AND ITS PUBLIC

These are excerpts, edited for publication here, of a public debate between Pulitzer Prize-winning composer Charles Wuorinen and New York Times staff music critic John Rockwell. The debate took place on 13 April 1981 at Symphony Space in New York City and was co-sponsored by I.S.A.M. and Symphony Space, with Allan Miller, one of the theater's directors, and H. Wiley Hitchcock, director of I.S.A.M., as moderators. The discussion was wide-ranging, and the evening was long, especially since audience members were eager to pose questions and offer comments. But a few central themes kept cropping up, and this précis has been organized around three of these; they might be called Art vs. Entertainment, Standards for Composers, and Ignorance and Education.

ART VS. ENTERTAINMENT

MR. ROCKWELL: One issue to consider is the distinction that is often made between serious art and entertainment. In an article he wrote about ten years ago, Charles Wuorinen talks about several causes of public misunderstanding of contemporary music; one is the assumption that an unprepared listener can have a meaningful response to the unknown. He writes, "Entertainment entertains because it requires nothing from the receiver; art is itself because it demands an active relationship with him who perceives it: he cannot just appreciate, he must himself create the work's meaning."

Now, that is obviously true in many ways. On the other hand, there is a tendency for many people to regard any music called to life by commercial considerations as inherently tainted in some way. But the fact is—it's a fact from my point of view, anyhow—that there is a lot of interesting music being created under the commercial and jazz banners, and there is a lot of uninteresting music being created under the so-called "serious" banner. These categories tend to become barriers artificially separating people from appreciating what is actually going on in new music, broadly considered, today. One of the tasks of the critic is to help break down those barriers and show what different kinds of worlds can produce excellent music. Critics, especially newspaper critics, have to be generalists—and that can be turned into a virtue.

MR. WUORINEN: Well, I must say, in disagreement, that I do find the confusion of art and entertainment one of the subtler problems in new music. I do not take an iron-bound, obsidian position and say that art is something which must remain on a mountain top to be scaled only with enormous effort. But I really think that entertainment is defined by its requiring very little, if anything, from its public, whereas art involves some kind of active participation on the part of the receiver of the art work, and this in turn involves effort and training.

Underneath many assertions that I make is the question that I now ask (rhetorically, of course; I'm sure you know what my answer to it is): Do we believe that there should be such a thing as high culture? If we do agree that there should be a higher level of attainment in the arts, as we seem universally to acknowledge that there should in the sciences, then we must accept the need for leadership—not just from the people who practice the arts but from those who evaluate them as well—and we must also recognize that the short-range judgment of publics (however that term may be defined) can never be the determinant of what is worthwhile.

MR. ROCKWELL: I agree that there is a distinction between art and entertainment, and that it is worth making. What I worry about is the tendency, once having accepted the distinction, to draw a line and to suggest that everything on one side of the line is good—art—and everything on the other side of the line—entertainment—is bad.

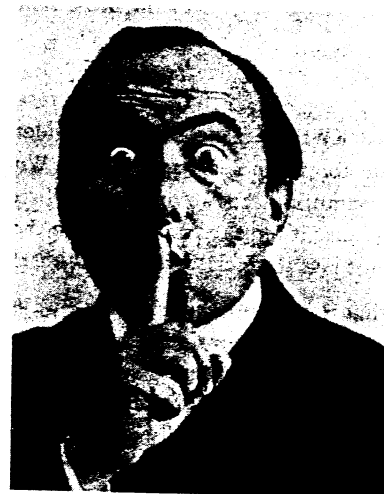
It seems to me that we have a range within almost any kind of music, from that which is slavishly written to satisfy the tastes of someone other than the composer to that which is truly original artistic expression. If a composer chooses to ignore the public, that is entirely his right. But not all composers have maintained such a defiantly "music-for-research" position throughout the history of music. In fact, a lot of excellent music was written by composers who dressed in livery. I'm not saying that livery should be brought back today, but the mere fact that music is written to order does not doom it to inconsequentiality. I recall a letter of Mozart to his father in which he says that he hopes that a certain piece he has written—I forget which one, just now—has aspects that will please the public and also secrets that will delight the connoisseur. It seems to me that the idea that you *have to* be difficult and that you *have to* write music that must be heard several times for people to even begin to pierce its secrets is true

PAINTED SMILES . . . REVISITED

I. S. A. M. has in the past singled out several outstanding commercial firms, among them Nonesuch Records and Da Capo Press, for their contribution to preserving (or reviving) the legacy of American music. In the wake of two outstanding new recordings ("Harold Arlen and Vernon Duke Revisited Vol. II" and "Everyone Else Revisited"), we extend our salute once again: this time to Ben Bagley and his virtually one-man operation, Painted Smiles Records. With a brilliantly enterprising and slightly eccentric spirit, Bagley has produced, directed, packaged, and distributed thirty-one albums ("my children") of bygone Broadway show tunes. His path has been a bumpy one. After his first "Revisited" album, titled "Rodgers and Hart Revisited" and released in 1961 on his own Spruce label, Bagley hopped to RIC Records, then to Columbia, MGM, and finally Crewe Records before founding Painted Smiles in 1971. By now, in addition to songs by Harold Arlen, Vernon Duke, and Rodgers and Hart, his catalogue includes lively performances of works by Noel Coward, George and Ira Gershwin, Oscar Hammerstein, Jerome Kern, Alan Jay Lerner, Frank Loesser, Cole Porter, Arthur Schwartz, and Vincent Youmans.

Rather than re-pressing original-cast recordings or producing new complete versions of past shows, Bagley takes gems excised from original productions and puts them together with forgotten hits and unpublished songs to make, as he terms them, "little musical revues." He starts fresh with each piece, attuned to the performance flavor of its time, and shapes it according to his own very sound musical instincts. At a recent conference on "Musical Theatre in America" (sponsored by the Sonneck Society, the American Society for Theatre Research, and the Theatre Library Association and held on 1-5 April 1981), Bagley described his approach to putting together his albums: "When I'm doing them I'm always very insecure . . . and I make them so personal. I put my own ideas into them, into the arrangements and the performances. What is amazing . . . is that all the people I have done tributes to (that are alive) were thrilled with the performances [and] felt them better than the original."

In "Everyone Else Revisited," Bagley does some Broadway-show housecleaning with a potpourri of forgotten plums, each sensitively performed. The album's highpoints include tunes from *Fine and Dandy* (1930: music by Kay Swift; lyrics by Paul James), *Meet the People* (1940: Jay Gorney; Henry Myers and Edward Eliscu), *Walk with Music* (1940: Hoagy Carmichael; Johnny Mercer), *Early to Bed* (1943: Fats Waller; George Manion, Jr.), and *Allah Be Praised* (1944: Don Walker and Baldwin Bergersen; George Manion, Jr.). Bagley's liner notes (he writes the notes for all his releases) combine his usual doses of information, personal reminiscences, and outrageous anecdotes. (As he puts it, "My liner notes are strange.") Take his description of "The Same Old South," which begins matter-of-factly by explaining that the song is from the show *Meet the People*, a hit revue of 1940 that introduced Nanette Fabray, and then goes on to cite, as one of Bagley's "most treasured possessions," a souvenir program "showing Miss Fabray with her old nose." As for historical documentation, Bagley conscientiously informs us that another song on the album, "Let's Talk About the Weather," taken from the *Earl Carroll Vanities of 1931*, was originally performed by 40 showgirls in "transparent raincoats." Ah, for such hints on authentic performance practice!



