

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

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

Volume XI, Number 2

May 1982

A DISCOGRAPHY IS BORN by Carol J. Oja and R. Allen Lott

Anyone searching for recordings of such works as John Alden Carpenter's *Skyscrapers*, Elliott Carter's *Pocahontas*, or Aaron Copland's *Music for Radio* discovers very quickly that stubborn sleuthing is often required to determine not only whether a recording is now available for purchase, but whether one has ever been released at all, let alone when and by whom. True, *Schwann Catalogs* give a monthly inventory of discs currently on the market, but neither *Schwann* nor any other single source traces deleted titles. For students of American music, the search will be made much easier with the publication this summer, by I.S.A.M. for the Koussevitzky Music Foundation, of *American Music Recordings: A Discography of 20th-Century U.S. Composers*. This sorely needed work lists more than 13,000 commercially distributed record releases, from the turn of the century to mid-1980, of some 8,000 "serious" compositions by 1,300 American composers, from the generation of Ives and Ruggles on. In addition to basic information (work titles, performers' names, record-company names, and record numbers), dates of release and deletion are given, as are composers' dates and dates of their recorded works. Multiple releases of single performances are listed, and there are four indexes—to performing groups, conductors, vocalists, and instrumentalists.

Work on the discography, which was commissioned by the Koussevitzky Foundation, was begun in June 1980 with wide-eyed optimism: we envisioned a compact end-product listing perhaps 7,000 recordings by about 800 composers. But once we started an item-by-item search through published record listings, it became clear that our discography would end up with nearly twice as much material as expected. We consulted numerous record specialists, among them David Hall, Curator of the Rodgers and Hammerstein Archives of Recorded Sound in the New York Public Library at Lincoln Center, and William Curtis, a Boston computer specialist by day and discographer by night. A team of researchers—including, besides ourselves, Bruce MacIntyre, Terry Pierce, and Judy Sachinis—worked for more than a year together with the I.S.A.M. staff to gather and computerize the facts and figures of American-music recordings. (To give our computer files a proper stamp of authority, we coined "Schwanee" as our password—a somewhat masochistic, if sardonic, tribute to two of our least-loved tasks: making sense of the mass of Gershwin issues and gaining control of more than thirty years of *Schwann Catalogs*.)



The territory to be covered was so immense that every day we seemed to sink deeper into a big, black abyss of little-known recordings. With so many discs involved, we could hardly consult each one directly—at least not within our collective lifetimes. Hence, most of our data came from published record listings, and discs were checked only when absolutely necessary, to resolve conflicts in information or otherwise to conclusively nail down facts. For 78's, our principal sources were Clough and Cuming's *The World's Encyclopedia of Recorded Music* (published, with supplements, from 1950 to 1957 and affectionately known in the discographic biz as "WERM"—pronounced like "WORM"), David Hall's *The Record Book* (1946, 1948, and 1950 editions), and Julian Moses's *Collector's Guide to American Recordings (1895-1925)*; for 33's the *National Union Catalogue, Music and Phonorecords* (published since 1953), and Kurtz Myers's *Index to Record Reviews: 1949-1977* (plus his post-1977 listings in

Notes). Discographies for individual composers, like those by William Curtis (for Roy Harris, Walter Piston, and Carl Ruggles) and J. F. Weber (for Leonard Bernstein, Elliott Carter, William Schuman, and Edgard Varèse), and special-subject listings, like Lois Rowell's *American Organ Music on Records* (1976), were helpful with obscure details. Record-company catalogues were useful, especially for recently established new-music labels. As a final step, we combed *Schwann Catalogs*, from 1949 to 1980, for release and deletion dates.

With the completed discography before us—providing raw data to chart the course of twentieth-century American music on discs—we have begun some very basic statistical analyses. Perhaps most interesting are our findings on disc-life. Of the 10,000 performances of nearly 8,000 pieces recorded on 78's and 33's from 1900 to mid-1980, 4,800 performances—nearly half—are in print.* At first that total seems astounding, but with further analysis it becomes considerably less encouraging. 4,800 of the total performances released since 1900 came out

*Here, "in print" means that, as of June 1980, a recording of a given performance of a work, whether a new release or a re-issue, was available for purchase. Our figures in this paragraph refer to *different* performances and do not count recorded re-issues of the same performance.

A DISCOGRAPHY IS BORN (continued from page 1)

in the 1970s; of those, 3,400 are in print. Thus 71% of the recordings now available for purchase were issued in the last decade; only 29% were issued previously. Viewed from another perspective: 4,800 performances were recorded in the 1970s; 68% of them are in print. 2,200 performances were recorded in the 1960's; 48% are in print. And 1,700 performances were recorded in the 1950s; 18% are in print.

The dramatic increase during the 1970s in the number of recorded performances of twentieth-century American "serious" music—2.2 times as many as in the 1960s and 2.8 times as many as in the 1950s—reflects the explosion in the recording industry at large: many more discs of *all sorts* of music were produced. But more importantly, it points up the increasingly significant role that small commercial labels and non-profit companies have come to assume. The proliferation during the 1960s, and especially in the 1970s, of small labels focusing on a particular aspect of twentieth-century music—chamber music (Grenadilla, for example), experimental music (Opus One), or the music of a single composer (Poseidon, solely devoted to Alan Hovhaness's output)—has brought a great many works to disc which lack enough popular appeal (for that term read "profit-making potential") to be recorded by the major companies.

This is reminiscent of the 1930s, when small, composer-produced labels first appeared and similarly affected the numbers and kinds of works recorded. From 1900 to 1920, nearly all "serious" contemporary American music recorded consisted of songs, mostly of three types: (1) sentimental songs—some, of course, occupying an indefinable area between "serious" and "popular"; (2) songs by composers of the Second New England School; and (3) songs on Indian themes. (It may be of interest to see exactly what "serious" American music *was* recorded on discs in those first two decades of the century, and we give a list at the end of this article.)

In the 1920s, instrumental works began to make a stronger showing in record catalogues: among the works recorded were George Gershwin's *American in Paris* and *Rhapsody in Blue*, Edward Burlingame Hill's *Jazz Study*, and Charles S. Skilton's *Suite Primeval*. And by the 1930s (certainly in the 1940s), it was not unusual to find an American symphony or string quartet on disc. There were several reasons for this move to a broader repertory: the generation born around 1900, completing their training in the palmy years of the 1920s and reaching maturity in the 1930s, was clamoring for recordings of their works; record companies were steadily expanding; and the first, important composer-operated labels appeared—New Music Quarterly Recordings (1934) and Yaddo Records (1937). NMQR and Yaddo released some of the earliest recordings of works by Paul Bowles, Henry Cowell, Paul Creston, Ross Lee Finney, Charles Ives, Otto Luening, Robert McBride, Quincy Porter, Wallingford Riegger, Carl Ruggles, and Edgard Varèse. At the same time, commercial companies (mainly Victor and Columbia) were recording works by Samuel Barber, Ernest Bloch, John Alden Carpenter, Aaron Copland, Howard Hanson, Roy Harris, and Walter Piston (some of whom also had works on NMQR and Yaddo releases).

American Music Recordings reveals far more about the course of twentieth-century American music on disc than we have space to go into here. The year-by-year increase in the number of recordings issued; the shifting patterns of works recorded; the impact that special labels such as Composers Recordings, Inc. (CRI), New World Records, and First Edition Records of the Louisville Orchestra have had on expanding the recorded repertory; the relationship between performers and works (who has recorded what? when? on what label?)—all these are traced in its pages. As a whole, the discography documents a kind of dissemination of music unique to our century: the commercial distribution of the actual sound of a composer's work in a fixed, packaged form. What is amazing is that we have waited for four-fifths of the century to pass before producing such a document.

WORKS RECORDED FROM 1900 to 1909 (The works listed here were all released on recordings that can be dated.)

