

The Bulletin

of the Society for American Music

FOUNDED IN HONOR
OF OSCAR G. T. SONNECK

The *American in Paris* Taxi Horns: What's Paul Whiteman Got to Do with It?

George J. Ferencz

George Gershwin's ever popular *An American in Paris* is soon to celebrate its centennial. At the time of its 1928 debut, Gershwin's novel incorporation of Parisian taxi horns held great publicity value, and in 2016 renewed attention—within and beyond academia—was paid to a 1929 photo of Gershwin with the four horns, taken in conjunction with his Cincinnati Symphony guest appearance led by Fritz Reiner.¹

In 1932, five years before Gershwin's passing, U.S. newspapers announced that his set of four *American in Paris* (AIP) horns had changed owners. Bandleader Paul Whiteman—who, in the work's first decades, may have conducted more AIP performances than anyone—was now the instruments' custodian, according to several columnists, including a *Brooklyn Citizen* writer:

You may not believe it, but the auto horns heard during Paul Whiteman's rendition of "The American in Paris" [*sic*] over the air, were especially imported from France for this purpose by George Gershwin.²

These various taxi-horn column-fillers seem to be rewrites of a wire-service story. Appearances peaked in summer 1932, with a few papers also mentioning Whiteman percussionist Herb Quigley, said to be "tuning the horns weekly." Whiteman's choice to donate his scores, papers, and more to Williams College was announced in the mid-1930s, and in 1957 *Notes* offered a survey of the Paul Whiteman Collection, which included this about the horns:

Editor's Note: Thanks are due to the Williams College Special Collection and the three Ebay users (anonymous here) who generously granted the *Bulletin* permission to reprint the photos in this piece.

¹ Mark Clague, "1929 Gershwin Taxi Horn Photo Clarifies Mystery," The Gershwin Initiative, University of Michigan School of Music, Theatre & Dance, March 5, 2016, <https://smt.d.umich.edu/ami/gershwin/?p=715>. The 1929 photo had been republished in *The New York Times Gershwin Years in Song* (New York: Quadrangle, 1973), 140; and in Eric Lipmann's *L'Amérique de George Gershwin* (Paris: Éditions de Messine, 1981).

² Murray Rosenberg, "Radio Rays," *Brooklyn Citizen*, July 21, 1932, 14.

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Among other notable Gershwin items are several arrangements of “An American in Paris” (along with the original Paris taxi horns Gershwin brought back with him from Europe), the “Concerto in F,” and the “Second Rhapsody.”³

Earlier this year, Williams College’s Emil Corb (Special Collections) reported that the inventoried item, donated in 1948, was a not yet fully processed part of the Whiteman materials, and consists of

4 of one type of horn and another with different metal tube (Germany). Horns are/were marked with musical key to match the placement in the frame which is held together with 2 screw/nut bolt. Taxi horns seem to have Goodrich rubber and the 5th has no manufacturer’s name on the rubber. The horns were used in “An American in Paris” composed by George Gershwin and were purchased by him and then given to Paul Whiteman. “Pingitore’s horns” was written on the box, but this may be erroneous information.⁴

Mr. Corb also supplied the photograph in **Figure 1**. What’s pictured is fascinating—but these horns aren’t identical to those pictured with Gershwin in 1929.



Figure 1: *American in Paris* horns. Paul Whiteman Collection, Williams College Archives.

The odd, German-made “fifth horn” (whatever its connection to *AIP*) has a different bulb, egg-shaped and more robust, thanks to its reinforcing ribs. The bulb’s heritage? Its type was manufactured for the durable antifreeze testers of decades past (see **Figure 3**).

The video showed us that Whiteman’s “fifth horn” is the silent one; Mr. Corb reports its squeeze bulb “too brittle” for use. The bulb’s color would suggest its manufacture from natural rubber, whereas the other four bulbs were made by Goodrich from its miracle product of the mid-1930s, Koroseal. From the raw materials salt, coke, and limestone, Goodrich researchers had created this early polyvinyl chloride, more long-term durable and flexible than rubber itself.

But still, what of Whiteman’s own horn apparatus, now approaching *its* centennial? Mr. Corb has provided [this video](#), where we may see and hear the instruments. Fabric-based black electrical tape had been used to keep bulb-to-horn connections airtight; their mechanical integrity varies at present.

These five horns’ squeeze bulbs provide an unexpected postscript to this investigation. Four are rounded and bright red and, as per Mr. Corb’s appraisal, were made by the rubber firm B.F. Goodrich, who produced them for the manual breast pumps they marketed in the 1930s–40s (see **Figure 2**).



Figure 2: B.F. Goodrich No. 243 Breast Pump, 1930s–1940s. Photograph from eBay.

³ Irwin Shainman, “The Whiteman Collection at Williams College,” *Notes* 14, no. 2 (March 1957): 191.

⁴ Email from Emil Corb, Williams College, March 4, 2024. Michael Pingitore served as Whiteman’s steadfast banjo (and later guitar) player back to pre-*Rhapsody in Blue* Los Angeles days; perhaps he played the horns for *American in Paris* performances?

Perhaps the Whiteman horns' original squeeze bulbs had eventually broken down in use, requiring these resourceful—if unlikely—replacements. It is nonetheless quite possible that these horns, pre-Whiteman, were not necessarily fitted with individual bulbs but had been components of multi-horn assemblies. In the early 20th century, U.S. automobile owners of means regularly purchased “aftermarket” items for their vehicles, including upgrades for their car’s one-bulb brass horn or simple electrical Klaxon (“ah-oo-gah”) type. America’s wealthiest could choose from the deluxe French import line, the “Le Testophone,”⁵ offering up to eight differently pitched horns attached to a manifold and operated from a common rubber squeeze bulb (see **Figure 4**).



Figure 3: Balkamp, Inc. “BK” antifreeze tester, ca. 1940s. Photograph from eBay.

Whiteman’s four round-bulbed horns, then, might have been sourced from a discarded “Testophone” or the like by a handy helper. Fitting this quartet (and the outlying German item) with (1) stout, repurposed squeeze bulbs and then (2) a wooden supporting frame would produce the serviceable apparatus eventually heard by millions over the airwaves and in concert prior to its 1948 retirement to Williams College’s archives.

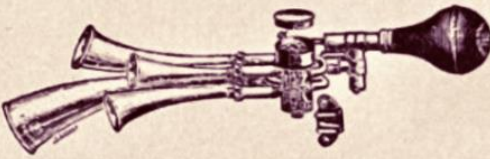
The Gershwin horns photographed in 1929 might still be extant, and I hope the search will continue. Nonetheless, we may now be confident that prior tantalizing assurances of their survival—suggested by the 1932 press and later by Williams College’s early Whiteman inventory—simply aren’t so.