Silence

For me, the Arlen side of "Harold Arlen and Vernon Duke Revisited Volume II" is a little uneven, but the Duke songs on Side Two swing right by. Blossom Dearie's warm interpretations of "Let Him Not Be Beautiful" (from *Zenda*, 1963) and "You Took Me By Surprise" (from *The Lady Comes Across*, 1942) are stunning, and Dolores Gray sumptuously shapes "Sailing at Midnight" (also from *The Lady Comes Across*) with her broad contralto.

Dearie and Gray are not the only notable singers on Bagley's discs. He has attracted the likes of Cab Calloway, Nell Carter, Phyllis Diller, Tammy Grimes, Katharine Hepburn, Estelle Parsons, and Gloria Swanson, and songwriter Arthur Siegel performs on both of the newest releases. (And all of these for a standard payment of \$100 per song!)

In production now are two albums: twenty-four songs by Kurt Weill will be included on three sides, and songs by Leonard Bernstein will fill the fourth. Bagley, encouraged by Lotte Lenya, unearthed the Weill songs at the Yale Music Library; most are unpublished, and all will be sung in English (in translations by Michael Feingold). The Bernstein offerings will include songs cut from musicals, with the highlight (at least according to Bagley) being Blossom Dearie's rendition of "Ain't Got No Tears Left" (based on the theme from *The Age of Anxiety*). Beyond that, Bagley plans a second volume of George Gershwin's unpublished songs, all given to him by Ira Gershwin.

Among Bagley's more engaging qualities are his personal approach to his work and his cultivation of a close relationship with his public. In a recent interview he described the audience he aims for as "the most sophisticated American couple in Flat Falls, Indiana," and went on to explain how he makes contact with that audience: "I write on the back of the albums. This is my way of reaching out and touching you . . . and I've been getting all these letters through the years." Anyone interested in obtaining Bagley's catalogue should write to Painted Smiles Records, 116 Nassau Street, Room 516, New York, NY 10038. Painted Smiles discs sell for \$8.98 (plus 60¢ postage).

I.S.A.M. MATTERS

We report with pleasure and pride the receipt by I.S.A.M. last December of an **Appreciation Award** from the Western Electric Fund. These awards are given in recognition of "outstanding contributions to American education," and the criteria for selection include the "uniqueness of the organization, its fulfillment of an educational need, and its potential as a model for replication elsewhere." Needless to say, we were surprised with this recognition, from this source, and felt especially gratified to learn that not only were we one of only three awardees this year, but that it was the first time, in the history of a program understandably oriented to the sciences, that any organization in music had been nominated for the award.

I.S.A.M.'s 1980-81 Senior Research Fellows, **John Rockwell**, staff music critic of the *New York Times*, and **Stephen Spackman**, Lecturer in Modern History at the University of St. Andrew's, Scotland, are busy readying for publication their I.S.A.M. fellowship lectures. Mr. Rockwell's working title is *American Music Criticism Today*. Mr. Spackman's monograph, tentatively titled *Questions of Identity: Two Essays in Musical Biography*, will include "A Query: The Life or the Work?" and "A Response: Wallingford Riegger, the Early Years."

And, for next year, I.S.A.M. will have as Senior Research Fellows **Martin Williams**, director of the Jazz and American Culture programs in the Smithsonian Institution's division of Performing Arts, and **Russell Sanjek**, vice-president of Broadcast Music, Inc. Mr. Williams will lead a first-semester seminar in the history of jazz; Mr. Sanjek, who is at work on a massive history of music publishing for Oxford University Press, will lead a second-semester seminar in the history of American music publishing.

I.S.A.M. Research Assistant **Carol J. Oja** has an article in the Spring 1981 issue of the College Music Society's journal, *Symposium*: "Trollopiana: David Claypoole Johnston Counters Mrs. Trollope's Criticism of American Music." (Johnston was an early 19th-century Boston printmaker who took some witty graphic potshots at Mrs. Trollope's views of American musical mores.)

Two new publications of I.S.A.M. should be fresh from the press when you read this. One, *Physiology of the Opera* (Philadelphia, 1852), by the pseudonymous Scrici, is I.S.A.M.'s first reprint edition and is described below. The other, our Monograph No. 15, is *The Music of Henry Ainsworth's Psalter (Amsterdam, 1612)*, co-authored by Lorraine Inserra and H. Wiley Hitchcock. Ainsworth's psalter was the one used by the Pilgrim settlers of the Plymouth Colony; it was the subject of Ms. Inserra's M.A. thesis (Brooklyn College 1980). The monograph includes a 36-page introductory historical and analytic essay, and facsimiles and transcriptions of the 39 tunes together with the same number of Ainsworth's metrical psalm translations.

Reluctantly admitting a conflict of interest, not to say a total lack of objectivity, I.S.A.M. cannot really review one important new publication, only cite it here as a kind of family matter. This is *Henry Cowell's New Music 1925-1936: The Society, the Music Editions, and the Recordings* (Ann Arbor: UMI Research Press; xx, 616 pages; \$69.95). The author is Rita H. Mead (I.S.A.M. Research Associate, 1972-1980, and a contributing editor of this Newsletter), and the book is an expanded revision of her Ph.D. dissertation (City University of New York, 1978). Rich in detail and documentation, and extensively illustrated with facsimiles and musical examples, the book is a definitive account of a major chapter in 20th-century American music.

Announcing I.S.A.M.'s First Reprint Edition

PHYSIOLOGY OF THE OPERA, by Scrici (*sic*)
(Philadelphia, 1852)

From D. W. Krummel's new introduction: ". . . The European tradition of ridicule [of Italian opera], highlighted by Benedetto Marcello's fine *Il teatro alla moda* (ca. 1720), is justly celebrated, but America's contribution to the literature has been virtually unknown. . . . Scrici calculates his devastation with . . . skill and sympathy, so that, after introductory matters are disposed of, each of the main voice-ranges gets her or his own chapter. . . . Scrici's final chapter pays the standard disrespects to opera's attendant fops and dandies. . . ."

From Scrici's chapter "Of the Tenore": ". . . The tenor rises late; partly because he is naturally indolent; partly because the primo basso drank him slightly exhilarated the evening previous; and partly out of affectation and the desire to appear a very fine gentleman. . . . Seated in his comprehensive arm chair, and attired in all the splendor of a well-tinselled satin or velvet *calotte*, a dazzling *robe de chambre*, and slippers of the most brilliant colors, he takes his matutinal repast. . . . His breakfast is but the skeleton of that useful and nourishing repast. No rich beef-steaks! no tender chops! no fragrant ham nor well-seasoned omelettes. . . . Any indulgence in these wholesome articles of food is considered direct destruction to the tender organ of the tenor. . . ."

Special Publications Number 2 vii, 115 pages. \$6.00

MORE I.S.A.M. MATTERS

The I.S.A.M. offices are currently inundated by a sea of 4 x 6 index cards, amassed in the course of work towards a discography of "serious" works by 20th-century American composers. Contents of the cards are being fed into two hungry computer terminals; the computerized discography, commissioned by the Koussevitzky Music Foundation, will document some 15,000 releases. In addition to the obvious (names of composers, titles and dates of compositions, record labels and numbers), other data are provided for each release, including performers' names and dates of recording, release, and deletion. The project is being carried out, under the direction of Carol Oja, by I.S.A.M. Junior Research Fellows R. Allen Lott, Bruce MacIntyre, Terry Pierce, and Judy Sachinis, with help from student aides David Leibowitz and Theresa Muir.