Mrs. H. H. A. Beach	<i>The Year's at the Spring</i>
Felix Borowski	<i>Adoration*</i>
George W. Chadwick	<i>The Danza</i>
Eugene Cowles	<i>Forgotten</i>
Walter Damrosch	<i>Danny Deever</i>
Arthur Foote	<i>An Irish Folk Song</i>
Sidney Homer	<i>Banjo Song, Dearest, The Pauper's Drive, Requiem, Sing Me a Song Gavotte*, How Much I Love You</i>
Frank La Forge	<i>The Lark, Love in May</i>
Horatio Parker	<i>Boat Song</i>
Harriet Ware	

WORKS RECORDED FROM 1910 to 1919

Charles Wakefield Cadman	<i>At Dawning, Call Me No More, From the Land of the Sky-Blue Water, I Hear a Thrush at Eve, Little Firefly, Moon Drops Low, A Moonlight Song, Omaha Indian Tribal Song, The White Dawn Is Stealing</i>
Louis Campbell-Tipton	<i>A Spirit Flower</i>
George W. Chadwick	<i>Allah, Love's Like a Summer Rose</i>
Henry Clough-Leiter	<i>My Lady Chloe</i>

1910 to 1919 (continued)

Frederick Shepherd Converse	<i>Chonita's Prayer (from The Sacrifice)</i>
Reginald De Koven	<i>Oh Promise Me (from Robin Hood)</i>
Robert Nathaniel Dett	<i>Follow Me</i>
Fannie Charles Dillon	<i>Birds at Dawn*</i>
Mischa Elman	<i>In a Gondola</i>
John S. Fearis	<i>Beautiful Isle of Somewhere</i>
Glad Forster	<i>Each Shining Hour</i>
Henry F. Gilbert	<i>The Pirate Song</i>
Henry Hadley	<i>Evening Song</i>
Victor Herbert	<i>A Perfect Day (from Madeleine), Natoma (I List the Trill of Golden Throat, No Country Can My Own Outvie, Spring Song, and Vaquero's Song), Pensée amoureuse*, Petite valse*</i>
Sidney Homer	<i>Boats Sail</i>
Romilly Johnson	<i>Boat Song</i>
Frank La Forge	<i>Before the Crucifix</i>
Margaret Ruthven Lang	<i>Irish Love Song</i>
Thurlow Lieurance	<i>By the Waters of Minnetonka, Lullaby</i>
Horatio Parker	<i>Valse gracile* (from Trois morceaux caractéristiques)</i>
Albert Spalding	<i>Alabama (Plantation Melody)*</i>
Sigismund Stojowski	<i>Chant d'amour*</i>
Lily Teresa Strickland	<i>Dreamin' Time</i>
Efrem Zimbalist	<i>Three Slavonic Dances*</i>

*instrumental works

I.S.A.M. MATTERS

Notice any change in our Newsletter masthead? Brooklyn College's music department has expanded into a conservatory, so we went back to **Roland Hoover**, in Washington, and persuaded him to go down to his basement, crank up one of the several presses he has there, set up the nineteenth-century American font he chose when he designed our masthead back in 1976, and update it.

I.S.A.M. Senior Research Fellows for 1982-83 will be **Edward A. Berlin** and **William Brooks**. Ed Berlin, author of the critically acclaimed *Ragtime: A Musical and Cultural History* (University of California Press), will direct a fall-semester seminar on that subject. Bill Brooks, whose University of Illinois doctorate was partially fulfilled by a 709-item (!) "Preliminary List of Errata" in the published score of the second movement (only!) of Charles Ives's Fourth Symphony, and who is working on a critical edition of the whole symphony for the Charles Ives Society, will offer a second-semester seminar on—you guessed it—Ives's Fourth and the many other Ives works that fed into it.

Carol Oja, I.S.A.M. Research Assistant, will be Acting Director of the Institute next year, during the absence on leave of H. Wiley Hitchcock. Beside serving—and for that euphemism read "slaving"—as editor of the massive American-music discography discussed elsewhere in these pages, she managed to find time to write and read a paper at the annual meetings of the Sonneck Society, on a pair of peripatetic Iowa musicians of the early twentieth century, Wallace and Buena Vista (pronounced "Byoo' nuh" Vista) Atkinson. She is also the recipient of a dissertation research fellowship from the Martha Baird Rockefeller Fund for Music (soon, alas, to go out of existence), for work on her study of "American Composers Explore the Far East (1915-1945)."

Though she is technically in retirement, **Rita H. Mead**, former Research Associate of I.S.A.M., continues writing at a furious pace. Not only does she contribute a regular column to this Newsletter, she has been writing jacket notes for Musical Heritage Society albums and articles for their monthly magazine, not to mention revising and expanding *New Grove* articles for submission to *The New Grove Dictionary of Music in the United States*.

. . . and speaking of "Amerigrove" (which we did just above), with I.S.A.M. director Hitchcock as co-editor (with Stanley Sadie) and I.S.A.M. staff heavily involved in it, too, we can report good progress toward that new American-music dictionary. Macmillan Publishers are heartened by market survey reports and are considering a two-volume, possibly even three-volume, work. Updating and other revising of *New Grove* articles is proceeding, mostly at the hands of the original authors; many new articles have been commissioned from others. Areas that will get markedly expanded coverage, compared to that in *The New Grove*, will be jazz, pop and rock, "experimental" music, blues and gospel, and the music of ethnic and immigrant groups, not to mention native Americans.

A gaggle of geese . . . a pride of lions . . . a flight of stairs. . . . How about a mob of monographs? That's what I.S.A.M. has at hand, or nearly so. Just off the press is Martha L. Manion's huge, heavily annotated, and cartoon-illustrated bibliography of *Writings About Henry Cowell*. On their way to computerized typesetting are the printouts of the discography, *American Music Recordings*, described in the lead article of this Newsletter. In press at this very moment is Stephen Spackman's *Wallingford Riegger: Two Essays in Musical Biography*. . . . In-house, at various stages of production, are three other monographs. Frank Hoogerwerf's *Confederate Sheet Music Imprints* is one. Another is Minna Lederman's exciting account of *The Life and Death of a Small Magazine*—a heady mixture of reminiscence by the editor of *Modern Music* (1923-46), articles selectively reprinted, correspondence with contributors, drawings, stage designs, and photos. The third is the manuscript developed by Martin Williams out of his I.S.A.M. fellowship lectures on Count Basie's band, early and late ("What Happened in Kansas City" and "Horses in Mid-stream"). . . . Yet to hit our desk but promised for early delivery are two other manuscripts based on I.S.A.M. fellowship lectures, John Rockwell's "American Music Criticism Today" and Russell Sanjek's inside story of the popular-music industry, "From Print to Plastic: Publishing and Merchandising America's Popular Music (1900-1980)." . . . Finally, now being readied for submission to I.S.A.M. is William Lichtenwanger's chronological catalogue raisonné of the music of Henry Cowell.

Refining a Critical Eye

Aug. 2-7,
1982
Wesleyan
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A program for critics, performers, choreographers, directors and arts presenters featuring eleven artists and specialists in music, dance, movement, aesthetics, criticism and theater. The faculty will include ANNA KISSELGOFF, CONRAD CUMMINGS & VALENTINA LITVINOFF among others. A RHYTHM JAM with renowned drummers and CHARLES "HONI" COLES, tap dancer, showings of Moliere and Oedipus Rex and a presentation of "A Winter's Tale" (Shakespeare) will be offered plus open rehearsals, discussion groups with the artists specialists, and lecture demonstrations.

For brochure write:

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THREE VIEWS FROM BERLIN

Portrayal of black Americans in song lyrics is discussed in several books of recent vintage, but nowhere so thoroughly as in Sam Dennison's *Slander My Name: Black Imagery in American Popular Music*. Dennison's survey traces the currents in black depiction from the Dutch and English precedents of the 17th and 18th centuries through the periods of American blackface minstrelsy, Abolition, Civil War, Reconstruction, ragtime, jazz, rock, and beyond, into the 1970s; along the way, each turn in style is related to matters sociological, political, psychological, and sexual. The author demonstrates with perceptive and convincing analyses how the various attitudes expressed in song—scorn, ridicule, hatred, pity, nostalgia, and admiration—arose in response to popular views and passions of the times, a process that continues to the present day. Altogether, this book is monumental in both scope and accomplishment. (Garland Publishing, Inc., 1982, 594 pp; \$60)

* * *

Of the many fine ragtime recordings now available, one set that belongs in any serious collection of the American vernacular is *Indiana Ragtime: A Documentary Album*, recently issued by the Indiana Historical Society and produced by the Indianapolis Ragtime Project under the direction of John Edward Hasse and Frank J. Gillis. The two-record album draws upon music either published in Indiana or composed by residents of the state; thus, while lacking Scott Joplin & Co., it includes other substantial composers, such as J. Russel Robinson, May Aufderheide, Paul Pratt, Albert Gumble, and Abe Olman. This sampler presents Indiana ragtime in a variety of formats: solo piano (mostly in modern performances, but one dating from 1923) and one banjo selection; piano rolls; modern performances of orchestral arrangements from the period; historic and modern band and ensemble versions. Accompanying the album is a 26-page, carefully documented booklet including biographies of composers and performers and notes establishing the historical perspective for each composition and performance; illustrations and commentary alike sparkle with original research. We hope that this offering by the Indiana Historical Society, presenting a segment of the state's musical life in such a well researched and attractive package, will challenge like societies throughout the country. (Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202; \$14.00)

* * *

Synopses of hundreds of black shows, many citing composers and lyricists, writers, producers and directors, story, sequence of scenes and songs . . . listings and histories of black-owned and black-operated theaters . . . biographies of black musical performers, writers, producers. . . . Are you curious about the cast, songs, and story of Cole and Johnson's *Red Moon* of 1908? a history of the Pekin Theatre? a description of the shows written by Luckey Roberts?