“LE TESTOPHONE”

The most distinguished, individual, and fashionable foreign horn. Consists of four cornets of different sizes, actuated by one large bulb. Each time that the bulb is pressed, a different note is produced, playing different martial and hunting airs. Fabricated of brass, highly nickel plated, finish and workmanship of the finest. Made in two models as follows:

Regular—Plays a tune when bulb is pressed. Length over all, 24¼". Weight, 3 lbs. Price \$.....

Adjustable—Can be adjusted to any one of three positions. No. 1—Plays a tune when bulb is pressed. No. 2—Plays one note only when bulb is pressed. No. 3—Horn may be locked, so that no sound is made when bulb is pressed. Length over all, 26". Weight, 3 lbs. 9 oz. Price \$.....



Repair Parts—

Reeds	\$.....	Bulbs for Regular Model.....	\$.....
Bulbs for Adjustable Model.....	\$.....	Extra Cylinders	\$.....

Figure 4: “Le Testophone” catalog listing, ca. 1916. Author’s collection.

⁵ A lower-priced “Testophone” allowed the user to select single or multiple horns through a vertical piston array (“cornet valves” in one U.S. ad; one piston per horn). The deluxe version seen in the photograph above routes the bulb’s air through a central chamber containing a revolving metal analogue to a player-piano roll or music-box movement. The horns were triggered in the encoded sequences, thus playing a specific tune.

From the President

Douglas Bomberger, Elizabethtown College



Dear Colleagues,

The Fiftieth Annual Conference in Detroit is behind us, but the memories are still strong. We welcomed over 350 registrants for a weekend of inspiring music, stimulating ideas, and happy reunions. Thanks to Local Arrangements Chair Joshua Duchan, Program Chair Gayle Sherwood Magee, and the able conference team led by Megan MacDonald, the Detroit Conference was inspiring and informative. Our newest member, George Shirley, who was awarded honorary membership on Saturday afternoon, wrote the following in a letter after the conference: “Please share my gratitude with our colleagues in the Society for their heartwarming welcome. It was an honor to be inducted into the Society and recognized for what I have been purposed to contribute to the art form we love. I will strive to continue to be worthy of this acclamation, and I look forward to a deeper acquaintance with SAM and its ongoing contributions to our musical heritage.”

A noteworthy feature of the Detroit conference was the rich array of sessions devoted to the music of our host city. As we turn our thoughts to next year’s conference in Tacoma, Washington, I invite you to consider proposals that connect with the music of that region. The Call for Papers is posted on our website, and it lists intriguing possibilities for topics on the Pacific Northwest. As always, we welcome submissions on any topic relating to music in and of the Americas—send us your best ideas! The submission deadline is 1 June 2024.

Speaking of upcoming deadlines, 1 June is also the submission date for nominations for the Lowens Book Award, Lowens Article Award, and Housewright Dissertation Award. All three committees will consider publications (or completed dissertations) from the calendar year 2023. Self-nominations are welcome, and submission guidelines may be found on the “Awards and Fellowships” dropdown menu of our website.

A special thank-you to the more than 300 persons who filled out the Long-Range Planning Survey. Our consultant, Julie Alig, is currently analyzing the survey results, and the LRPC, under the leadership of Vice-President Beth Levy, will discuss her findings in the months ahead. Stay tuned for more updates.

As I begin my second year as SAM President, I am grateful for the collegial spirit that pervades our society. In a time when our musical tastes and intellectual views grow ever more diverse, we come together as colleagues to listen and learn from each other in a spirit of mutual respect.

In Memoriam: Travis D. Stimeling: A Powerhouse Scholar with a Selfless Heart

Gregory Reish, Middle Tennessee State University

The SAM community mourns the loss of our dear friend, collaborator, and mentor, Travis Stimeling, who passed away at their home in Morgantown, West Virginia, on November 14, 2023, at the age of forty-three. A proud native of Buckhannon, West Virginia, Dr. Stimeling was Professor of Musicology at West Virginia University, where they taught since 2013. Before that Stimeling taught at Millikin University in Decatur, Illinois.

Stimeling’s interests in music began in childhood, playing guitar in church and at home, and absorbing the pop and country music of the 1990s alongside traditional music of the Appalachian region. Their shift toward the scholarly study of music history and culture with a clear emphasis on American musical identity started during their undergraduate years. Stimeling earned a B.A. in music (*magna cum laude*) at West Virginia Wesleyan College, writing a thesis on nationalism in Aaron Copland’s *Appalachian Spring* and *Rodeo*, followed in 2003 by an M.M. in music history at West Virginia University with a thesis on the Federal Music Project Orchestras in West Virginia during the late 1930s.

Stimeling began doctoral work in musicology at the University of North Carolina at Chapel Hill, studying under the direction of Dr. Jocelyn Neal and teaching the Introduction to Country Music course along with a variety of other courses in popular music, Western art music, and music theory. Stimeling completed the Ph.D. in 2007 with a dissertation entitled “Space, Place, and Protest: Austin’s Progressive Country Music Scene and the Negotiation of Texan Identities, 1968–1978,” which won the university’s Glen Haydon Award for Outstanding Dissertation in Musicology.

The revised dissertation appeared in book form in 2011 under the title *Cosmic Cowboys and New Hicks: The Countercultural Sounds of Austin’s Progressive Country Music Scene*, the first of Stimeling’s many book publications. Others included *The Country Music Reader*, ed. (Oxford, 2014), *The Oxford Handbook of Country Music*, ed. (Oxford, 2017), *Songwriting in Contemporary West Virginia: Profiles and Reflections* (West Virginia University Press, 2018), *Fifty Cents and a Box Top: The Creative Life of Nashville Session Musician Charlie McCoy*, with Charlie McCoy (West Virginia University Press, 2017), *Nashville Cats: Record Production in Music City* (Oxford, 2020), and *The Opioid Epidemic and U.S. Culture: Expression, Art, and Politics in an Age of Addiction*, ed. (West Virginia University Press, 2020).



Travis Stimeling

The scholarly range, brilliance, and prolificacy demonstrated in these books, alongside Stimeling’s scores of articles, reviews, dictionary entries, and scholarly presentations is enough to boggle the mind. Known first and foremost as an expert on post-World War II country music, Stimeling engaged with a long list of artistic, societal, and environmental issues in their work, including coal mining practices, green energy, toxic masculinity, and Southern identity. Their approaches employed numerous methodologies, weaving together historical information with theories from other disciplines, profound artistic insight, and an abiding commitment to the inclusion of human voices.