Horror

If the girdle fits . . .

Ab, research—it's wonderful! R. Allen Lott, candidate for the Ph.D. in Music at C.U.N.Y. and Junior Research Fellow of I.S.A.M., unearthed the following item in the course of research toward a dissertation on visiting virtuosi in 19th-century America. It appeared in The Musical Visitor (Boston), 2/2 (28 February 1841).

Of every thousand females who die of consumption, over three fourths are sacrificed by the prevailing false ideas of beauty of form produced by the practice of TIGHT LACING.

Young ladies addicted to this wicked practice, under the best instructor will make fruitless attempts in learning to sing.

MUSIC OF

MILTON BABBITT
SAMUEL BARBER
JACK BEESON
ERNEST BLOCH
PIERRE BOULEZ
JOHN CAGE
ELLIOTT CARTER
CARLOS CHAVEZ
PAUL CHIHARA
AARON COPLAND
HENRY COWELL
GEORGE CRUMB
LUIGI DALLAPICCOLA
CHARLES DODGE
IRVING FINE
ROSS LEE FINNEY
LUKAS FOSS
JOHN HARBISON
LOU HARRISON
ALAN HOVHANESS
CHARLES IVES
LEON KIRCHNER
OTTO LUENING
WILLIAM MAYER
PETER MENNIN
HARRY PARTCH
GEORGE PERLE
VINCENT PERSICETTI
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ROGER REYNOLDS
GEORGE ROCHBERG
NED ROREM
CARL RUGGLES
GUNTHER SCHULLER
WILLIAM SCHUMAN
RUTH CRAWFORD SEEGER
ROGER SESSIONS
RALPH SHAPEY
SEYMOUR SHIFRIN
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SCHOENBERG ON IVES

Some of our readers may be aware of a brief memo about Charles Ives that was found among Arnold Schoenberg's papers after the Viennese composer's death in 1951: it was first published in Henry and Sidney Cowell's 1955 book, *Charles Ives and His Music* (p. 114n). But we suspected it had never been reproduced in facsimile (and this was confirmed by Clara Steuermann, Archivist of the Arnold Schoenberg Institute in Los Angeles), so we thought it might be interesting to do so. Here it is, reduced to 50% of the original size:

*There is a great man
living in this country —
a composer.*

*He has solved the
problem how to pre-
serve one's self &
or learn.*

*He responds to
negligence by contempt*

*He is not forced
to accept praise or
blame. His name is Ives*

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Indeed it is interesting: sharp-eyed readers will note that the memo actually differs from the version printed by the Cowells, into which gremlins apparently got, corrupting the text here and there.

By courtesy of Yale University Music Library, we had access not only to Schoenberg's memo but also a letter to Ives from Mrs. Schoenberg, dated 17 November 1953, when she sent the memo to the Connecticut composer: "Dear Mr. Charles Ives, In looking through Arnold Schoenberg's manuscripts I found this piece of paper and believe you will like to know about it. Please keep it. With kindest regards and best wishes Gertrud Schoenberg." On her letter is an interesting note penciled by John Kirkpatrick (Curator of the Ives Collection), dated 20 February 1976: "In October 1975, Peter Yates told John Kirkpatrick that Mrs. Schoenberg told him that this slip of paper in Schoenberg's hand was 'from the 1944 box' "— meaning a box of manuscripts and other memorabilia filled during 1944 by Schoenberg and dated as such by him (thus providing us with a general date for his memo on Ives—an interestingly early date, considering the status of Ives publications and performances prior to the end of World War II).



Begging

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WELCOME GUESTS (Reviewing Books)

The Spanish Tinge. John Donald Robb's *Hispanic Folk Music of New Mexico and the Southwest: A Self-Portrait of a People* is an important and monumental collection of melodic and textual transcriptions documenting approximately 700 traditional Hispanic tunes from the Southwestern United States, with a strong emphasis on New Mexico. It is based on Robb's field recordings, which commenced in 1941, but includes references to renditions recorded or notated by other collectors.

A brief introduction discusses origins and influences, forms, and subjects. Although stylistic roots can be traced to Spain and Mexico, the music has gradually acquired distinctive Spanish-American characteristics, and the texts often describe local people or events.

The transcriptions are grouped by song type or subject matter. Each entry provides: song title, Robb Collection catalog number, informant's name and age, place and date of recording, collector's name, references to variants, Spanish text, English translation, simple transcription without embellishments or pitch variations, and comments. There is a title index, an index of first lines, and a general index. (Norman: University of Oklahoma Press, 1980. 891 pp. \$35.00)

— Don L. Roberts (Northwestern University)

Sound Judgment. There is ample evidence that man originally experienced the outside world aurally rather than, as he does today, visually. The change of emphasis from ear to eye, historically inevitable, has entailed many obvious advantages, but there was a price to pay. Our increasing insensitivity to the sound of the world around us has affected values and dulled some of our basic reactions. In his book *The Tuning of the World*, now in its second edition after first appearing in 1977, R. Murray Schafer, a Canadian composer and author, points in the right direction by alerting modern man to the deprivations of a life endangered by ever greater neglect of hearing in the widest sense. The book, related to others by Schafer like *Ear Cleaning* (1967) and *The New Soundscape* (1969), contains a wealth of acoustical data which must evoke concerned response. Although the author offers mainly mechanistic and materialistic facts and conclusions (while talking about the least materialistic of our senses!), he deserves recognition for sounding an important alarm. (Philadelphia: University of Pennsylvania Press, 1980. \$11.50)

— Siegmund Levarie

Money Matters. David Baskerville, author of the valuable *Music Business Handbook and Career Guide*, has been a one-man music business himself, as a symphony musician, a studio composer and arranger in both television and film, a publisher, and an advertising and recording executive. He has also been active in developing academic courses, for which this volume has been designed. It covers songwriting, publishing and copyright, and the business aspects of licensing and management, arts administration, and theatrical production. There are comprehensive sections on the record industry and music in the media and a useful discussion of career opportunities. Inevitably, the *Handbook* is uneven: in general, its treatment of serious music is light, and it contains little on the technical processes of music publishing, in contrast to its deep practical and commercial coverage of music in film and advertising. Nevertheless, it is an impressive achievement, and there is no other single book to match it for range. Although it by no means supersedes such standards as Shemel and Krasilovsky's *This Business of Music* (of which a new, fifth edition is in preparation), and although the author has an irritating tendency to write down to the reader, it remains the best introduction to its subject on the market. (Los Angeles and Denver: The Sherwood Company, 1979. 669 pp. \$18.95)

— S. G. F. Spackman

Swedish Nightingale in the U.S.A. Jenny Lind's legendary American tour (1850-52) is at last given a detailed account in *P. T. Barnum Presents Jenny Lind*, by W. Porter Ware and Thaddeus C. Lockard, Jr., a chronicle of her 95 concerts in the United States under Barnum's management as well as the almost 40 concerts she appeared in after her contract with Barnum was terminated. The authors examine the contract negotiations and publicity tactics; relive the frenzy of excitement created wherever the Swedish singer traveled; and discuss her endless charitable contributions and her marriage to Otto Goldschmidt, accompanist in the latter part of the tour. Although a more critical and less effusive style would have been preferable, the book supplies much valuable information and is enhanced by generous quotations of contemporary documents and reviews and by fascinating reproductions of memorabilia. (Baton Rouge: Louisiana State University Press; \$20.00)