These are just samplings of the wealth and variety of information offered in Henry T. Sampson's *Blacks in Blackface: A Source Book on Early Black Musical Shows*. But this treasury is not without blemishes. Relying primarily on black newspapers for his research, the author leaves numerous gaps, many of which could have been filled by consulting other sources. More disturbing than what he failed to discover is what he leaves undisclosed through inconsistent and frequently inadequate documentation—newspaper quotations without dates, sometimes even without sources, and the like. But, imperfect as it is, *Blacks in Blackface* has enormous coverage and is bound to stimulate and aid further scholarship. (Metuchen, NJ: Scarecrow Press, 552 pp; \$27.50)

— Edward A. Berlin

AMAZING, SIMPLY AMAZING

Do you know where to go this summer to hear no fewer than thirty programs of American music, theater, and dance—old and new, of festival quality, unhackneyed programming, and lavish production? Not in the USA but in . . . Holland! *Netherlands/America 200*, under the auspices of the Netherlands-American Bicentennial Commission (the logo of which we reproduce here), will be just such a spectacular component of the Holland Festival, celebrated in four principal Dutch cities during the entire summer. Yvar Mikhashoff of SUNY at Buffalo, best known as a brilliant young pianist, has organized an astonishing group of programs around suggestive themes like "The American Visionaries: Antecedents and Consequences"; "The American Fiddler: From Breakdown to Hoedown"; "The American Piano: A Crazy-Quilt of Keyboard Music"; and others. One of the most extraordinary events will be by the American Music/Theatre Group, under Neely Bruce's direction: a fully staged affair called "Eccentrics, Outcasts and Visionaries: A Century of American Opera and Song." In a run of eight performances in Rotterdam alone, beginning on June 15th, this will be a *spectacle coupé*, with excerpts from operas by—hold your hat—Arthur Nevin (*Poia*), George Bristow (*Rip Van Winkle*), George Chadwick (*Tabasco*), Louis Gruenberg (*The Emperor Jones*), John Philip Sousa (*The American Maid*; or, *The Glass Blowers*), William Henry Fry (*Leonora*), and Scott Joplin (*Treemonisha*)—among others! "Central Composer" in the Netherlands/America 200 project will be Elliott Carter, with the composer "in residence in Queekhoven-house" and a whole series of his works being performed.



THE LION STALKS AMERICA; or
The Roar of the Érards, the Smell of the Puffs
By R. Allen Lott

In the fall of 1845, a provocative publication reached the shores of the New World. Entitled *The Biography of Leopold de Meyer*, it was an unabashed publicity pamphlet designed to arouse interest in the flamboyant Austrian pianist's forthcoming American tour. It vividly recounted the adventures and triumphs—among emperors, kings, and sultans—of the “Lion Pianist,” as De Meyer was known in Europe.



Cover to de Meyer's *Meyer-Polka: Fantasia*.

The “biography” was seized upon by American newspapers and magazines, and their frequent references to it stirred up curiosity here about the “Lion Pianist.” When De Meyer finally made his American debut in New York on 20 October 1845, an expectant public received him with immediate enthusiasm, and, as the first virtuoso pianist to visit this country, he was hailed as a musical genius.

In addition to rave reviews, De Meyer's eccentric and histrionic gestures prompted imaginative descriptions equally eccentric, and often alluding to his leonine qualities. “His manner at the piano is unfortunate—it is too ferocious, too theatrical.”¹

“Leaning over his piano with a sort of fondness he caresses, beats, thumps the tortured instrument, until a hurricane of yells, screams, laughter, wails, moans and cries, attest its obedience to his wishes.”² “His roar—or rather the roar of his two magnificent Érards . . . is sometimes terrible and startling.”³

Many such titillating accounts were probably the work of De Meyer himself, at least indirectly. He became, in fact, so well known for his planted puffs that he was rechristened the “Lynin’ Pianist.”⁴ De Meyer's *pièces de résistance* in his bag of publicity tricks were the caricatures of him that graced sheet-music title pages and concert programs, possibly “to impregnate his audience with wonder as to what [was] in store for them.”⁵ Although some thought they were meant to remove “from the minds of the envious all ideas of his personal vanity,”⁶ De Meyer was nevertheless found in Cincinnati distributing “over the city, at the bookstores, and other places, caricatures of himself,” leading local citizens to ask, “Who ever heard of such an act by any well-bred gentleman?”⁷

One caricature (shown above) captured the image of the pianist's self-chosen epithet and his total physical involvement à la Henry Cowell: as forearm and foot attack the piano, the lion flexes his paw and the chair collapses beneath his brutal force.

De Meyer's first series of performances in New Orleans, one of over twenty American cities in which he performed, provoked another caricature (shown below). Above a facsimile of a scrap of manuscript with the opening bars of his most popular work, *Marche Marocaine*, the pianist is depicted by Andrieu with two of his Érard pianos slung over his shoulders (an unhappy Orlando Guilmette, the singer who appeared in New Orleans with De Meyer, is perched on one) and in one hand a moneybag inscribed with the names of recently fleeced cities—New York, Boston, Philadelphia, and New Orleans.

De Meyer was followed to America by other virtuoso European pianists, and, although they were his superior in quality and refinement, they too succumbed to the presumed necessity of sensational publicity. Henri Herz offered monster concerts, and Sigismond Thalberg tempted matinee audiences with chocolate and ice cream. But the lion remained king of the advertising jungle.



Andrieu. Caricature of De Meyer (1846).

NOTES

- ¹ *New Orleans Daily Picayune*, 18 April 1846.
- ² *Pittsburgh Daily Commercial Journal*, 8 July 1846.
- ³ *New York Herald*, 4 February 1846.
- ⁴ *New York Morning Telegraph*, 28 October 1846.
- ⁵ *New Orleans Daily Picayune*, 18 April 1846.
- ⁶ *New York Evening Post*, 2 October 1846.
- ⁷ *Daily Cincinnati Commercial*, 22 June 1846.

(R. Allen Lott is a candidate for the Ph.D. in Music at the City University of New York. He is at work on a dissertation about European piano virtuosos in America, 1845-1870, emphasizing the concert tours of Henri Herz, Sigismond Thalberg, and—as you will have guessed—Leopold de Meyer. . . . The title-pages reproduced here are from scores in the Music Division of The New York Public Library at Lincoln Center—Astor, Lenox and Tilden Foundations.)

WOMEN CELEBRATED

. . . in books

Three new reference works make literature by and about women musicians much more accessible. In 89 elegantly produced pages, *Marian Anderson: A Catalogue of the Collection at the University of Pennsylvania*, edited by Neda M. Westlake and Otto E. Albrecht, lists the subject categories of Penn's extensive collection of the contralto's personal papers, scores, and professional records. The catalogue is an excellent model for documenting the holdings of other private collections. Clean and well organized, it is designed for researchers studying Miss Anderson's career, as well as for those seeking information about her acquaintances and the composers whose music she sang: correspondents are listed, as are composers and score titles (many scores are in manuscript). (University of Pennsylvania Press, \$15)

. . . On a much bigger scale is Aaron I. Cohen's *International Encyclopedia of Women Composers*, which includes biographical sketches for 5,000 women from 70 countries, from ancient times to the present. It is chock-full of information, presented in a truncated style à la *Who's Who*. The work lists are commendably comprehensive, with many work dates cited (although dates of composition and publication sometimes get a bit confused). What is surprising about the book is its author, not a well-known scholar in women's studies or even a trained musicologist but a retired town planner from Johannesburg, South Africa, who described himself to a *New York Times* reporter this fall as "a research buff" with "the largest collection of women composers on record in the world." With only a small staff to aid in research and translation, Mr. Cohen assembled his encyclopedia in eight years. He has taken the first important step towards a comprehensive dictionary of women in music and acknowledges just how uncharted some of the terrain remains with a concluding section titled "Information Wanted" which lists 1,800 names about whom too little is known. (R. R. Bowker, 597 pp; \$135)

. . . Miriam Stewart-Green's *Women Composers: A Checklist of Works for the Solo Voice* purports to be equally as comprehensive as Cohen's work but within a more specialized sphere. A comparison of the two is illuminating (the authors acknowledge each other's help). Stewart-Green gives no biographical information beyond date and nationality; her book is true to its title, being a simple checklist of vocal works, citing titles, publishers and/or manuscript locations, and (only occasionally) dates. Many lesser-known song composers, not covered in Cohen, are included, but better-known figures get curiously short shrift. For example, Cohen lists 34 songs, with dates, for Mary Howe; Stewart-Green includes 4 single titles and 9 collections, all undated. Cohen names 112 songs for Mrs. H. H. A. Beach, Stewart-Green only 4 single titles and 29 cycles. (G.K. Hall, 297 pp; \$45)

. . . in a book and a conference

The Majestic "Ma." Gertrude Pridgett (1886-1939, better known as "Ma" Rainey) was the first major female black blues singer. "Ma" was known also as the "Paramount Wildcat" (Paramount was the record company for which she recorded about ninety songs), and her gold toothy grin, flapper dresses, and pearl tiara crowns were matched by equally flamboyant and eclectic performances. In Sandra Lieb's *Mother of the Blues*, Ma Rainey's life and work are documented fully and sensitively for the first time. Lieb sees Rainey as an artist whose music represents a crucial synthesis of show business and folk culture—a merging of nineteenth-century minstrelsy, country blues, and early jazz into the classic blues of the 1920s. Especially valuable are Lieb's accounts of Rainey's early troupe (Ma Rainey and Her Georgia Smart Set) and a later group (The Wildcats Jazz Band), and her interviews evoking the recollections of musicians Clyde Bernhardt and Thomas Dorsey. Through her ambitious and important analysis of Rainey's career, the author illuminates a difficult and obscure period in blues history—one of transition from folk music to popular entertainment.