As an editor, Stimeling had an unmatched ability to conceive of a project, unify contributors’ understanding of how their own work would fit that conception, and help polish other people’s work with astonishing efficiency. These skills are evident not only in Stimeling’s edited books, but also in their work as Senior Editor for *The New Grove Dictionary of American Music*, 2nd ed., and in founding the book series, *Sounding Appalachia*, at West Virginia University Press. Stimeling’s gift for helping bring other people’s work to fruition also carried over into record production. They worked closely with several regional artists, including Mary Linscheid and Chris Haddox, and produced a charming album by various artists performing the songs of Shirley Stewart Burns. Stimeling’s dedication to the musicians of their beloved home state also carried over into their successful campaigns to get Nashville studio musician extraordinaire Charlie McCoy and soul singer-songwriter Bill Withers recognized with honorary doctorates at WVU.

In the classroom and as an academic mentor to students and faculty colleagues, Stimeling will be remembered for combining high musical and academic standards with selfless devotion to supporting everyone around them. Travis recognized the individual and collective humanity at the core of the creative process and understood music making and teaching as acts of compassion. They recognized the power of creativity and artistic expression as essential means of emotional health and self-care and as tools to work collectively toward a better society for all. As the founder of the WVU Bluegrass and Old-Time Band, Stimeling was less concerned with recruiting the best pickers for the group and focused more on using the ensemble as a way to nurture their students’ pride, confidence, and personal expression.

Those of us that knew Travis in any personal, professional, or musical capacity held them in high regard as a scholar and musician, but even more so as a selfless, funny, dedicated, industrious, and compassionate human being whose support for people around them knew no limits. Travis’s impact on country music studies and related fields is immeasurable, as is the personal effect they had on so many of us. Numerous SAM members can recount pivotal moments in their own lives that involved Travis’s presence, care, inspiration, and guidance. In short, Travis was the kind of brilliant and sensitive individual that we all strive to be, the epitome of the enlightened artist-scholar-teacher whose contributions will continue to illuminate our noble profession.

SAM 2024 Annual Conference Business Meeting Summary

Candace Bailey, SAM Secretary

President Douglas Bomberger called the meeting to order at 4:00 PM and began with the President's Report.

Throughout the planning process for this weekend, President Bomberger has been reminded of the auspicious opportunity to be involved in planning the fiftieth annual conference. Working with the rest of the conference team has reinforced his perception of SAM as a welcoming organization that fosters a sense of inclusion for all who share the desire to learn about American music.

Bomberger stated that he has become more aware than ever that SAM is a volunteer organization. He thanked the conference planners, especially Megan MacDonald, Joice Gibson, Megan Murph, and Paula Bishop. Our publications are in good hands with editors Emily Abrams Ansari, Jacqueline Avila, and Megan Steigerwald Ille. He acknowledged the rich program assembled by Gayle Sherwood Magee and the program committee. Bomberger thanked the Board members who gave generously of their time, especially Vice President Beth Levy, Treasurer Maribeth Clark, Secretary Candace Bailey, Board Liaisons Ryan Bañagale, Marianne Betz, and Marian Wilson Kimber, and the nearly 200 other volunteers who keep the Society running.

Bomberger continued by reflecting on what makes SAM unique among scholarly organizations. He thanked Tom Riis, who organized a plenary session of past presidents discussing their individual and collective contributions to SAM's evolving role in the scholarly landscape. He concluded his remarks by stating: "From its founding fifty years ago to the present, the Society for American Music has always been a big-tent organization. Our goals have revolved around expansion and inclusion of new people, new repertoires, and new ideas. From the initial impetus to validate underrepresented repertoire in 1975 to the current exploration of new musical and scholarly directions, we are always at our best when our doors are wide open. But we also cherish and maintain musical traditions of all eras and groups. It is our mission to search for new insights into the repertoire of the past while we also seek to understand how today's musical styles will shape America's varied cultures in the future."

Treasurer Maribeth Clark reported that, in 2023, SAM had some deficit. We may be at post-COVID normal, or it may reflect online versus in-person conferences. We have received royalties from *JSAM*, which will be credited in 2024, and doing so earlier would have reduced the operating deficit for 2023. Our new contract with Cambridge University Press is positive. The hotel contract for Minneapolis was expensive but this is the case with costs surrounding post-COVID conferences. Our investments have rebounded after the losses of 2022: we are now above 2019 status, and our bank account is healthy. SAM spent \$60,000 for fellowships, awards, and subventions, and we gave \$6,650 for student travel to Minneapolis. President Bomberger added that we have 341 attendees at the Detroit conference—back up to pre-COVID levels.

Emily Abrams Ansari (Advisory Editor) gave the *JSAM* report for Jacqueline Avila. We are still having a lot of success with open access because CUP has signed agreements with universities; however, submissions are down over the past couple of years. She strongly urged audience members to consider submitting to *JSAM*, adding that it is possible to propose a colloquy. The first of these will be a call for a special issue on music, memory, and nostalgia. Bomberger thanked Ansari for her work on the *Journal*.

Reviews editor Elizabeth Uchimura gave the SAM *Bulletin* Report for General Editor Megan Steigerwald Ille. Uchimura reminded us that April 15 is the next deadline for the *Bulletin*. She added that the 2023 *Bulletin* featured an article by Candace Bailey and Fernanda Vera on Isidora Zegers, which is an introduction to Chilean women's music culture. Interested contributors to the new *Bulletin* series on pedagogy should reach out to Steigerwald Ille. The *Bulletin* always seeks assistance from interested potential reviewers; such reviews are particularly suited to students. The member news portal is always open for new submissions on the SAM website!

Lauren Berlin reported for the senior co-chair of the Student Forum, Hannah Neuhauser. They discussed infrastructure for students over the summer; the new co-chair will be Amanda Paruta from the University at Buffalo.

Local arrangements chair, Joshua Duchan, thanked everyone for coming to the great city of Detroit. Next year we will be in Tacoma, hosted by the University of Puget Sound by local arrangements chair, Gwynne Kuhner Brown. In a gesture to lighten

the mood, Laura Pruett sang the beauties of Tacoma as a contrafact of “Maria” while Gwynne accompanied. We will all remember that it is Tacoma next! Stephanie Vander Wel, program committee chair, read the CFP.

President Bomberger next recognized retiring committee members, beginning with Gayle Sherwood Magee and the program committee. Outgoing Board Members are Mark Burford, Marian Wilson Kimber, Candace Bailey, and Daniel Goldmark. He then introduced new Board Members: David Garcia, Christi Jay Wells (at large), Dana Gorzelany-Mostak (Secretary), and Denise Von Glahn (President Elect). Our President Elect wants to hear from you to make SAM a better place.

SAM made a special acknowledgment of Craig Parker, who has led the SAM Band for thirty years. This year is its final performance. We will all sing “Fireman’s Polka” one last time.

We next held a moment of silence in memoriam of those no longer with us since our last meeting.