— R. Allen Lott



Hypocrisy

MORE ON BOOKS (AND RECORDS)

The Female Voice . . . Now: Music by women on discs has been given a boost, both in quality and quantity, through *Leonarda Productions*, founded "to promote contemporary music in general and historical music by women composers." Since 1979 Leonarda has released five top-notch recordings and, to its credit, has succeeded in favoring music by women without limiting its offerings exclusively to them. The contemporary women composers recorded include Judith Zaimont (LP1 101 and 106), Katherine Hoover (LP1 102, 103, 104, and 105), Ludmila Ulehla (LP1 104), and Ruth Schonthal (LP1 106); the "historic" women represented are Rebecca Clarke (LP1 103), Louise Farrenc (LP1 104), Lili Boulanger (LP1 104), and Mrs. H. H. A. Beach (LP1 105). Aside from a first release devoted entirely to Zaimont's work, the Leonarda discs have centered around particular instrumental or vocal combinations. Perhaps the most distinctive of these is a recording by the all-female New York Bassoon Quartet of works by Alvin Brehm, Peter Schickele, Rudolph Palmer, Vaclav Nelhybel, and Katherine Hoover: the performances are superb, and the works—especially Hoover's *Sinfonia*—exhibit imaginative writing for the bassoon. The records, produced by Marni Hall, can be obtained from Leonarda Productions, P. O. Box 124, Radio City Station, New York, NY 10101 (\$7.98 for the first record, \$6.98 for subsequent ones).

. . . A less compelling addition to recordings by women in American music is *Music by Women Composers*, Vol. 1 (Coronet Records LPS 3105). Although Rosemary Platt, a pianist from The Ohio State University, gives technically sound performances, the compositions themselves are not consistently effective. Most successful are Emma Lou Diemer's *Toccata* (1979) and Nancy Van de Vate's *Sonata* (1978).

. . . **And Then:** Samuel J. Rogal's *Sisters of Sacred Song: A Selected Listing of Women Hymnodists in Great Britain and America* catalogues over 300 hymn-text writers (mostly nineteenth-century), giving their dates, nationality, and denomination and citing the hymn collections and individual texts that they authored. Although Rogal defines English-language hymn texts as being "sectless" as well as "sexless," he emphasizes the "embarrassingly large number of poets who, initially, happened to be women and, secondarily, spent their poetic talents on religious verse." With the publication of this *Listing*, the first step has been taken toward studying their achievement. (New York: Garland Publishing; \$22)



Arrogance

Super Scoops. Look for a book on the music of John Cage in Oxford University Press's series of tidy "Studies of Composers." Written by the Englishman Paul Griffiths (see his article on Varèse in *The New Grove*), it will be the second book in OUP's series to deal with an American composer. (The first was on Ives.) . . . To be released by New World Records, probably not before 1982: an album of early blackface minstrel-show music, stylishly reconstructed and directed by Robert Winans of Wayne State University (Detroit). Samples of the tapes, heard as illustrations for a paper by Winans at a recent conference on American Theater Music, were most exciting, and the album will fill a longtime gap in recorded Americana. . . .

. . . No sooner did the firm of Macmillan, in London, complete "the musicological marvel" of *The New Grove* (Charles Rosen's phrase) than they started looking about for new lexicographical projects. One, just getting underway, is to be a dictionary of American music and musicians. Its basis will be the American-music entries in the just-published *Grove*, but revised, extended, and updated. To those will be added many more new articles. Work towards this landmark lexicon is expected to take about two years. . . .

Super Duper Scoops. Soon to appear from Musical Heritage Society: an integral recording by Daniel Stepner and John Kirkpatrick of all the violin sonatas of Charles Ives. "All" means not only the four well-known ones but a fifth, based on the original version of *Decoration Day* for violin and piano (yes!), with two others of the "Holidays" reconstructed by Kirkpatrick. Producer of the set is the extraordinarily competent veteran Sam Parkins. . . . Forthcoming from Nonesuch Records: Edward MacDowell's *First Modern Suite* and *Sonata No. 4* ("Keltic") played by pianist Charles Fierro.

. . . with Americanists Gillian Anderson and Charles Hamm on its editorial board, American music may well have yet another potential forum in the forthcoming *Journal of Musicology*, edited by Marian Cobin Green. The inaugural issue is to appear in January 1982.

COMPOSER AND CRITIC (continued from page 1)

for some kinds of great music; it is not invariably true for all kinds of great music. The danger in encouraging notions of a sharp distinction between art and entertainment is that it encourages distinctions along class lines, along race lines, along lines of old-fashioned, moribund habit; and it discourages actually looking at the various kinds of music that are being made today and trying to decide what is good and what isn't.

MR. WUORINEN: I don't have anything against entertainment; I enjoy being entertained. Nor do I suggest that there is a sharp line between serious, long-faced art and bright, ebullient entertainment. A continuum has always existed, to one extent or another. My point is that we are not in the same position that the largely musically literate middle- and upper-class late 18th-century European public was in. We are in a position—we composers and performers—in which we address an audience that can be presumed to be musically illiterate. Under these conditions we find ourselves, like it or not, in a much more monastic position than that of our composer colleagues of the past. We have to preserve musical literacy. This does not suggest that we are all going to engage ourselves in (a) the same kind of music-making, or (b) the same degree of what you might wish to call rigor. But it does suggest that there must be a sense of serving permanent, higher values. We are likely to disagree on what those values might be. That doesn't bother me; what does bother me is that even the existence of such a set of values seems to come more and more, whether actively or by default, into question.

This discussion tended to overlap with another that was returned to more than once during the evening—on compositional "standards," a matter introduced by Mr. Wuorinen.

STANDARDS FOR COMPOSERS

MR. WUORINEN: I've said lots of mean things about critics. I turn, with almost equal enthusiasm, to my colleagues the composers.

The responsibility of a composer seems clear: to write music. I suppose it would be possible to say that, once that job is finished, he has no further obligation. I disagree. I believe that to a large extent the problems that composers have are their own fault, in this sense: we have no *standards*. There are no professional standards, to speak of, that are generally accepted in the world of composition. We are victims of art by assertion. Anyone who says he is a composer is a composer.

One corollary of this lack of standards, and perhaps a direct result of it, is that we composers lack professional solidarity. That means that, when a composer is unfairly treated in the press or mangled by a university or butchered by an orchestra, there is apt to be more than a little *Schadenfreude* on the part of many of his peers. This may be human nature, but it doesn't speak well for the profession, and perhaps if there were standards—and I assert the desperate need for them—this would not be such a problem.

MR. ROCKWELL: The idea of faulting composers for not setting professional standards really smacks of the academy, I think. It seems to me quixotic to think you can set rules as to who can and who cannot be a composer: what do you do with those who ignore the rules—kill them? Especially in America, this notion seems a peculiar one, since it is rather easy to argue that American composers have often been the most distinctive when they have chosen to ignore—through violent protest or sheer ignorance—the received traditions of European composers, and have struck out, often eccentrically, in their own directions. America, for better or sometimes for worse, is the land of one-of-a-kind individuals and iconoclasts, and if you set rules and standards, most of these would be excluded.

MR. WUORINEN: Clearly, I do not mean to suggest that there ought to be rules how to compose, but rather that we might narrow a bit our sense of what composition consists of. Does composition really consist of a direction to sit on the stage and do nothing for a certain period of time, or is that another phenomenon?