Lieb chooses to hear Rainey's blues more as poetry than song; her interpretive orientation is textual rather than musical. She includes four reproductions of sheet music, which obviously give only the skeleton of a performance, but no transcriptions from recordings that might explicate Rainey's singing style. Over half the book is an analysis of the themes and imagery running through carefully established "correct" texts. Here Lieb's methodology is scrupulous, and the dignity she accords the lyrics befits their symbolic power in expressing, as she terms it, "the black female experience." However, they do so in such direct language (whether metaphoric or not) that their scholarly classification seems redundant. Texts speak for themselves in a way that oral performance-practice traditions cannot. Rainey's musical style—the artistic richness that differentiates her from other classic blues female musicians—still awaits more penetrating analysis. (University of Massachusetts Press, \$17.50)

The School of Music of the University of Michigan sponsored a stimulating conference on "Women in Music," 12-14 March, initiated by Marilyn Mason and organized with the help of Joyce Conley and Doris Humphrey. The conference was intended to "provide a forum for . . . celebrating women's contributions in education, performance, research, and composition."

American composers were featured in three special concerts: the first, "Music of University of Michigan Women Composers"; the second, a program of organ compositions by contemporary women—Roberta Bitgood, Harriett Bolz, Emma Lou Diemer, Adel Heinrich, and Marga Richter—performed by Adel Heinrich; the third, a lecture-recital on the piano music of Jane Brockman, Ann Callaway, and Elizabeth Vercoe, performed by Rosemary Pratt. Also heard were works by Edith Borroff, Laura Clayton, Ruth Crawford-Seeger, Norma Davidson, Lillian Fuchs, Miriam Gideon, Mary Howe, Jean Eichelberger Ivey, and Julia Smith. Among the papers on American women was a splendid account of the black pianist Hazel Lucille Harrison, by Jean Cazort and Constance Hobson.

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
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SCOOPS, SUPER SCOOPS, SUPER DUPER SCOOPS

Roger Sessions is reported at work on a new opera, after the first New York production (this past season, by the Juilliard Opera Theatre) of his *Montezuma*. His librettist: none other than *New Yorker* music critic Andrew Porter, whose immersion in opera and admiration for Sessions are well known. Their subject: "The Emperor's Clothes."

. . . For the text of his most recent work, *In Sleep, In Thunder*, Elliott Carter has turned to six poems of Robert Lowell. To be premiered by the London Sinfonietta in October, the piece is for tenor and fourteen instruments.

. . . Robert Storer's most recent published work, just off the press, is *Music Is*, for two-part chorus with keyboard or quartet of winds (Alexander Broude); its text is an ingeniously stitched-together group of eleven brief characterizations of music by such authors as Poe ("Music is the perfection of the soul"), Emerson ("Music is the poor man's Parnassus"), Luther ("Music is divine and Satan is its enemy"), and—nicest of all—Nietzsche ("Without music life would be a mistake").

. . . One welcome surprise among the sale items in a recent catalogue of The Scholar's Bookshelf is S. Foster Damon's collection of *Old American Songs Reproduced in Facsimile from Original or Early Editions* (Brown University, 1936). This was a landmark anthology of fifty photoreprints (boxed unbound) of nineteenth-century Americana, with commentary on each song by Damon. The publisher is now completely out of stock, so the only copies available are the fewer than fifty at The Scholar's Bookshelf (195 Nassau Street, Princeton, NJ 08540), at the unbelievably low price of \$3.95 each.


HEAR YE, HEAR YE!

. . . The Institute on the Federal Theatre Project and New Deal Culture reports its plan to develop a book of readings on the culture of the 1930s. This will be based partly on the papers from the Institute's recent successful Conference on New Deal Culture, but outside contributions are welcome. Write to Lorraine Brown, Administrator of the Institute, at George Mason University (4400 University Drive, Fairfax, VA 22030).

. . . The Sonneck Society has issued a call for papers for its 1983 conference (25-27 February, in Philadelphia). A central (but not exclusive) theme of the meetings will be "Music and Musical Activity in Pennsylvania." Proposals should be submitted in ten copies before 1 September 1982 to Thomas Warner, Department of Music, Bucknell University, Lewisburg, PA 17837.

I.A.S.P.M. (Surely you've guessed what *that* stands for.) Late last year, after a conference successful enough that it was posthumously named the First International Conference on Popular Music Research, a new society was founded—the International Association for the Study of Popular Music. Its aims are obvious, and its plans are noble—a semi-annual news bulletin, future conferences (the next in 1983, in Scandinavia), publications. For information and membership applications (at \$20/annum for individuals) write to Professor Charles Hamm, Department of Music, Dartmouth College, PO Box 746, Hanover, NH 03755.

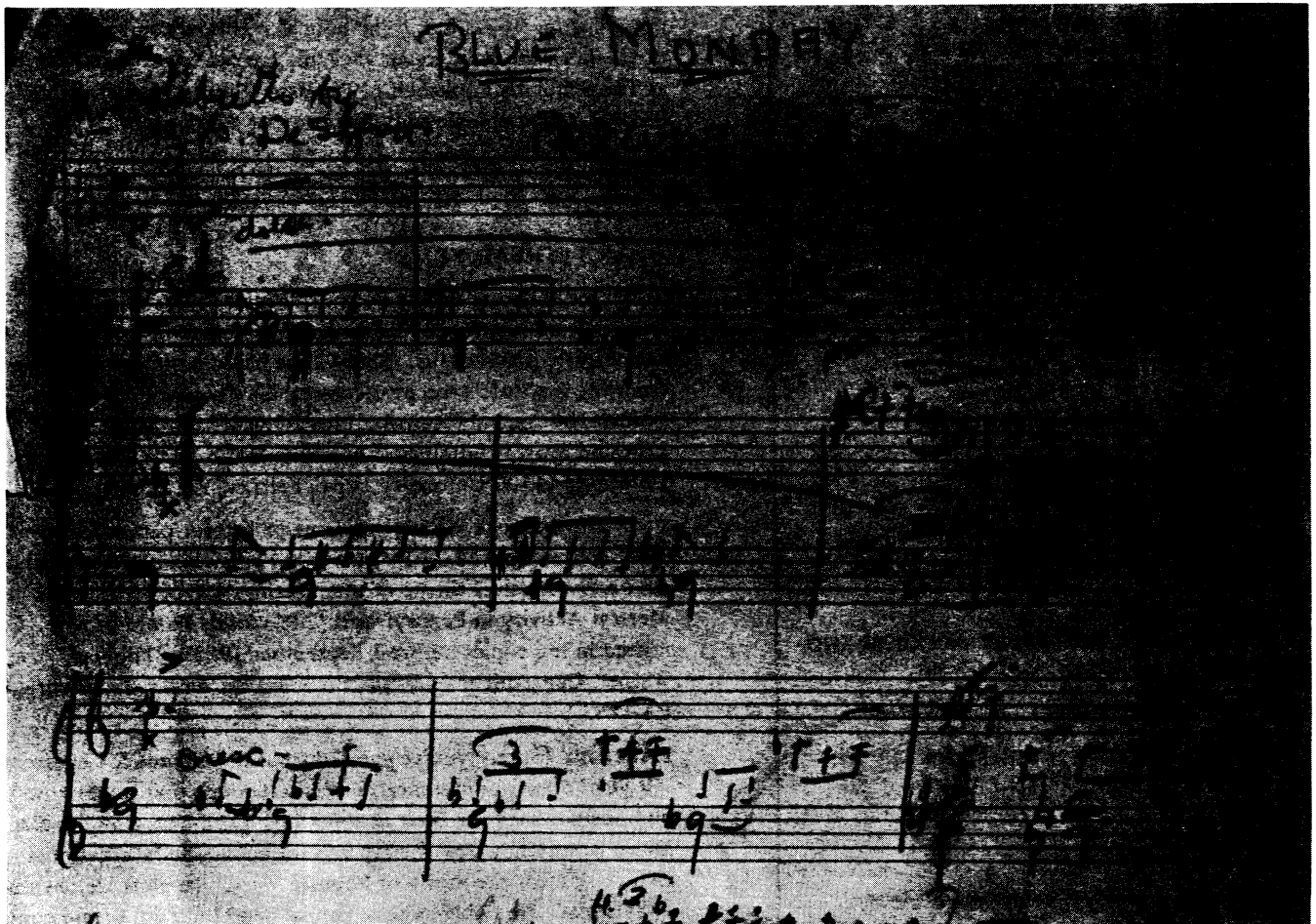
NOTES ON GEORGE GERSHWIN'S FIRST OPERA by Wayne D. Shirley

Mr. Shirley, Reference Librarian in the Music Division of the Library of Congress, has generously allowed us to print the unpublished paper that follows. It deals with the sources of a little-known early opera by Gershwin and is, in Mr. Shirley's modest phrase, an "informal piece." He goes on to say: "I have not staked out Blue Monday as 'my' project. It's up for grabs." We hope, indeed, that publication here of Mr. Shirley's paper will stimulate further study and perhaps even performances of Blue Monday.