Vice President Beth Levy reminded everyone to complete the SAM Survey, which has been compiled by a professional consultant hired to work with the Long-Range Planning Committee. It has been 10+ years since SAM has done one of these, and much has changed. We want to know the members’ thoughts to help set goals.

The Honors and Awards, presented next, are listed elsewhere in this *Bulletin*. They have been generously funded by SAM 2.0 and constitute one way to acknowledge the future of the society.

We gave the Distinguished Service Award to Joice Gibson. Her formal service spans 25 years, from working with the *Journal* to the conference. Since 2009 she has been the associate conference manager.

In this 50th-Anniversary Year, three awards were presented for Lifetime Achievement: J. Peter Burkholder, Carol Hess, and Guy Ramsey.

Kitty Preston updated us on the Bristow Project (Bristow at 200). She first summarized the project for those not in attendance last year. “[Forging an American Musical Identity](#)” is the name for the project, and it has a webpage (linked above). Many institutions, orchestras, and ensembles have signed on, including SAM. In September 2025, the project will host a symposium on music and musicians in nineteenth-century America.

SAM 2024 Annual Conference Fellowships and Awards

Adrienne Fried Block Fellowship

[Leo Sarbanes](#), “Listening Back to Look Forward: Historicizing Orchestra-Community Relationships in the United States”



Leo Sarbanes

The Adrienne Fried Block Fellowship Committee (John Graziano, chair; Lisa Barg and Samuel Parler, members) have unanimously chosen Leo Sarbanes as the 2024 recipient of the Block Fellowship for his project, “Listening Back to Look Forward: Historicizing Orchestra-Community Relationships in the United States.” Sarbanes’s research details the efforts of three American orchestras to address perceived changes in audiences attending concerts and to modify how they are interacting with their communities as they attempt to “grow” their audiences. He expects his project, in part, to “respond to momentum that is gathering in music scholarship and across the academy to expose the structural racism and other inequities of U.S. institutions, illustrating the orchestra’s inflexibility and failure to engage with its original (albeit flawed) populist ideals.”

Paul Charosh Independent Scholar Fellowship

[Jacob Cohen](#), “Phish, Hypermetric Reorientation, and the Aesthetics of Jamband Improvisation”

The committee has awarded the Paul Charosh Fellowship to Dr. Jacob Cohen for his ongoing work on the music and cultural practice of the improvisational rock band Phish and their fans. We were pleased to see the variety of avenues in which Dr. Cohen is presenting his ongoing research, including scholarly conferences such as SAM, social activism, introductory online courses, and a YouTube channel.



Jacob Cohen

Edward T. Cone Fellowship



Katherine Pittman

[Katherine Pittman](#), “Percy Grainger and the American Wind Band: White Masculinity, Masochism, and Pedagogy”

The winner of the 2024 Edward T. Cone Fellowship is Katherine Pittman for research on her dissertation, tentatively titled “Percy Grainger and the American Wind Band: White Masculinity, Masochism, and Pedagogy.” Pittman’s dissertation explores Percy Grainger’s social and professional relationships with the foundational figures and institutions of the early twentieth-century wind band. Pittman aims to explore connections between Grainger and the wind band which reveal the ideologies of race, gender, and sexuality that manifest in the composer’s writing and music. As Pittman explores the legacy of this composer and his investment in an image of white masculinity upon which the wind band institution is built, she is looking ahead to the use of these materials as tools with which to evaluate the ethics of programming and teaching the music of troubling historical figures.

John and Roberta Graziano Fellowship

[Yavet Boyadjiev Collado](#), “Joseph White (1835–1918): Life and Work”

The 2024 John and Roberta Graziano Fellowship is awarded to Dr. Yavet Boyadjiev for her in-progress biography of Afro-Cuban violinist and composer José White Laffita (1835-1918)—his first biography in English. Among White's most notable achievements in North America were his appearance as the first Black soloist with the Philharmonic Society of New York (now the New York Philharmonic) and collaborations with Theodore Thomas, Teresa Carreño, Emilio Agramonte, Ignacio Cervantes, and Emma Thursby, among many others. He was also a pivotal figure in Cuba's classical musical tradition and enhanced its growth in Europe, South America, and the United States.

As important, however, are the socio-racial aspects of White's career: his support for the abolition of slavery in the U.S. and later for Cubans seeking independence for their country. Dr. Boyadjiev's work, led by this book, will offer an important link between music as it has been widely practiced in Western “art” traditions and its potential for increased significance in an ostensibly non-musical world.



Yavet Boyadjiev Collado

Charles Hamm Fellowship



Jillian Rogers

[Jillian Rogers](#), “On the Harm in Harmony: Abuse and Trauma in 20th- and 21st-Century U.S. Musical Institutions”

This year’s Charles Hamm Fellowship award winner is Jillian Rogers, who will consult materials housed in the Rock & Roll Hall of Fame Library and Archives as part of the research for her current book project, “On the Harm in Harmony: Abuse and Trauma in 20th- and 21st-Century U.S. Musical Institutions.” Drawing on work in feminist trauma studies, this important and timely project “investigates how and why musical institutions have historically been spaces of harm, how abuse has taken place in these spaces, its often-traumatic effects, and what might be done to make musical institutions more equitable and just spaces in the future.” Through the Hamm Fellowship, Rogers will conduct a one-week

research residency at the Rock Hall Library, where she will explore the personal and professional papers of multiple musicians and music industry executives, looking for insights into how the U.S. popular music industry has perpetuated harm as well as how those affected have navigated working within that industry.

Hampson Education Fellowship in American Song

[Xiaoming Tian](#), “The Intricate Relationship Between Intonation and Melody in Chinese Pronunciation”

The members of the Hampson Fellowship committee are unanimous in their praise of Mr. Xiaoming Tian’s proposal. His topic is “the intricate relationship between intonation and melody in Chinese pronunciation,” emphasizing its consequential impact on vocal performance and music composition. His study will begin with the works of Chen Yi, by considering her works within the tapestry of American music.



Xiaoming Tian

John Koegel Latin American and Latinx Music Fellowship

[Hannah Snively](#), “Margot Loyola and the Transformation of Traditional Music in Chile”



Hannah Snively

Snively’s project on little researched yet formative Chilean folklorist and community activist Margot Loyola will make an important contribution to the fields of Latin American music studies, Latin American history, and folklore studies. The project asks: “How have Margot Loyola’s music performances, pedagogical texts, and educational initiatives shaped national conceptions of tradition and womanhood, and how do her students operate within and beyond these constructs to transmit cultural patrimony today?”

Snively draws on historical and ethnographic methods to analyze women’s friendships and teacher-student relationships as nuanced sites of musical learning and feminist transformation. The award will fund Snively’s two months of ethnographic research in Valparaíso and Santiago, Chile.