(The usual response to that kind of question is that one is being categorical, and one mustn't be categorical. But I think our whole civilized fabric tends to come apart because we resist so much the making of distinctions, and because an insistence on making distinctions is confused with a desire to make everybody behave the same way or to put people in their places. I think that, until we recognize that we must *lead*—and that means, in the first instance, making distinctions—we are doomed to a continual slither into a state from which very little of value can emerge.)



Pain

MR. ROCKWELL: I think that Charles betrays a lack of faith in the power of music to establish itself in ways that will or will not last. And, for that matter, if someone wants to direct the performer to do nothing—and I don't know anybody who has done that except John Cage in 4'33"—what more wonderful example of calling upon the audience to invest effort and energy in the creation of the art work! I think, moreover, that, the kind of music that derives, let's say, from Cage has its own tradition. People do in fact make distinctions regarding it; it is not simply art by assertion—there is a whole tradition there, with lines of influence.

Exactly what kind of standards would you establish? How would you establish them? And what would you do with those who don't match up to them?

MR. WUORINEN: First, I wouldn't do anything about those who don't match up to them. Second, at this stage of the game I don't think the issue is *what* standards to establish; it is whether there ought to be any or not. And when I say "standards," what I really mean is only the public assertion of values—whatever they may be, by whoever's lights—which are more permanent than those concerns and fashions that fluctuate from day to day. I am emphatically *not* advocating the establishment of a central directorship of artistic virtue. I am saying that we need to *dare* to assert certain values, and, as I said, I don't even care much what they are.

AUDIENCE MEMBER: Could you give us your personal opinion on standards for composers? Also, when is music music and when is it not?

MR. WUORINEN: Well, my own sense of musical value is obviously embodied primarily in my work. It is from that that my opinion can be derived or judged. Any account in words of what I think standards ought to be would necessarily be inferior to the evidence provided by my compositions, flawed as they may be in the attempt to live up to those standards. I clearly believe that a music which does not concern itself primarily with pitch—with notes, in the more or less traditional sense—is so much more limited than music which does that it ceases to be of great interest.

MR. ROCKWELL: I might as well pitch in here on the second part of your question, in my role this evening of resident domesticated anarchist: I would say that music is, in some sense, organized and perceived sound. Beyond that you cannot draw the line; you cannot make judgmental distinctions. You can certainly prefer certain ways of organizing the sound to others, but you cannot rule one way music and the others not music. It seems to me that a lot of interesting sound-organization is excluded by people who have an excessively narrow view of what music—or "good" music—is.



Painful Concentration

IGNORANCE AND EDUCATION

MR. WUORINEN: I should like to allude briefly to the question of ignorance or lack of information on the part of critics. If there is any one problem that we as composers or performers of new music have with critics, it is the problem of their ignorance of what we are doing. Very few critics indeed ever trouble to look in advance at scores of new works or works unfamiliar to them; very few ever attend rehearsals. And all too often we are visited with judgments based on a single hearing of a performance about the quality of which the critic knows nothing whatever; all too often, where we know the performance to have been inadequate, we find the *work* judged harshly. This, of course, is a function of habit: almost all the time, critics tend to review the *performance* when a work is old and the *piece* when it is new—which means, by the way, that a number of skeletons in the closet of old music never get properly dealt with. One unhappy spin-off of this is the diminishment of incentive to performers to engage themselves with new music, since they learn fairly quickly that they can expect to remain anonymous as a reward for their efforts.

MR. ROCKWELL: As for critics coming to rehearsals and involving themselves more—yes, in the best of all possible worlds that would and should happen. Most of the critics whom I know who write for weeklies do try to do that, at least with major premieres. But the practical realities of daily music journalism—and I'm not defending them—pose some problems here. At the *Times*, for instance, a critic writes at least five reviews a week during the season. These reviews are often no more than 300 words long, and sometimes a review of that length deals with a concert that had four or five premieres on it. Life is short: if one tried to prepare every premiere with the ideal degree of care, it would be simply overkill—especially since it's generally considered better to write more about the one or two pieces that may strike the critic as particularly interesting, rather than divide the 300 words in a kibbled way, at 50 words per piece.

I do agree that a lot of music critics are oriented excessively toward the past. I think this has come about because in our musical culture historicism drags behind us like a weight on a chain, and because—especially now with recordings—it's become possible even

COMPOSER AND CRITIC (continued from page 9)

for people of marginal musical literacy to get to a considerable level of acquaintanceship with a very wide body of literature. I think a large number of critics today do really come to the profession with music of the past being their greatest love. And even if, with some dogged notion of their duty, they hurl themselves at the present in a grim spirit of tenaciousness, they are not really sympathetic to it or knowledgeable about it. That is a problem; I'm not pretending otherwise.

Critics owe a great deal to the present. If they lose themselves too much to the past, they are abnegating their responsibilities. In fact, you can argue that unless a critic has a strong view, whatever it may be, about the present, and unless that view helps shape his view of the past, then his view of the past is only a received one. But that doesn't mean that a critic has to like all the new music that he hears and to be blandly uncritical.

MR. WUORINEN: I think that the number of people who could respond in a meaningful way to contemporary music would be much greater if there were more critics who took a *positive point of view* toward contemporary production—not necessarily praising everything, of course. With a few notable exceptions, the critical response to anything new tends to be one of bewilderment and sometimes hostility. Now, I certainly don't think the critic ought to feel obliged to advocate everything that comes along. But I do think that he should constantly invite his readership to expand its attitudes and its tastes, and I fear that in most cases this is not done. (By contrast, incidentally, the positive advocacy given by the press to contemporary dance over the past two decades has made an enormous difference in the public reception of that art.)

MR. ROCKWELL: I support your idea about the critic's expanding attitudes and tastes. A critic is in a unique position, forced—as much by the circumstances of his job, perhaps, as by his actual interest—to go to a huge variety of concerts, the likes of which no other member of the music community (except various strange eccentrics) might go to. And something is to be derived from this very catholicity of experience. A critic is—or ought to be—someone who makes as much of a virtue as he can out of the generalist position in which he is placed, and tries to bring some insight to the experience, which is not necessarily the insight of a specialist.

MR. WUORINEN: I'm not sure what critics should be. But I think that above all what a critic should do is to *lead*. Leadership is one commodity—perhaps even more than taste nowadays—which is most seriously lacking—societally as a whole, perhaps, but certainly in our world of music. We have very little leadership, and I cry out for it; I assert the necessity for it; I think that those who write in the public press, among others, ought to provide it. The critic, I think, should advocate what he believes in; he should educate, where he feels the public is lacking in knowledge and information; and he should manifest his own attitudes in the first person—without disguise, as often happens, of opinion as reporting.

AUDIENCE MEMBER: Mr. Wuorinen, given the critic's limitations on the use of technical language, how would you like the critic to educate the public?

MR. WUORINEN: When I say "educate," I'm not really talking about teaching in the technical sense; I'm talking about something much more simple-minded—just an attitude which accepts new musical manifestations as healthy and natural and evaluates them in that context, rather than one which approaches them with suspicion. First, critics have to abandon their *a priori* negative presumptions (unless a piece sounds like everything we've already heard, it isn't any good) and to substitute a positive attitude toward the living, breathing piece of music—and I do *not* mean that as a euphemism for unstinting praise—and communicate that attitude, whatever the judgment may be on the merits of the music itself.

MR. ROCKWELL: This relates to an earlier question as to whether the critic should "prepare" the audience for new music. I believe that critics should, but I think that the job of preparation is a more general one—setting the context and discussing the issues—rather than merely rushing into print with an article about *Pierrot Lunaire* every time it's programmed. It's more a matter of establishing a climate in which new music can flourish.