The Music Division of the Library of Congress recently purchased the sketch-score of George Gershwin's early opera *Blue Monday*, his first attempt (excepting perhaps only the eight-minute *Lullaby* for string quartet of 1919) to create a work on a larger scale than the song, and thus the predecessor of such works as *Rhapsody in Blue*, *An American in Paris*, and, ultimately, *Porgy and Bess*. *Blue Monday* shares with *Porgy and Bess* the ideas of a Black cast and of tragedy among humble people; it differs from the later opera in scope (it lasts twenty minutes as against *Porgy's* full evening) and in being as obscure as *Porgy* is well known.

Blue Monday, a cameo for five characters, was written to serve as the finale of Act I of George White's *Scandals of 1922*. As such, it enjoyed only a single performance, on 28 August 1922, after which it was hurriedly withdrawn. Since then it has had a series of "rediscoveries," mainly one-night stands. It was

performed in a revision as *135th Street* (after the location of its action in a bar in Harlem, at the corner of 135th Street and Lenox Avenue), on 29 December 1925, as part of Paul Whiteman's second "Experiment in Modern Music." (The first "Experiment," put on the preceding year, had included the premiere of the *Rhapsody in Blue*.) A bit of *Blue Monday* was shown in the 1945 film biography of George Gershwin, *Rhapsody in Blue*—an excerpt which made the opera look very interesting. In the 1950s it was televised on *Omnibus*, and in 1977 it was finally recorded by The Gregg Smith Singers (Turnabout TV-S 34638), in a rescoring of its 1925 revision—which is how most people got their first taste of the work. The opera has never been published, though it was announced with tantalizing regularity on the inside front covers of other Gershwin publications. In 1976 a photocopy of a "vocal score and adaptation by George Bassman"—a score very similar to the Gregg Smith version—was deposited for copyright. In both the Bassman



score and the Gregg Smith recording, the text has been sanitized to avoid giving offense (another parallel with *Porgy and Bess*, or at least its currently available score).

The libretto of *Blue Monday* is by B. G. (Buddy) De Sylva, co-librettist of the *Scandals*, who, as part of the songwriting team of De Sylva, Brown, and Henderson, was to be co-author of "Alabama Bound," "The Best Things in Life are Free," "Button Up Your Overcoat," and "The Varsity Drag." For *Blue Monday*, De Sylva contributed a Frankie-and-Johnny plot, set in Harlem, in which the heroine shoots the hero on the mistaken assumption that he is about to leave her for another woman. The elaboration of this plot by De Sylva is, admittedly, impossible: heroine shoots hero in a fit of jealousy over a "telegram from a woman," which turns out to be from hero's sister, saying that hero's mother has died; hero, shot by heroine, dies singing that he will now see his mother again. One suspects that this plot may have been "impossible" on purpose: De Sylva and Gershwin may have felt that a good dose of implausibility would make their skit seem more "operatic." The libretto does, in fact, read somewhat like freeze-dried *Pagliacci*, complete with a microscopic sung prologue admonishing the listeners that they are about to see an opera about lowlife.

Manuscript sources for *Blue Monday* have not been entirely lacking before now. The New York Public Library has long owned a photocopy of Ferde Grofé's orchestration for the 1925 Paul Whiteman revival (which the present writer, as a teenager, used to pore over, wondering what words went with the music). Since 1970 the Library of Congress has owned, thanks to the generosity of Ira Gershwin, the other principal document pertaining to the opera's first performance: the manuscript orchestration by Will Vodery—Black composer of the 1910s and 1920s, writer of songs as varied as "Hills of Old New Hampshire" and "The Darktown Poker Club," and early recognizer of Gershwin's talents. The score-sketch recently acquired by the Library of Congress is, however, the first significant source in Gershwin's hand to have come to light.

The Library's newly acquired manuscript is a sketch-score, rather than the neat "short score" which a composer often writes out before starting the time-consuming process of orchestration. As such, it contains many erasures, cross-outs, additions, and "cut to" signs that reveal the composer at his work table. It is also afflicted with that common plague of show sketches, a frequent lack of words for the vocal parts. (This affliction is true of the Vodery and Grofé manuscripts as well.) It is, however, a fairly complete sketch—it contains all the music save the vocal prologue and the final song—and is clear enough to have served as the copy for the orchestrator. It is almost certainly the only "Gershwin manuscript" of *Blue Monday*. (If, as Ira Gershwin says in his introduction to the printed edition of George Gershwin's *Lullaby*—which provided the music for the heroine's first "aria," "Has Anyone Seen My Joe?"—*Blue Monday* was tossed together in five days, there would hardly have been time for another manuscript.)

It's easy to explain the absence of the two sections of *Blue Monday* from the Gershwin sketch. The prologue promises

that the opera will contain "love, hate, passion, jealousy." Gershwin may have wanted to hold off setting these words until he had completed the body of the opera, to see whether any musical motives from it could be used to reinforce the prologue's list of emotions. ("Love" does, in fact, get a snatch of the love music; and a general "Fate" motif duly thunders out beneath the other words.) Equally possible is that the vocal prologue was a late addition meant to cajole the *Scandals* audience into accepting all that love, hate, passion, and jealousy. This second, less heroic explanation seems more likely from the manuscript, which bears no indication of a place to insert the prologue.

The absence in Gershwin's score-sketch of the final aria is even more easily explained, since it is merely a reprise of the hero's earlier song "I'm Going to See My Mother" and therefore did not need to be written out. Gershwin indicates "Mother in B flat" (which might suggest some obscure instrument!) at the end of the sketch. Vodery's manuscript orchestration reveals an amusing *contretemps* regarding the very last measures of the opera: he orchestrated the show in his careful ink manuscript up to the final measure of the reprise of the song, then left the ending blank, apparently for Gershwin to decide upon. Two final measures—a standard bluesy cadence—are in Vodery's hand, but in hurried pencil: he must have asked Gershwin what he wanted for an ending, and written it in at the last minute.

More interesting than the material left out of Gershwin's manuscript is the presence in it of an unpublished song (with both verse and refrain) intended for the heroine, Vi, which was deleted from the revised version of the opera and thus is unknown even to the few who know the rest of the score in the Grofé/Gregg Smith version. This song, like the other set pieces, is textless in both the composer's and the orchestrator's manuscripts, but its style is clear: it's a rock-'em, sock-'em comic number which quotes the Mendelssohn "Wedding March" in its release. The song seems to have been a late addition, written to give Vi a number on as large a scale as the hero's big one about his mother. It also seems to have been cut from the opera's one stage performance. (Last hired, first fired.) It's easy to see why it had to go: a gal who'd sing a song like that might be great fun at a party, but she'd hardly be likely to shoot down her lover within five minutes of singing it.

The manuscript of Will Vodery's orchestration is, like the Gershwin sketch, a fascinating document. Part of the fascination is in the mass of cuts and alterations scrawled by the conductor all over Vodery's neat score. They record the fact that the *Scandals* staff didn't know quite what to do with *Blue Monday*—how much of this strange work the audience could take. More interesting still is the makeup of the orchestra: two flutes (one changing with piccolo), oboe (changing with English horn), two clarinets, bassoon, two horns, two trumpets, two trombones, percussion, harp, and strings (first and second violins, first and second violas [!], cello, and bass). This ensemble, which at first glance seems rather "classical" for a Broadway show, was in fact standard in revues of the period; the orchestrations for other early Gershwin shows in the

NOTES ON GERSHWIN'S FIRST OPERA (*continued*)

Library of Congress's Gershwin Collection are for quite similar forces. The very nature of Vodery's scoring does explain why Grofé had to rescore the show for Whiteman's band: the personnel of a 1925 "jazz orchestra" was completely different. In fact, Vodery's orchestration is quite good (save perhaps for some overenthusiasm for simultaneous rolls on two timpani), and if *Blue Monday* should head for a new life as a "workshop opera" it should certainly be considered as a perfectly viable scoring; it would be good to hear Vodery's work.