Margery Lowens Dissertation Research Fellowship (2)

[Emma Jensen](#), “Fat Musicology: Body Size, Race, and Gender in American Popular Music”

The co-recipient of the 2024 Margery Lowens Dissertation Research Fellowship is Emma Jensen for her dissertation “Fat Musicology: Body Size, Race, and Gender in American Popular Music.” She investigates how fatphobia and the rhetoric concerning body image have shaped U.S. popular music since the mid-nineteenth century. Jensen’s argument is that mainstream media constrains how a performer/musician deals with their body image and frames the conditions under which their bodies are perceived by critics and audiences. Jensen’s methodology accounts for what archival sources (such as promotional materials, playbills, and magazines) reveal about the rhetoric concerning fatness and fatphobia. She intends to contextualize these sources with racial and gender issues, ultimately informing the expectations that selected performers (Fats Waller, Alberta Fluster, and Florence Mills) had to tackle in their careers.



Emma Jensen



Kari Lindquist

[Kari Lindquist](#), “Wind Bands in Cold War Musical Diplomacy: The University of Michigan Symphony Band’s 1961 Tour”

The co-recipient of the 2024 Margery Lowens Dissertation Research Fellowship is Kari Lindquist for her dissertation “Wind Bands in Cold War Musical Diplomacy: The University of Michigan Symphony Band’s 1961 Tour.” Her work describes how collegiate wind bands fulfilled roles of musical diplomacy during the Cold War. Focusing on the University of Michigan’s Symphony Band’s 1961 tour, her research and dissertation shed light on and explain the social conditions and musical genres through which this American ensemble interacted with listeners in the Soviet Union, Middle East, and Eastern Europe. Through archival research and interviews with tour participants, her dissertation provides social, geopolitical, and cultural contexts not just for the tour, but also the wind band’s place in American culture and politics.

Anne Dhu McLucas Fellowship

[Fiona Boyd](#), “Live from WPAQ: Sounding Pastness for the Living”

The winner of the 2024 Anne Dhu McLucas Fellowship is Ms. Fiona Boyd for her project, “Live from WPAQ: Sounding Pastness for the Living” (University of Chicago; advisors: Dr. Anna Schultz and Dr. Philip V. Bohlman). Boyd’s project synthesizes observations from her own fieldwork with insights from radio journalists and scholars alike, providing a sophisticated theoretical account of the role that radio plays in shaping the mythology of old-time and country music in the North Carolina Triangle region. Her exploration of place, belonging, and community in both digital and in-person realms honors the visions and ideals of the local musical communities she examines. Most importantly, her project spans decades of culture-making to reveal how small Southern towns imagine and reimagine themselves in the twenty-first century—a topic that is both timely and relevant in today’s U.S. geopolitical climate.



Fiona Boyd

Wayne Shirley Research Fellowship



Lauren Berlin

[Lauren Berlin](#), “The Multimedia Melting Pot: TV Variety Shows as a Tool for Social Change in Postwar America”

The Wayne Shirley committee received several excellent applications for research at the Library of Congress and have awarded this year’s fellowship to Lauren Berlin for “The Multimedia Melting Pot: TV Variety Shows as a Tool for Social Change in Postwar America.” Berlin’s compelling project examines the role of music in postwar TV variety shows, analyzing appearances by figures as disparate as Marian Anderson and Liberace. Berlin’s research will focus on film reels that are only accessible at the Library of Congress, including rarely seen materials that show the continuation of blackface minstrelsy into the television era, revealing how white supremacy functioned in midcentury American music.

Eileen Southern Fellowship

[Max Jefferson](#), “An Ark for the Cult-Nats: Afro-Surreal Expressionism and Black Nationalist Music, 1965–1977”

The winner of the 2024 Eileen Southern Fellowship is Max Jefferson for her interdisciplinary dissertation project, “An Ark for the Cult-Nats”: Afro-Surreal Expressionism and Black Nationalist Music, 1965–1977.” This work explores the theoretical concept of Black flight by two significant navigators of Afro-Surreal Expressionism—namely, literary artist Henry Dumas and “Space Music” practitioner Sun Ra. “Afro-Surrealism presupposes that beyond this visible world, there is an invisible world striving to manifest, and it is our job to uncover it.” Jefferson argues that the gift of “supernatural powers” and subsequent visions of Black people flying is a powerful narrative trope which promises to make a significant intellectual contribution to a wider discussion of the work of Henry Dumas, Amiri Baraka, Sun Ra, and Eugene Redmond. Jefferson will investigate the Eugene B. Redmond Collection (the literary estate of Henry Dumas) and examine those who formed the Black Nationalist ideology to uncover the embodied spirit of this “deeply spiritual” movement.



Max Jefferson

Virgil Thomson Fellowship



Kristen Turner



Joan Titus

[Kristen Turner](#), “Charles Dillingham and the Beginnings of Broadway”

[Joan Titus](#), “Sounding Red: Musical Imaginings of Russia in U.S. Cinema”

The Virgil Thomson Fellowship is awarded to scholars whose research is focused on the history, creation, and analysis of American music on stage and screen, including opera. This year’s Virgil Thomson Fellowship Committee is pleased to announce that we have selected Kristen M. Turner for her project, “Charles Dillingham and the

Beginnings of Broadway.” To date, no scholar has achieved Ms. Turner’s goal of publishing a definitive biography on this important Broadway producer and agent. Another highly ranked proposal was Joan Titus’s well-conceived project on Russia in the musical imagination of the

United States, which will culminate in a book provisionally titled “Sounding Red: Musical Imaginings of Russia in U.S. Cinema.” Because both projects were so strong, the Committee is happy to divide the prize between these two fine scholars.

Judith Tick Fellowship

Abby Rehard, “Empowering Women through Maracatu Drumming: Baque de Mina’s Calls for Social Justice”

The winner of the 2024 Judith Tick Award is Abby Rehard for work she will do in order to complete her dissertation, “Empowering Women through Maracatu Drumming: Baque de Mina’s Calls for Social Justice.” Her scholarship explores how drumming in public spaces challenges social inequality and creates liberating spaces for women in Brazil, a country with a high gender-based violence rate. Rehard has spent more than a year completing ethnographic research in the city of Belo Horizonte and with this award will return to film and record the all-female drumming group Baque de Mina during their 2024 Carnival presentation during the Women’s Day March. Rehard’s audio and video recordings will be used to complete a rich sound map of the maracatu tradition and will be shared with Baque de Mina for the group to use for promotional materials, grant writing, and educational purposes.