AUDIENCE MEMBER: Perhaps the burden is really on the public, to educate itself.

MR. WUORINEN: Just a word on that: If we could only reform our primary and secondary music education, we'd be a great deal better off. Not only are students taught in most schools to hate and avoid new music, but those who override that come to a knowledge of it at far too late an age. It may be that *this* is the greatest single problem we have.



Disdain



TRACK RECORD: NOTES ON NEW RECORDINGS

Voice of the West. Crystal Records, of Los Angeles, has been issuing lots of interesting American music, mostly by West Coast composers and performers. Among recent releases, we have liked best: organist David Craighead playing William Albright's witty, affectionate 18-minute parody of organs and organists, *The King of Instruments*, with amusing narrative snippets à la Britten's *Young Person's Guide to the Orchestra* (Crystal S 181), and competing with a whole battery in Lou Harrison's clattery but uncluttered *Concerto for Organ with Percussion Orchestra* (Crystal S 858); an album of music by Alan Hovhaness (Crystal S 800), whose work gets more and more interesting the more we hear of Philip Glass, Steve Reich, et al.—a perfect example of new music affecting our perception of older music; and another one-composer album, this one of works by Ernst Toch (Crystal S 502) including the classic *Geographical Fugue* and the less well-known *Valse* (also for “spoken chorus”).

ASUC Advances. Has anybody thought before of tying recordings in with scores? We're not sure, but that is the case with a series of discs, issued by Advance Recordings, devoted to music by members of the American Society of University Composers. Scores for all the works on these records are available in the *ASUC Journal of Music Scores* (obtainable, like the records themselves, from European American Music, 195 Allwood Road, Clifton, NJ 07012). Among the works we found most interesting, best performed, and most cleanly recorded: Barton McLean's *Dimensions I* for violin and tape (Advance FGR-25S); Joan Tower's *Movements* for flute and piano (Advance FGR-24S); Gerald Warfield's *Variations and Metamorphoses*, for two cellos and offstage piano, and Brian Fennelly's *Prelude and Elegy* (Advance FGR-19S); and Steven Gerber's String Quartet (Advance FGR-27S).

Peltzer's Project. New music for piano is what *The Contemporary Piano Project* is all about. Dwight Peltzer, for whom many of the compositions were written, is the pianist; Serenus Records (Hastings-on-Hudson, NY 10706) have issued three albums so far. Works by John Watts, Raoul Pleskow, Alvin Brehm, Charles Bestor (all on SRS 12069), Loren Rush (SRS 12070), Francis Thorne, and Arthur Custer (SRS 12071) are included. Perhaps the most intriguing are those in Loren Rush's one-man show (Vol. II), especially *Ob, Susanna*, a set of seamless, dreamy variations (on the wedding march from the Act III finale of Mozart's *Le Nozze de Figaro*) which, as the composer says, “begins somewhat abstractly and gradually displays more of the theme until, at the end, it is presented unadorned (a bride stripped bare).”

Rewarding Revivals. Douglas Moore is the warmly vigorous soloist in *Music for Cello and Piano* (Musical Heritage Society MHS 4348), which exhumes Arthur Farwell's Sonata, Op. 116 (1950), and *Land of Luthany*, Op. 87 (1931), and Charles Wakefield Cadman's “tone-drama” *A Mad Empress Remembers* (1944). Moore is ably accompanied in these genial works by his colleague at Williams College, Paula Ennis-Dwyer.

Nonesuch A. T. (after Tracey). Longtime A & R head of Nonesuch Records Teresa Sterne has been a hard act to follow. Two recent albums, both “coordinated” by her successor, Keith Holzman, are of interest. *The Waltz Project* (Nonesuch D-79011—the “D” stands for “digital”) offers 17 contemporary waltzes for piano (from a collection of 25 published by C. F. Peters), by as many composers, including Virgil Thomson, John Cage, Milton Babbitt, Joan Tower, Philip Glass, and Richard Felciano. Four different pianists play, all extremely well. . . . *Paul Jacobs plays Blues, Ballads, & Rags* (Nonesuch D-79006) is uneven. Jacobs's tense manner is just right for Aaron Copland's *Four Piano Blues* but not loose or swingy enough for most of William Bolcom's rags (although *Poltergeist*, related stylistically to Satie and Milhaud, suits his pianism well). Side Two is occupied by Frederic Rzewski's *Four North American Ballads*—folk-song-based, pseudo-improvisatory, Ivesian fantasies, the most interesting of which is *Winnsboro Cotton Mill Blues*, an American factory-sounds counterpart to Soviet composer Alexander Mossolov's notorious *Iron Foundry* of 1927.

Pooped Pop. Mercury has deviated a bit from its usual path to release an album of **Bernstein and Sondheim show tunes** sung by Evelyn Lear (SRI-75136). True to the usual high technical standards of the Golden Import Series, the surfaces are impeccable; the performances, however, are another matter. Although Lear strives to achieve Joan Morris's panache, she falls far short of her model: her interpretations are labored, and her wide, sometimes sloppy vibrato frequently results in intonation and attack problems. As for her performance of “Send in the Clowns,” which Lear labels “the classic art song of our time,” stick with Judy Collins's rendition: it's much more satisfying.

Uncle Sam and the Arts. Federal budget cuts are the news of the day; so much so, in fact, that they're fast becoming a rather tiresome topic. But with the Arts and Humanities Endowments fixed as prime targets and with the potential demise of numerous arts programs, we couldn't resist passing on a few bits of ammunition for those still determined to fight:

. . . While the 1982 NEA budget is scheduled to be cut 50% (reducing it to \$88 million), the Reagan administration has proposed that \$89.7 million be spent in the same year for military bands, an increase of \$1.6 million over the present allotment.

. . . Those who believe a penny spent on the arts is a penny wasted have been proven wrong by a study gauging the effect of the California State Arts Council's expenditures on the overall economy of the state. For every dollar spent by the Council in 1979-80, \$7.60 were generated in income from supplementary services and \$2.80 were returned to the state in taxes.

. . . Representative Fred Richmond (D-Brooklyn), whose office uncovered the facts above, chairs a newly formed Congressional Arts Caucus, designed to present a united voice in support of arts legislation. For a list, organized by state, of the members of this caucus, write to Richmond's office: 1707 Longworth House Office Building, Washington, DC 20515.

PREFACE

At a time when it is increasingly important for young people to be able to investigate all the possibilities of a life in music, *An Introduction to Music Publishing* performs a real service to music education. The articles in the book introduce the reader to various aspects of a subject that is not only interesting in its own right but also is not touched upon in the usual music curriculum. Coming at a moment when the paths to career opportunities are becoming more and more crowded, this book will open up new perspectives to young musicians.

The chapters are by authorities in their respective fields. They are written in an accessible manner that is down-to-earth without ever being condescending, and range from esthetic-stylistic discussion—for example, Aaron Copland's essay *A Modernist Defends Modern Music*—to such practical matters as Fritz Oberdoerffer's *Editing the Composer's Manuscript* or *The Copyright Law* by Charles Gary. Several, such as *The Economic Nature of Music Publishing* by Leonard Feist or *Recording Contemporary Music* by Teresa Sterne, raise questions that I have personally encountered in the classroom—questions for which I previously did not have an answer. I am therefore convinced that everyone concerned with guiding young people to careers in music will more than welcome the appearance of this book.