Drawing by Al Hirschfeld

When Gershwin wrote *Blue Monday* he was twenty-three years old, a young composer on the rise. Although he already had a comfortable reputation as a songwriter, he had not yet written most of the songs we know today: of the Gershwin songs everyone can whistle, only "Swanee" antedates the *Scandals of 1922*. (*Scandals* itself contained the second Gershwin song destined to become a perennial, "Stairway to Paradise." Only in 1924 did the floodgates really open: that was the year of "Somebody Loves Me," "Fascinating Rhythm," "Oh, Lady Be Good!" and "The Half of It, Dearie, Blues"—and, of course, *Rhapsody in Blue*.) It is the state of Gershwin's craft as songwriter rather than his inexperience as a composer that finally poses the most problems for *Blue Monday*. The through-composed sections are satisfactory if not particularly subtle, and "Blue Monday Blues," a song which establishes atmosphere rather than developing character, is a fine Gershwin song as such, one that deserves to be heard more often. But when hero or heroine advance to the footlights to reveal the depths of their souls, we get nothing but routine verse-and-chorus revue songs. This is all right, of

course, for a skit on opera designed for a musical revue—indeed, it's part of the humor—but it does show how long a road Gershwin was to travel from *Blue Monday* to *Porgy and Bess*. In the latter opera, when the characters stop the action to sing a set piece they not only reveal their souls—something which never quite happens in *Blue Monday*—they even reveal to us something of our own.

* * *

POSTSCRIPT: *In the course of correspondence about, and fact-checking of, Mr. Shirley's foregoing piece, we were in touch with Edward Jablonski, biographer of the Gershwins and overseer of the Gershwin Archives. The following excerpts from a letter of George Gershwin to Isaac Goldberg, 15/16 June 1931, published here courtesy of Ed Jablonski, Gershwin Archives, add some fascinating new details to our understanding of Blue Monday.*

Buddy De Sylva and I discussed for some time the possibilities of writing an opera for colored people. We told this idea to George White, for whom we were writing "The Scandals of 1923" [*sic*]. He thought it was a swell idea and wanted to incorporate it as a small act in his show. On second thought, he told us to hold back on it as he wasn't sure of how practical it would be, for he expected to have white performers blackened up and this would involve a lot of changes on account of the make-up.

However, about two or three weeks before the show opened, he came to us and said he would like to try it, anyway. So De Sylva sat down with his pencil and I dug down and found a couple of suitable tunes and we began writing. After five days and nights we finished this one-act vaudeville opera. It was rehearsed and staged and was thought of highly by those in connection with the show, which included Paul Whiteman and his orchestra.

I can trace my indigestion back to that opening night in New Haven. My nervousness was mainly due to "Blue Monday."

The show opened and the opera went well—its only drawback for the show being its tragic ending. I remember one newspaper critic said the following day, in a state of enthusiasm, "This opera will be imitated in a hundred years." "Blue Monday" was kept in the show and played one performance in New York, the opening night of the show at the Globe Theatre. Mr. White took it out after that, because he said the audience was too depressed by the tragic ending to get into the mood of the lighter stuff that followed.

Several years later, when Whiteman wanted to play something of mine at a concert he remembered the music of this opera and had it arranged for his orchestra. He told me he liked the themes better than the "Rhapsody in Blue" themes—and they really sounded fine when his orchestra played them.

The concert took place at Carnegie Hall and, although the opera sounded well, the performance was marred by the fact that the stage-within-a-stage idea, as Whiteman had originally planned, was found impractical and, at the last minute, he switched the thing around so that the performers sang and acted in front of the orchestra, without any scenery. They used some props such as a bar, tables, and chairs to give the effect of a Harlem night-club. The thing really didn't come off, and I'm sure that the reason most of the critics were very nice about it was the fact that they had listened to the orchestra rehearse the music before the actual performance and realized that there must be something wrong with the setting.

I forgot to mention that Whiteman altered the name "Blue Monday" to "135th Street" for his concert.

I believe this work was the first ever to use recitative in the "blues" idiom.

MONK NO MORE

Thelonious Sphere Monk, one of the most significant and original jazz composers and pianists, died on 17 February at the age of 64. Contemporaneous with the development of bebop, this brilliant musical architect forged a unique, articulate style that was extremely innovative yet firmly rooted in the earlier blues and Harlem stride-piano traditions. His unorthodox piano technique was virtuosic in achieving varied colors and effects, and he produced one of the most readily identifiable sounds in jazz. His strikingly unusual chord-voicings were often derived from linear elements; his rhythmic vocabulary included a masterly use of displacement, expressive use of silence, and powerful sense of swing. Whether composing or improvising, Monk worked motivically, approaching each piece with respect for the integrity of the musical structure. His strong and often beautiful compositions—including *Criss Cross*, *Epistrophy*, *Misterioso*, *Ruby*, *My Dear*, and *'Round Midnight*—reveal a sense of form and organic unity rare in modern jazz.

— Joan Stiles (Brooklyn College)

SNIPPETS AND SNAPSHOTS

The Leopold Stokowski Society, established in 1979, seeks to promote interest in Stokowski's work and to make it more accessible. The society plans a bi-monthly newsletter and a continuing campaign of encouragement to record companies to keep Stokowskiana available. For information and/or membership, write the American representative of the society, Sylvan Levin, at 7 East 78 Street, New York, NY 10021.

. . . Frank Hoogerwerf, of Emory University, has produced an absolutely first-rate little documentary in *John Hill Hewitt: Sources and Bibliography*. The 42-page monograph on the Confederate composer, handsomely produced, includes a biographical note, an inventory of Hewitt manuscripts and papers, a bibliography of Hewitt publications, and a bibliography of Hewitt studies. Order from Library Development Programs, Robert W. Woodruff Library, Emory University, Atlanta, GA 30322 (\$5.00).

. . . That admirable newspaper *The Christian Science Monitor* has been running, since July 1981, an equally admirable monthly column, "Inside 20th-century music." Written by Eastman School graduate David Owens, it is a lucid, helpful attempt to "treat some of the difficult questions frequently raised about 'modern' music, weigh some rights and wrongs about it, possibly clear up some mysteries. . . ."

AMERICANA**BLUES****JAZZ****MEMOIRS OF A NEW ENGLAND VILLAGE CHOIR**

by Samuel Gilman

New introduction by Karl Kroeger

Presented in fictional guise, this account of musical and social life in a New England town at the turn of the 19th century offers an unusual view of that most influential small-town institution, the village church. (Boston, 1829) introd. + 150 pp./\$22.50

A HISTORY OF THE OLD FOLKS CONCERTS

by Robert ("Father") Kemp

New introduction by Richard Crawford

Resurrecting the old-time singing books of Billings and Holden, Kemp and his troupe attracted a huge audience by reviving the bed-rock religious faith that had sustained an earlier generation of Americans. His autobiography has wonderful glimpses of music in Boston, Philadelphia, Cincinnati, England, and the Old West. (Boston, 1868) introd. + 254 pp./\$27.50

BLOW MY BLUES AWAY

by George Mitchell

Foreword by Robert Coles

Author-photographer George Mitchell has captured the mood and rhythms of the people who live in the Mississippi Delta. With lyrics to a number of regional blues, profiles of Rosa Lee Hill, Jessie Mae Brooks, Robert Driggs, and one hundred photos. (Baton Rouge, 1971) xv + 205 pp./\$25.00

BLUES WHO'S WHO

by Sheldon Harris

A reference work that is truly indispensable for anyone seriously interested in country, folk, urban, and rock blues. With detailed biographies of 571 blues artists, 450 photos, and 6 indexes, this is certainly the most impressive mass of facts ever collected on the blues. Selected updating for this Da Capo edition. (New Rochelle, 1979) 775 pp./\$16.95 paperback [9 x 12]

JAZZ IN THE MOVIES: New Edition

by David Meeker

This new large-format reference work features a brief synopsis of nearly 3,800 feature films, documentaries, TV movies—everything on which blues and jazz musicians have either appeared or played on the soundtrack. Nothing else like this exists in print. (New York, 1982) 336 pp., 80 photos/\$27.50 [7 x 10]

JAZZ TALK

by Robert Gold

Here are the meanings, forms, etymologies of hundreds of jazz expressions from "bop" to "woodshed." Gold's history of the jazz argot is a mine of information, with a who-said-what-when, -where, and -why citation of each word. (Boston, 1975) xii + 329 pp./\$27.50

DA CAPO

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BOOKS AT OPPOSITE POLES

A Scholar in the Parlor. Anyone interested in nineteenth-century American musical life should be grateful for Nicholas Tawa's *Sweet Songs for Gentle Americans*, the first full-length study of the parlor song in America, 1790-1860. Tawa has looked at a lot of sheet music, and his book is full of information about songs and singers culled mainly from nineteenth-century periodicals, diaries, and books on music. If he more often lets readers make their own way through this thicket of documentation rather than guiding them along clear paths of interpretation, he nevertheless succeeds in addressing some basic issues about the parlor song: "what it is; why, by whom, and for whom it was written; its textual and musical commonplaces; and the characteristics of its lyrics and music."