Abby Rehard

H. Earle Johnson Publication Subventions (2)



Samantha Ege

Samantha Ege, *South Side Impresarios: How Race Women Transformed Chicago’s Classical Music Scene*

Ege’s work explores the contributions of a network of race women who contributed to a vibrant classical music community in Chicago during the early 20th century. Ege’s innovative approach uses traditional biographical methods, applying them to a network of women to demonstrate intertwined agencies. Ege’s scholarship uncovers new information about arts patronage, women, and race, providing an expanded perspective of the Harlem Renaissance period.

Nancy Rao, *Chinese Opera Theater in 19th-Century America*

Rao’s work explores Chinese opera in the United States beginning in the mid-nineteenth century. Rao’s detailed scholarship includes travel arrangements, theater construction, and rural as well as urban operatic productions, in

addition to more typical musical description and performer biographies. It is a seminal contribution that provides essential information about race and theatergoing during the second half of the long 19th century.



Nancy Rao

Sight and Sound Subventions (2)



Vivianne Asturizaga

Vivianne Asturizaga, “Expanding the Canon: Bolivian Musical Heritage and Composers’ Database”

The winner of the 2024 Sight and Sound Subvention is “Expanding the Canon: Bolivian Musical Heritage and Composers’ Database,” submitted by Vivianne Asturizaga. This database, overseen by the Bolivian Musicians in the United States (BOMUSA) collective, responds to the necessity and opportunities of digital legibility in advancing representation, scholarship, and performance; the database will act as a centralizing resource for access to the compositions and biographies of Bolivian classical musicians. Beginning with a corpus of ten Bolivian composers, the database is explicitly framed as an initial stage in a larger project of accessibility and archive for Bolivian classical music, whose repertoire and personnel is largely unknown outside of Bolivia.

Catherine Hennessy Wolter, *Player Pianos and Reproducing Pianos in Early 20th-Century Life*

The second recipient of the 2024 Sight and Sound Subvention is the companion website to *Player Pianos and Reproducing Pianos in Early 20th-Century Life*, submitted by Catherine Hennessy Wolter. The edited volume builds on emergent research and interest in player pianos, and its companion website will host content intended to make the volume's technologies more immediate and accessible to audiences. In particular, the subvention will help fund video interviews with player piano performers and collectors, archiving and making public the rich and distinct culture around player piano/roll collecting and study. The website's supported materials will demonstrate the value of collaboration with performer and collector/archivist communities outside of academia, and the website as a whole will present a valuable mode of access for students and nonspecialists.



Catherine Hennessy Wolter

Wiley Housewright Dissertation Award

Samantha M. Cooper, "Cultivating High Society: American Jews Engaging European Opera in New York, 1880–1940"



Samantha M. Cooper

The Wiley Housewright Dissertation Award committee considered twenty dissertations for its 2024 award, reflecting a vibrant and diverse field. After selecting four finalists, the committee decided on a winner and an honorable mention.

The winner of the Housewright Award is Samantha M. Cooper for her dissertation, "Cultivating High Society: American Jews Engaging European Opera in New York, 1880–1940." Cooper's innovative and beautifully written study offers a deep understanding of American Jewish engagement with opera, exploring questions of "how a heterogeneous immigrant population" navigated "a musical genre and space" as part of a larger struggle over space, access, and social mobility. From its opening in the Metropolitan Opera Archives, the project makes extensive use of exciting archival experiences, considering not just musical practice or modes of representation but also institutional structures and practices, broader sociocultural dynamics, and multilayered navigation of identity politics. The document as a whole is polished and self-reflexive, drawing the reader into her story with fascinating details and vivid descriptions. While making substantial contributions to opera in the U.S. and Jewish music studies, Cooper's work also has important implications for the fields of American popular music and culture, while adding to a growing literature on the importance of recognizing heterogeneity in the musical populations we study.

Diana Wu, "The Ghosts of Madwomen Past: Historical and Psychiatric Madness on the Late Twentieth-Century Opera Stage"

Honorable mention is awarded to Diana Wu for her dissertation, "The Ghosts of Madwomen Past: Historical and Psychiatric Madness on the Late Twentieth-Century Opera Stage." Wu's original and powerful study presents new insight into the relationship between art and medicine while bringing attention to a repertoire of underappreciated operatic works.



Diana Wu (photo credit: Blair Hanley Frank)

Irving Lowens Article Award



Eduardo Herrera

[Eduardo Herrera](#), “Latin America and the Decolonization of Classical Music,” *Open Access Musicology*, Vol. 2

Herrera is telling an honest and complicated history of classical music training in Latin America, with critical attention paid to classical music logics from underrepresented geographies and ethnographies (across the Global South/Latin America) within SAM. Herrera productively helps to expand what we mean by “American” music. This should be required reading in all music history courses!

Irving Lowens Book Award

[Brigid Cohen](#), *Musical Migration and Imperial New York: Early Cold War Scenes* (University of Chicago Press, 2022)

The Lowens Book Award committee is pleased to announce that the winner of this year’s competition is Brigid Cohen’s *Musical Migration and Imperial New York: Early Cold War Scenes* (University of Chicago Press, 2022). Cohen’s book situates New York as a hub in which individuals with diverse backgrounds and creative interests came together to explore the limits of their potential and their media. At the same time, Cohen posits that New York, as an emerging cultural hub of the early Cold War, carried with it the baggage of American imperialism, capitalism, and structural racism and sexism, creating and reinforcing imbalances of power that limited the participation of artists of color while benefiting those artists with European ancestry and nationality. Drawing upon new archival material and original interviews and situating seemingly opposed musical practices within the same spaces, Cohen’s work exemplifies the highest standards of musicological scholarship and will undoubtedly be cited for decades to come.



Brigid Cohen

Mark Tucker Award for Outstanding Student Paper



Chloe Smith

[Chloe Smith](#), “Black Temporalities in the Wake: Coltrane’s ‘Alabama’ (1963) and AMYRA’s ‘Burning in Birmingham’ (2016)”

This year’s Mark Tucker Award is presented to Chloe Smith for her paper, “Black Temporalities in the Wake: Coltrane’s ‘Alabama’ (1963) and AMYRA’s ‘Burning in Birmingham’ (2016).” Smith’s paper listens to the afterlife of the 16th Street Baptist Church bombing, showing how two pieces, written decades apart, practice what Black literary theorist Christina Sharpe calls “wake work.” As Smith puts it, Coltrane’s “Alabama” and AMYRA’s “Burning in Birmingham” “depict the temporal cracking of Black life’s encounters with racial violence through the rupture and collapse of musical and historical time.” With its evocative music-analytic passages and masterful engagement with an impressive body of current critical scholarship in Black studies and temporality studies, Smith’s essay places the materiality of musical sound at the center of urgent interdisciplinary debates. The committee was impressed with how this essay folds disciplinary values from beyond music studies toward musical time, calling the broader humanities to attend to music’s mediation of temporal experience.