JOSEPH MACHLIS
 Professor of Music, Queens College of the City
 University of New York, and author of *The Enjoyment of Music*

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MOMENTS TO REMEMBER

For the over-50 crowd (and younger nostalgia buffs), here are some choice morsels to remind you of the good old days. . . . First, there's the information-packed catalog put out by the **American Radio Heritage Institute**. Through them you may order cassettes or records of radio broadcasts from horror stories to soap operas to comedy shows as far back as *Jack Armstrong*, *Inner Sanctum*, and *Fibber McGee and Molly*. Among the musical treasures are Toscanini's first broadcast on NBC, *Your Hit Parade*, and *The Telephone Hour*. I.S.A.M. has sampled some of the "Big Band Remotes," including Ted Fiorito at Roseland Ballroom (1944), Benny Goodman at the Hotel Pennsylvania (1937), Sammy Kaye in Cleveland (1937), and Glen Miller in Baltimore (1939). The quality is appropriately tinny—just the right ambiance for such memorable moments. (For catalog, send \$4 to the Institute, P.O. Drawer Z, Scottsdale, AZ 85252.)

Next, there's *Presleyana*—all you could ever want to know about Elvis Presley records. If you're a collector, you'll need this price guide, which gives you current rates for records from mint to poor condition. There are also listings of Presley's TV appearances, alternate versions of his songs, photos, and collector-dealer directories. All this for \$15.75 paper or \$25 cloth. Order from Fallett Publishing Company, 1010 West Washington Boulevard, Chicago, IL 60607.

Joan Baez also has her own bibliography and discography, compiled and edited by Joan Swanekamp. Entitled **Diamonds & Rust**, it contains a brief bio of Baez as performer and political activist, photos from her albums, an annotated bibliography (1961-1977), and a discography (1960-1977). Included are adequate indexes for both major sections. The price is \$10 cloth; order from The Pierian Press, 5000 Washtenaw Avenue, Ann Arbor, MI 48104.

And now for something completely different. . . . there's **The Catalog for Books and Manuals on Pianos, Player Pianos, Music Boxes, Gambling Machines, Bicycles, Old Cars, Carousels, Juke Boxes, Railroads, Theater Organs, Reed Organs, Phonographs, Antique Radios, LP Records and Tapes, Piano Stools and Lamps**. In the catalog you will be amazed to find that you can order the following fascinating items for your musical pleasure: *How to Play the Piano Despite Years of Lessons* (Home-study kit \$26.50), escutcheons for electric pianos (\$6 ea.), music rolls for your player piano (most at \$3.50), and a photograph of Nipper listening to the Victor phonograph (\$9.95). . . . The preceding catalog is published for \$2 by The Vestal Press, Ltd., Box 97, 320 No. Jensen Road, Vestal, NY 13850. One of their reprints is a 1913 book, **Pianos and Their Makers**, by Alfred Dolge, who manufactured and supplied components to piano makers. The writing is naturally a bit old-fashioned and at times rather extravagant (especially in discussing the Steinways), but this curious book still has some value: it reminds you of the days when the ideal was a piano in every parlor, a piano teacher for every child, and no fewer than 69 companies making pianos in the U.S.A. (Price: \$15 plus \$1.50 shipping)



Horror

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Speaking of past glories, the latest **Musician's Guide** has some marvelous lists of awards. If you're a crossword fan, you may find your answers here: Country Music Awards (1967-80), Platinum Records (1976-1980), Grammy Awards (1958-79), Academy Awards for songs and scores (1934-79), and Pulitzer Prizes in Music (1943-80). There are other excellent contents in the guide, of course, and the lists are all current, e.g., Music Associations, State Arts Agencies, Music Libraries, Periodicals, etc., etc., etc. It's a hefty book at a hefty price (\$59.50), but it should be a staple in any reference library. Order from Marquis Academic Media, Marquis Who's Who Inc., 200 East Ohio Street, Chicago IL 60611.

Another current publication, but one which covers a lot of past material, is **Theses and Dissertations on Black American Music**, by Eddie S. Meadows. This is the first of Theodore Front's new Music Publication Series. The list of these is current to January 1978 with future supplements planned. Organization is by style categories, with author, title, degree, and institution listed. Unfortunately there are no abstract numbers nor is there an index. However, the pamphlet is brief and the price is only \$5—well worth ordering from Theodore Front Musical Literature, Beverly Hills, CA 90211.



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by *Richard Crawford*

Andrew Law was the most productive American psalmist of the 18th century. He traveled throughout the country, establishing singing schools in eleven states, devising an original musical notation, and publishing thirty separate tunebooks. (Evanston, Illinois, 1968) xix + 424 pp., 7 musical examples/\$32.50

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Books in Brief. Discophiles will find *The Record Collector's International Directory* by Gary S. Felton to be a handy complement to *Billboard's* "International Buyer's Guide." Although the *Directory* is not by any means "international" (it is limited to English-speaking countries), it cites over 500 dealers (mostly American) in cities of over 100,000 population, giving their addresses and hours and describing the kinds of albums they stock. (New York: Crown Publishers; \$8.95) . . . Charles Selet's

The Writings of Paul Rosenfeld: An Annotated Bibliography details nearly 700 articles, books, and letters by and about one of the more daring American critics of the second quarter of the century. An appendix lists Rosenfeld's letters chronologically. (New York: Garland Publishing; \$35) . . . *ASCAP Biographical Dictionary* has reached its fourth edition, a 589-page compendium profiling over 8,000 ASCAP members. (New York: R. R. Bowker; \$41.95) . . . An annotated bibliography/discography of *Marian Anderson*, compiled by Janet L. Sims, copiously cites hundreds of newspaper and journal reviews of the singer's work. (Westport, CT: Greenwood Press; \$29.95)



Irony

The Dawning of Music in Lexington. Yet another chapter in the local history of American music has been written—by Joy Carden in *Music in Lexington before 1840*. Originally a master's thesis at the University of Kentucky, the book draws from local newspapers, concert programs, and letters to document Lexington's musical life, from the first advertisement for hymnbooks in a 1788 issue of the *Kentucky Gazette*. Eleven appendices detail music composed, published, sold, and performed in Lexington while it still was an outpost on the Western frontier. (Available from the Lexington-Fayette County Historic Commission, 253 Market Street, Lexington, Kentucky 40508; \$9.95 plus \$1.00 post.)

RESOURCES OF AMERICAN MUSIC HISTORY: AMERICAN MUSIC'S YELLOW PAGES

Remember the U.S. Bicentennial? It sparked several valuable scholarly American-music projects, like New World Records' 100-disc *Recorded Anthology of American Music*, the American Musicological Society's *Complete Works of William Billings* (still far from complete, alas), and I.S.A.M.'s own modest biblio-discography, *American Music before 1865 in Print and on Records*. Outstripping any of these in significance and potential utility—a landmark of American-music scholarship—is the new book *Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II*, by D. W. Krummel, Jean Geil, Doris J. Dyen, and Deane L. Root (University of Illinois Press; \$70). The idea for this directory was hatched in 1975 by the Music Library Association's Bicentennial committee; 1976-77 was a planning year (and of applying for grants, with positive results from the National Endowment for the Humanities and the Martha Baird Rockefeller Fund for Music), 1977-78 one of research and gathering materials, and 1978-79 one of editorial work. Now, after more than a year of careful book production and proofreading, comes *RAMH*, a volume of 475 dense but well-designed pages, no fewer than 80 of them comprising an extraordinary (and essential) index.