Tawa brings a respectful, even somber attitude to a subject that earlier writers have sometimes treated lightly or with condescension. Perhaps the book's most interesting section is "The Parlor Song in Performance," where Tawa considers how such simple, strophic songs could so powerfully assault listeners' emotions when sung with clear enunciation of the text, honest expression of the sentiments, and reliance on actors' and orators' techniques of delivery. Tawa's appendices include sixteen representative parlor songs in facsimile, a useful bibliography, many musical examples (although sloppily transcribed), and a list of "The Most Popular Songs in the Extant Collections." (As elsewhere in the book, here Tawa is vague about these "collections," frustrating readers who wonder how many songs he examined, what they were, and where they are located.) Despite some fuzzy methodology and a difficult, quasi-Victorian prose style, *Sweet Songs for Gentle Americans* is a step in the right direction, towards an area of America's musical past that is rich, complex, and too little explored. (Bowling Green University Popular Press, 1980, 273 pp; hardbound \$21.95; paper \$10.95.

— Mark Tucker (University of Michigan)

Bibliographic Input for the Composer. As a composer with little time for research, I have always appreciated specialized bibliographic tools that help me locate information quickly and efficiently. One recent addition to this genre is Sandra Tjepkema's *A Bibliography of Computer Music: A Reference for Composers*, a list of articles and books chosen from the viewpoint of a composer interested in the creative application of computers in music. Each entry gives a full bibliographic citation and, where possible, a brief annotation. There are topical indexes at the end of the book.

The only drawback to *A Bibliography of Computer Music* is that its cutoff date of January 1979 makes it already somewhat out of date: it necessarily misses entirely the veritable explosion that has taken place recently in computer music, particularly in hardware. This problem aside, Ms. Tjepkema's useful book brings together much valuable information. It is an excellent starting point for anybody interested in computer music. (University of Iowa Press, 294 pp; \$17.50)

— Joseph V. DiMeo (Graduate School CUNY)



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A Gala Concert of 19th Century Vocal Music sung by the entire company of 15, with music by Jackson, Carr, Heinrich, Hewitt, Franklin, and Bellini (?), partially staged, with amazing costumes and lots of flags.

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event, with animal heads, many sounds of nature and machinery, and a typewriter; performances without peer by David Barron, Phyllis Bruce, Marc Grafe, and Neely Bruce, with tapes and live electronics.

An Evening with Carrie Jacobs-Bond America's first lady of song, recreated by Phyllis Bruce, with pictures, Mrs. Bond's own concert dress, and lots of songs! [Dr. Bruce of Alabama at the piano-forte]

For further information about these and other astonishing AMTG events contact:

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JUNE IS BUSTIN' OUT ALL OVER

. . . and with it an exceptional crop of country, western, and folk books, music, and recordings.

On top of the list is Jim Bob Tinsley's *He Was Singin' This Song*, a large and handsome collection of forty-eight traditional American cowboy songs with words, music, pictures, and stories illustrating each. Forewords by Gene Autry and S. Omar Barker are included, as is an index of song titles and first lines. Tinsley started singing cowboy songs on the radio as early as 1935, and his personal experiences fed directly into the book. Since he is also an English teacher, his style is readable as well as scholarly. A real gem—and a bargain at \$30. (University Presses of Florida)

Another well documented work is Norm Cohen's *Long Steel Rail: The Railroad in American Folksong*. Eighty-five songs are treated in amazing detail—songs like *John Henry*, *Casey Jones*, *The Wreck of the Old 97*. Unfortunately, the writing style is dissertationese, but one cannot fault the documentation. Included are a brief history of railroads in the U.S. and many maps and sheet-music covers. (University of Illinois Press, \$49.95)

Slightly off the beaten path is *Tom Ashley, Sam McGee, Bukka White: Tennessee Traditional Singers*, edited by Thomas G. Burton, an excellent study of the three legendary singers whose styles can be characterized as Delta Country Blues (White), Mountain (Ashley), and Country (McGee). The biographies include interviews with McGee and White before they died and recollections by friends of Ashley. Words and tunes of songs associated with each singer are given, as well as selected bibliographies, discographies, and photos. (University of Tennessee Press, \$14.50)

Now for the recordings . . . Daniel W. Patterson, of *The Shaker Spiritual* fame, has produced two marvelous field recordings recently released by the University of North Carolina Press. *Primitive Baptist Hymns of the Blue Ridge* was recorded in Virginia and North Carolina by Brett Sutton and Pete Hartman. A 28-page, comprehensive booklet by Sutton accompanies the album: singing traditions and performances are discussed, and photos, also by Sutton, are reproduced (\$15). *Powerhouse for God: Sacred Speech, Chant, and Songs in an Appalachian Baptist Church*, also from University of North Carolina Press, was recorded at the Fellowship Independent Baptist Church in Stanley, Virginia, by Jeff Todd Titon and Kenneth M. George. Included are hymns and prayers from services, as well as the pastor's life story. An excellent 24-page monograph by Titon accompanies the album (\$20).

Turning to popular country-and-western, there's *Half & Half*: fittingly, half the performers are from the Butler Brothers' Band, half from the West Virginia Travelers' Band. Such bluegrass favorites as *I'd Rather Be Alone* (Flatt and Scruggs), *Ramblin' Fever* (Merle Haggard), and *Your Old Cold Shoulder* (Crystal Gayle) are played and sung by Jerry Butler (mandolin), Lonnie Wellman and Dave Clark (guitar and bass), and Harry Shaffer

(banjo). (Folkways Records FTS-31086, \$9.98) . . . Another Folkways recording is *Grand Canal Ballads: History of the Erie Canal*, which includes among its mud-dredging hits *The Er-i-e, That Long Canal*, *The Raging Canal*, and *Low Bridge, Everybody Down*. The vocalist, William Hullfish, is accompanied by the Golden Eagle String Band; their instrumentations—dulcimers, pennywhistles, spoons, and washboards—are especially delightful. Jean Popalia's excellent notes include lyrics to all the recorded songs. (Folkways Records FTS-32318, \$9.98)

Music of the Shakers is a beautiful record, although the performances are not very authentic. The style, as sung by the University of Kentucky Choristers directed by Sara Halroyd, is a bit sophisticated for the subject, yet it is effective. One side offers a Shaker worship service arranged by Salli Terri, the other early Shaker songs and dances. (Pleiades Records P-151, \$8.95) . . . If you buy the record, you may also want to purchase the score for the arrangement on which Side 1 of the record is based: *A Shaker Worship Service* (Lawson-Gould Music Publishers, c/o Schirmer, \$4).

— Rita H. Mead

Confederate Confections (Band Division). Those discouraged by the lack of tangible results from the U. S. Bicentennial—officially lasting until April 1983 but seemingly gone and forgotten—may take heart in the publication of four suites *From the Books of the Band of the 26th North Carolina Regiment, C.S.A.* Back in 1961, Frederick Fennell and the Eastman Symphonic Wind Ensemble recorded a two-volume set commemorating the centennial of the Civil War. Fennell's Confederate representative was music from books used by the band of the 26th North Carolina Regiment, which he found in the archives of the Moravian Music Foundation in Winston-Salem. Selections from these same books were included in a 1980 American Brass Quintet recording (Titanic Ti/81).

Now, twenty-two years after Fennell's recording, others may also enjoy playing some of the same music. Robert Downing and C. A. Porter III have chosen sixteen of the more than three hundred pieces in the six extant sets of partbooks. Arranging them into four suites, the editors have provided a variety of marches, polkas, waltzes, and sentimental songs, all in the original brass-septet scoring, published here in parts. Unfortunately, no full score is included, and the editors' tempo suggestions are often open to question. (They don't seem to know the difference between a common march and a quickstep, and their tempo for *Listen to the Mockingbird* turns the song into a celebration of Hallie's death.)

None the less, it is a pleasure to have these selections in print, and it is hoped that the publishers will make even more of this important repertoire available. (C & R Publishing Co., P.O. Box 53513, Fayetteville, NC 28305; \$10 per suite).

— Raoul F. Camus (Queensborough Community College)

NEW IVES RECORDINGS

Five Violin Sonatas: Daniel Stepner, violin, John Kirkpatrick, piano. MHS-824501. (Musical Heritage Society, 14 Park Road, Tinton Falls, NJ 07724).