Cambridge University Press Award

[Laura Risk](#), “Survivance, Nostalgia, or Ambivalence?: Discourses of Traditional Music in Twenty-First-Century Québec”

The winner of the 2024 Cambridge University Press Award is Laura Risk for her paper presented in Detroit entitled “Survivance, Nostalgia, or Ambivalence?: Discourses of Traditional Music in Twenty-First-Century Québec.” Her case study employs ethnographic and participant-observer methodologies to offer a compelling analysis of the current traditional music scene in Québec.



Laura Risk (photo credit: Emmanuelle Roberge)

Lifetime Achievement Awards (3)

[J. Peter Burkholder](#)

J. Peter Burkholder is Distinguished Professor Emeritus of Music at the Indiana University Jacobs School of Music, where he advised dozens of doctoral students in musicology, music theory, and performance. His research interests include twentieth-century music, American



J. Peter Burkholder

music, Charles Ives, musical borrowing, and music history pedagogy. He is the author of *Charles Ives: The Ideas Behind the Music, All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, and *Listening to Charles Ives: Variations on His America*, editor of *Charles Ives and His World* and *Charles Ives and the Classical Tradition* (with Geoffrey Block), and lead author of *A History of Western Music*, 10th ed., with Donald Jay Grout and Claude V. Palisca, and *Norton Anthology of Western Music*, 8th ed., with Claude V. Palisca. His articles have appeared in *Grove Music Online*, *Journal of the American Musicological Society*, *Music Theory Spectrum*, *Musical Quarterly*, *Journal of Musicology*, *19th-Century Music*, *College Music Symposium*, and the Music Library Association’s *Notes*, among many others. His research has garnered many awards, including the Alfred Einstein Award (AMS), the Irving Lowens Award (both book and article, SAM), and the ASCAP-Deems Taylor Award (twice).

Burkholder’s work has had a remarkable impact on specialists, through his sustained research on Ives, and generalists, through his monumental revision of *A History of Western Music* and the *Norton Anthology of Western Music*. By updating the Grout/Norton sources for the 21st century and making them more diverse and inclusive, he has already shaped the musical education of a generation of 21st-century students. Burkholder has served as President of The Charles Ives Society; as President, Vice President, and Director-at-Large of the American Musicological Society; and as Board Member for Musicology for the College Music Society.

[Carol A. Hess](#)

Carol A. Hess teaches at the University of California, Davis, where she is Distinguished Professor of Music. An illustrious and prolific scholar, Hess is renowned for her lasting work on the music of Spain and the Americas, and her sustained commitment to exploring Latin American classical music has helped the field blossom into one of the most significant areas of scholarship today. She has had a great influence in establishing and widening the current scope of the Society’s work, and her generous support of budding scholars has further expanded the Society’s understanding of musical life in the Americas. She is the author of *Enrique Granados: A Bio-Bibliography*, *Manuel de Falla and Modernism in Spain, 1898–1936*, *Sacred Passions: The Life and Music of Manuel de Falla*; *Representing the Good Neighbor: Music, Difference, and the Pan American Dream*; and *Aaron Copland in Latin America: Music and Cultural Politics*. Her innovative and cleverly designed textbook *Experiencing Latin American Music* received the AMS Teaching Award.



Carol A. Hess

Hess has also authored dozens of scholarly essays on an immense array of topics—Revueltas, John Philip Sousa, Brahms, the Ballets Russes, Ginastera, Cervantes, Stokowski, Buster Keaton, Jean Berger, Estrella, Saint-Saëns, Gilbert Chase, Walt Disney, Paul Robeson—and published in journals such as *Journal of the Society for American Music*, *Journal of the American*

Musicological Society, Inter-American Music Review, American Music Research Center Journal, Revista de Musicología, Diagonal: An Ibero-American Music Review, Journal of War and Culture Studies, Journal of Musicological Research, Latin American Music Review, Cuadernos de Veruela, and Opera Quarterly, among others. Her work has received many awards, including the Irving Lowens Article Award (SAM), the ASCAP-Deems Taylor Award, the Robert M. Stevenson Award (AMS, twice), Robert Motherwell Book Award (special mention), NEH stipends (twice), and the Open Book Award (NEH). Twice a Fulbright Lecturer, she has taught in Spain and Argentina, rich experiences that nurtured her academic encounters with Latin American music.

Guthrie P. Ramsey, Jr.



Guthrie P. Ramsey, Jr.

Guthrie P. Ramsey, Jr., is a music historian, pianist, composer, and Professor Emeritus of Music at the University of Pennsylvania. Inspired by scholars such as Eileen Southern and Samuel Floyd, Jr., Ramsey has taken the mantle as a leader, researcher, teacher, and champion of African American music studies. His work, mentorship, and advocacy have shaped and nurtured subsequent generations of scholars. Widely published and active across disciplines, Ramsey is the author of *Race Music: Black Cultures from Bebop to Hip-Hop*, *The Amazing Bud Powell: Black Genius, Jazz History, and the Challenge of Bebop*, *Who Hears Here? On Black Music, Pasts and Present*, coauthor with Samuel A. Floyd, Jr., and Melanie L. Zeck of *The Transformation of Black Music: The Rhythms, the Songs, and the Ships That Make the African Diaspora*, and editor of Rae Linda Brown's *The Heart of a Woman: The Life and Music of Florence B. Price*. His current book project, *Sound Proof: Black Music, Magic and Racial Intimacies*, is an expansive history of African American music. He has published influential essays and articles in journals including *Black Music Research Journal*, *Journal of Black Studies*, *American Music*, *Callaloo*, *Musical Quarterly*, *Journal of Popular Music Studies*, and *The Black Scholar*. A member

of the American Academy of Arts and Sciences and an Honorary Member of the AMS, he has received the IASPM Book Prize and the Lowens Article Award (SAM), and has been awarded fellowships by Harvard University and the Ford Foundation. Ramsey was editor for the series *Music of the African Diaspora* at the University of California Press for ten years. As a producer, label head, and leader of the band Dr. Guy's MusiQology, Ramsey has released five recording projects and has performed at venues worldwide. He has written for and consulted with museums and galleries such as the Studio Museum in Harlem, the Whitney Museum of American Art, and the Museum of Modern Art, and was co-curator of an exhibition on the Apollo Theater for the National Museum of African American History and Culture.

Distinguished Service Citation

Joice Gibson

Joice Gibson's formal service contributions to SAM have spanned twenty-five years. In 1998 she served briefly as copyeditor for the *Bulletin* and then as its bibliographer into the 2000s. She soon became involved with our conferences, chairing the site selection committee (2008–2010), helping informally with conference scheduling and organization, and eventually starting a formal SAM role (2009–Present) as Associate Conference Manager. Joice's constant presence—warm, friendly, steady, gifted, and composed—has enhanced our meetings for the past fifteen years, and as an expression of the Society's gratitude, it would be especially appropriate to honor her as she nears retirement. Outside her work with SAM, Joice has taught music courses and served in administrative roles for the past quarter century for the Department of Music, Metropolitan State University of Denver.