The simplest way to describe *RAMH* is as a kind of "Yellow Pages"—organized state by state, city by city within states, and collection by collection within cities—describing the contents of more than 3,000 repositories of materials relating to music in America (not just "American music"). Details of the directory's design, the rationale behind it, and the research methodology that went into it are spelled out in the authors' introduction—a model of explicative clarity, exceptionally readable, gracefully written, and even at times humorous. It can profitably be read in conjunction with Krummel's article, "Little *RAMH*, Who Made Thee?" (*Notes* 37/2 [December 1980]), in which he disarmingly offers an "unofficial, anecdotal, and latent history" of the project, as well as a challenge to take the directory as but "a first step toward a continuing program for the documentation of our country's musical activity."

Like those of the telephone company's "Yellow Pages," the entries in *RAMH* vary widely in amount of information and degree of precision and detail. Through media announcements, mass mailings, personal letters, and phone calls, Krummel and his team approached something like 20,000 targets, seeking information about ten kinds of documents: sheet music, songbooks (hymnals, tunebooks), other printed music, manuscript music, programs, catalogues, organizational papers, personal papers, pictures, and sound recordings. They got about 4,500 responses, of which some 1,300 denied having anything to list in the directory and about 1,500 more replied so vaguely, or about so few things, that their listings in *RAMH* appear only as supplementary tags to each of the states' individual entries. The latter number 1,689; depending on the scope of the repository described and the willingness of its reporter to go into detail, these entries range from 13 pages, in double columns (the Library of Congress's entry), to one-liners like that, for instance, of one collection in Portland, Maine: "Rossini Club (founded 1869, oldest women's music club in the U.S.), scrapbooks, including programs, press clippings, and other historical information."

Like *A Browser's Dictionary* by John Ciardi, *RAMH* is fun to dip into as "A Compendium of Curious . . . & Intriguing Facts." As a potential scholarly tool, it is just plain mouth-watering. What an incentive to research, and what an aid to it! I, for example, am having to restrain myself from immediately setting out on the trail of no fewer than four—four!—Hitchcocks, whom I had never heard of before. And wouldn't you love to burrow about in the four linear meters' worth of Cab Calloway papers at Boston University (entry no. 637)? (A standard library shelf is about one meter long, which is why *RAMH* went metrical—or, more often, centimetrical—in its quantitative descriptions.) Do you know where there is "a nearly comprehensive collection" of Mormon hymnals? (Not where you might think, but in the Western Americana Collection at Princeton University; see no. 949). Would you have guessed that in Indianapolis there is the Jussi Bjoerling Memorial Archive, with nine meters of documents (no. 420)? Are you aware that the whole library of pioneer Viennese musicologist Guido Adler—scores, books, and periodicals, plus his personal papers—ended up at the University of Georgia (no. 265)? Who would have thought that at the State Historical Society of Wisconsin there are 99 boxes of "ms scores, texts, correspondence, notebooks, writings, scripts, programs, clippings, and disc and tape recordings" of Marc Blitzstein (no. 1611), or that the working library of New York radio station WOR—28,000 titles in 110 file cabinets—now resides at the University of Maryland (no. 618)?

I could go on—and on and on—with amazing and amusing citations from this remarkable new resource book. And I certainly intend to go on "swimming about in its columns for years to come" (as Virgil Thomson said of himself in relation to *The New Grove*) and urging students and other scholars to do likewise.

—H. Wiley Hitchcock

HYMNS TO PRAISE

Let the trumpets sound for the magnificent achievement of Albert Christ-Janer, Charles W. Hughes, and Carleton Sprague Smith in *American Hymns Old and New!* Volume I, an 800-page anthology of American hymnody, covers the gamut from psalms sung by the colonists to nineteenth-century revival, missionary, and Sunday-school hymns, from folksongs and spirituals to twentieth-century additions to the repertory. As a stunning conclusion, over forty hymns commissioned especially for this publication from contemporary American composers are printed. Charles Hughes, in Volume II, annotates the background of each hymn and includes a biographical dictionary of the authors and composers represented. (New York: Columbia University Press; \$55)

. . . and while we're discussing hymns: Louis Voigt and Ellen Jane L. Porter, under the auspices of The Hymn Society of America, have published a typescript directory titled *Hymnbook Collections of North America*, giving addresses and brief descriptions of private and public collectors and collections. (Order from The Hymn Society, Wittenburg University, Springfield.



Irony

Birthday Boys . . .

If you thought 1980 was a big year for American composers' milestone birthdays (Rudhyar 85, Krenek and Copland 80, Barber and Schuman 70), what about 1981! Many happy returns to Virgil Thomson (85 on 25 November), Paul Creston (75 on 10 October), Gian-Carlo Menotti (70 on 7 July), and Karel Husa (60 on 7 August).

. . . and Girls:

And the same to Miriam Gideon (75 on 23 October), Louise Talma (75 on 31 October), and Betsy Jolas (a mere babe: 55 on 5 August).

. . . and, speaking of Luening:

We misspoke in the last newsletter as to both title and publisher of Otto Luening's wonderful autobiography: it's *The Odyssey of an American Composer*, from Scribner's. By way of making further amends, we congratulate this genial and versatile man on two recent honors, a Creative Arts Award from Brandeis University and an honorary doctorate from Columbia.



Various openings of the mouth in singing
1—Correct. 2-8—Wrong.

Black Studies Center Gets New Home. What began in 1925 as a modest division of Negro Literature, History and Prints in a branch of the New York Public Library is now one of the four major Research Libraries of NYPL, and early last fall it moved into a block-long, five-story new building at 515 Lenox Avenue, between 135th and 136th Streets, in the heart of Harlem. The Schomburg Center for Research in Black Culture, named after a Puerto-Rican-born black banker who set out to disprove a teacher's claim that the Negro "had no history" and ultimately gave his collection to the Library, now contains some 75,000 books and thousands of manuscripts, periodicals, photographs, clippings, films, art works, and recordings on the Black experience.

Wronski? Right!!

The pix scattered through this issue of the Newsletter are from a delectably diverting book called *The Singer and His Art, Including Articles on Anatomy and Vocal Hygiene* by John F. Leubarg, M.D. (New York: D. Appleton, 1921), and the "T.W." in them is the book's author, one Thaddeus Wronski.

Wronski, born in Poland about 1888 and trained there and in Italy as an operatic basso, came to the U.S.A. in 1913 to sing with the Boston Opera Company. During World War I he toured with Paderewski, raising money for Polish war relief, but returned to America and settled in Detroit in 1921. There he became the "patron saint of the civic opera movement [and] its beloved maestro," as one *Detroit News* story put it. He died in San Diego in 1965.

In his vocal studio on Woodward Avenue, Detroit's main drag, Wronski taught singing for many years. His forte, as it were, was "Acting in Opera," a course billed as including "Expressions, Mimicry, Gestures, Stage Plastique [*sic*], Mise en Scene [*sic* again], Stage Situations [yet again *sic*]." And one of his many lecture topics was "The Correct Way to Sing (Discussion and Demonstration of Different Defective Tone Productions) [*sic*]." Happily, his gifts along these lines are preserved in the photographs of himself that grace chapters on "Conservation of the Voice," "Elements of Mimicry," and "Expressions" in *The Singer and His [*sic*] Art*.

(For having introduced us to Wronski, we are deeply—not to say hysterically—grateful to Ruth Hilton, music librarian of New York University; for help in research on him, we are indebted to Terry Gabman of the Detroit Public Library.)

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