"Concord" Sonata: Yvar Mikhashoff, piano. SR-120. Hear America First Recording Project, Volume I (Spectrum Division of Uni-Pro Recordings, Harriman, NY 10926).

A new complete recording of Ives's violin and piano sonatas—announced as five of them—is an event, especially when the pianist is John Kirkpatrick. He and Daniel Stepner have been playing the sonatas since 1971, and from memory—no mean feat—since 1977. Their chief competitor on records is the set played by Paul Zukofsky and Gilbert Kalish on Nonesuch (released 1974). This followed their 1964 recording on Folkways, so the Zukofsky-Kalish team has been performing the works longer. Nobody, however, has longer or more intimate acquaintance with all the music of Ives than Kirkpatrick.

This makes it unfortunate that the recorded sound of the MHS discs is not as resonant or rich as that captured by Nonesuch. Zukofsky and Kalish used an alternative drum part, found in one manuscript source, which they represented with noisy bass piano clusters (spoiling their performance of the conclusion to the second movement of Sonata No. 2). But their adagios are slower and more magical than anything found in the Kirkpatrick-Stepner readings. Kirkpatrick too has gone back to sources, in all their variety. Several variant readings are interesting; others confirm what I had always assumed to be accidental misprints in the published score of the First Sonata. One—in Lowell Mason's tune "Watchman"—surprised me with a G, as in the score, when I had assumed the printed violin part to be correct.

What does "correct" mean in Ives, anyway? This issue comes up since the new set is entitled *Five Violin Sonatas*. Kirkpatrick explains that "Decoration Day" exists as a complete score by Ives for violin and piano, and he regards this as the original version. This now appears as the second movement of what Kirkpatrick has called the Fifth Sonata, following a note by Ives on the manuscript about a Sonata No. 5 (although the so-called Pre-First Sonata was included in the count and the present No. 4 had not been composed when that note was written).

Most of the texture of "Decoration Day" is represented in the effective violin and piano version, but this is not true of "Washington's Birthday" or "Thanksgiving," placed by Kirkpatrick as the first and third movements of the so-called Fifth Sonata, which he subtitles *New England Holidays*. ("The Fourth of July" is not included.) These are simplifications of the orchestral score conjecturally made by Kirkpatrick—something Ives himself actually did in making versions of some pieces for *114 Songs*. Ives certainly welcomed other people participating in his music. But if these Kirkpatrick arrangements are to be published, it is hoped that there will be much more information about their provenance than is offered on the record sleeve.

The image shows a musical score for the piece "Allegro con spirito". It features four staves: Piccolo, Flute, Trumpet (C), and Cornet (C). The Piccolo part is marked with a forte (f) dynamic and includes a first ending bracket labeled "100". The Flute part is marked with a fortissimo (ff) dynamic. The Trumpet and Cornet parts are also marked with ff dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

Any consideration of the *"Concord" Sonata* must also include John Kirkpatrick, who first made the work known in 1939 and recorded it for Columbia in 1945 and again in 1968. Aloys Kontarsky recorded it in 1961—a German tribute comparable to Fischer-Dieskau's recording of some songs. Ives's own piano-playing, on CBS M4-32504 (the five-disc "100th Anniversary" set), is also available to help assess a newcomer—Yvar Mikhashoff.

Mikhashoff has gone back to manuscript sources and come up with his own variations on the printed text—perhaps an obvious way to characterize yet another recording, but an Ivesian approach nonetheless. His "Emerson" has breadth and wildness. Some motivic points are missed in the first page, loud dynamic levels continue so as not to impede the flow, and the third pedal is effective. Sensible not to use a viola on the last page.

In "Hawthorne," Mikhashoff lacks the swing of Kirkpatrick—the real flavor of ragtime—or even the rhythmic drive of Kontarsky (whose interpretation wears better than I expected). Mikhashoff has a tendency to hold up climaxes rather than sweep forward, but, as in the first movement, he may be reflecting the waywardness of Ives himself.

The violin and piano adagios of Zukofsky and Kalish contain more depth because they are slower and more luxuriant than those of Kirkpatrick and Stepner. Something similar happens here when Mikhashoff treats both "The Alcotts" and "Thoreau" with greater breadth than other players. The music allows this extension: Kirkpatrick and even Ives sound perfunctory alongside such leisurely transcendental calm. Further, the emotional weight of *"Concord"* falls into the second half rather than in the two virtuoso first movements. This paves the way ideally for the flute at the end of "Thoreau" (played by Josef Jelinek), which has exactly the right distance, as if sounding across Walden Pond.

Ironically, the recording was made in Prague—in a single unedited take to preserve what Mikhashoff calls "Ivesian spontaneity." This works, although the piano tuning has been slightly affected after the assault of "Emerson." The recorded sound is adequate, but not free of surface noise. Above all, Mikhashoff has penetrated the music, adding something of his own to existing interpretations in a memorable way.

— Peter Dickinson (University of Keele)

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The Bells of . . . Evergreen? Next July 4th, if you happen to be driving along Interstate 70 just west of Denver and the air around you is suddenly filled with the clangor of bells, chances are it won't be St. Peter calling. You'll be hearing Winston H. Jones "and friends" ring all 4,000 bells at the **Granite Glen International Bell Museum**, located about seven miles south of I-70 in Evergreen, Colorado. According to a *New York Times* travel feature (2/28/82), the four-minute, Fourth-of-July, four-thousand-bell ring is an Evergreen tradition nearing its twentieth anniversary. Mr. Jones, curator of the museum, must have a lot of friends!

Granite Glen boasts the largest collection of bells in this country, including an Ethiopian Coptic incense bell, a bell used by the Medici to summon their servants, and a 19th-century, 1,800-pound bell from a church in Leadville, Colorado. (Is that where we get "heavy as lead"?!) Phone 303/674-3422.

. . . and while you're west of the Missouri, you might want to run up to Vermillion, South Dakota (approximately 220 miles north of I-70 on I-29, right over the Iowa border) to visit **The Shrine to Music Museum**. The founding father of the museum, Arne B. Larson, was born in 1904 on a southern Minnesota farm and began collecting instruments as a hobby during World War II, while he taught in the public schools. Thirty years and several thousand instruments later, his collection is the basis of The Shrine to Music's holdings (comprising American, European, and non-Western instruments). The Shrine publishes an attractive Newsletter twice a year and has recently dedicated a new gallery. (University of South Dakota Box 194, Vermillion, SD 57069; 605/677-5306).

GAMELANS EAST AND WEST. Gamelan Son of Lion and Other Music—two performance groups that project the ancient Indonesian gamelan orchestra into the American new-music sphere—have released records exhibiting their contrasting approaches to cross-cultural composition.

For Gamelan Son of Lion, a New Jersey group, the solution is to use traditional gamelan instruments flexibly and creatively (their gamelan was built by the group's leader, composer/ethnomusicologist Barbara Benary). In the second volume of their series *Gamelan in the New World* (Folkways FTS-31312), the most successful works are not those closest to the Indonesian idiom—Benary's *In Scrolls of Leaves*, for example, tediously adheres to tradition—but those that forge its intricate rhythmic complexity into a new style based on precise mathematical calculations of rhythmic activity. Peter Griggs's *Solar Winds* and Philip Corner's *Gamelan P.C. (Prelude and Conclusion)* both take the latter approach, incorporating rhythmic phasing, shifting tempos, and progressive subdivisions of the beat to form, as Griggs puts it, "perceivable number processes."

The work of Other Music, a West Coast group, as exhibited in its album *Prime Numbers*, also has a strong mathematical girder. Other Music's instrumental ensemble is a latter-day gamelan clone—a set of just-tuned metallophones with aluminum bars, designed and built by the group in 1977-78. While much of Gamelan Son of Lion's music uses the Indonesian *slendro* or *pelog*, Other Music has devised its own scale, OMJ14 (= Other Music's Just [intonation with] 14 [unequal intervals per octave]). The instruments are beautifully resonant—so lush, in fact, that the sound is sometimes over-rich. Unlike Gamelan Son of Lion, Other Music's most effective works are those closest to the Balinese/Javanese idiom, such as David B. Doty's *Recom III, Music with Four Tones*, and *Gending: A Waning Moon*. Where their work rigorously concentrates on OMJ14—as is especially evident in Dale S. Soules's *Blue*, a systematic exploration of the scale's fourteen tones—the music gets mired in the medium. (To order, write: Other Music, 535 Stevenson Street, San Francisco, CA 94103; \$8.98)

— Carol J. Oja

I.S.A.M. Newsletter, Vol. XI, No. 2 / ISSN: 0145-8396

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Drawing on Page 1 by Linda Doughty

The I.S.A.M. Newsletter is published in November and May. Copyright © 1982 by the Institute for Studies in American Music. Brooklyn College, Brooklyn, New York 11210. 212/780-5655.