Joice Gibson

Journal of the Society for American Music

Volume 18, Number 2 (May 2024)

Articles

Binational Indianism in James DeMars' *Guadalupe, Our Lady of the Roses*
Adriana Martínez Figueroa

Joshua McCarter Simpson's Songs and Mid-Nineteenth-Century Antislavery Activism
Julia Chybowski

Opera and Land: Settler Colonialism and the Geopolitics of Music at the Carlisle Indian Industrial School
Derek Baron

Heitor Villa-Lobos and the Traces of Coloniality in Andrés Segovia's Guitar Repertoire
Luis Achondo

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Books

Jake Johnson, *Lying in the Middle: Musical Theater and Belief at the Heart of America*
Julianne Lindberg

Músicas coloniales a debate: Procesos de intercambio euroamericanos, ed. Javier Marín López; and *El villancico en la encrucijada: Nuevas perspectivas en torno a un género literario-musical (siglos xv–xix)*, ed. Esther Borrego Gutiérrez and Javier Marín López
John Koegel

Kay Kaufman Shelemay, *Sing and Sing On: Sentinel Musicians and the Making of the Ethiopian American Diaspora*
George Lipsitz

Alejandro L. Madrid, *Tania León's Stride: A Polyrhythmic Life*
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Media

Taj Mahal and Ry Cooder, *Get on Board*
Varun Chandrasekhar

African Diaspora Music Project,
<https://africandiasporamusicproject.org/>
Reed Williams

Book Reviews

[*Punks in Peoria: Making A Scene in the American Heartland*](#). Jonathan Wright and Dawson Barrett. University of Illinois Press, 2021. 240 pp. ISBN: 9780252052705, 0252052706. Paperback.

Madison Archer-Morrison, The Ohio State University

Punks in Peoria: Making a Scene in the American Heartland (2021) by Jonathan Wright and Dawson Barrett is a chronological history of the do-it-yourself (DIY) punk scene in Peoria, Illinois, and its surrounding towns and rural communities from the latter half of the twentieth century into the early twenty-first century. This book is especially valuable as a historical resource for an inside look into the emergence of punk in Illinois since both authors were involved in the punk scene to varying degrees as musicians, band members, and show promoters. *Punks* examines a lesser known, but significant part of punk history: one in which the small-town environment of the American Midwest combined with punk's counterculture ideals, resulting in the depiction of a punk scene that continually reinvented itself and resisted becoming mainstream.

In addition to Wright's and Barrett's own experiences and connections in DIY punk scenes, much of the information and resources they pieced together for *Punks* came from interviews with other punks. There are personal interviews with former and current punks, musicians, and business owners of punk show venues which open up a unique resource that made this research that much more substantial: physical media. Given that much of the book's timeline falls before the internet

became widely accessible, a significant portion of the music of small punk bands that never made it big past their Peoria days probably wouldn't be accessible on the internet without the help of physical media like records, cassettes, flyers, and zines. These material references throughout *Punks* help to establish not only dates of shows and events within the DIY timeline, but also the ebb and flow of different bands' presence in the scene.

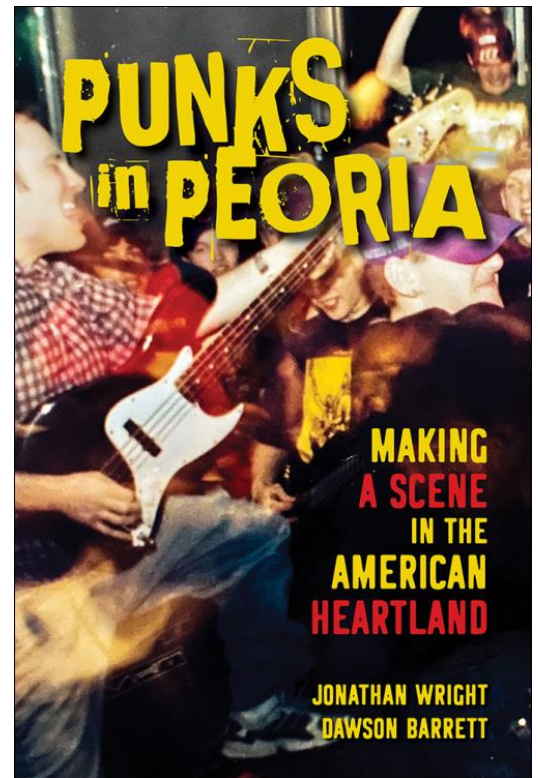
In addition to introduction and conclusion sections, the overall structure of *Punks* is divided into four different "eras" of the punk scene: Part 1: *The Rise of Peoria Punk Rock: 1956–1986*; Part 2: *Building the Scene: 1986–1992*; Part 3: *The Next Nirvana: 1992–1997*; and Part 4: *Tolling of the Digital Bell: 1997–2007*. Each of these sections of four to five chapters contains a short introduction about the timespan that is covered. Part 1 summarizes a brief history of Peoria, its relation to the greater Midwest region, other cities' and regions' perceptions of Peoria, and how punk was imported into the area. With punk imported from larger cities like Chicago, Peoria's rural environment put itself a few years behind the mainstream curve. The authors establish the first Peoria punks—the Stepe brothers and Bloody F. Mess—as two ends of a punk spectrum that continue into the later years, one side being the straight-edge skateboarders and the other the hard-core substance users.

Part 2 tracks the Stepes' and Bloody's later involvement in the burgeoning punk scene and examines how local community networks and word of mouth contributed to punks coalescing into small sub-communities of "cornchips," the colloquial term for misfits and teens who dressed or behaved differently from mainstream culture. The authors point out that during this time, many counterculture groups that would be differentiated today—for example, punks, goths, LGBTQIA+ communities, emo—were few enough in number that shows and meetup events often had teens from all these groups in attendance. The authors also analyze various media like flyers for shows and zines that demonstrate this collage of subcultures within the counterculture umbrella.

Part 3 not only touches on the influence of Kurt Cobain on "behind-the-times" Peoria, but also charts the cycle of rebuilding that punks had to do to keep the scene alive as teens graduated high school, moved away, or lost interest. Since every punk band wanted to be the next Nirvana and punk band shows were the only environment that catered to punk teens, it became vital for the scene to find venues for events. Planning a show was often difficult since the reputation of punk as disruptive and vandalistic usually prevented the bands from renting out local spaces and performance halls. Every so often, a local venue that catered to punk bands would emerge, which would provide a consistent place for meetups and shows for a few years before the venue would inevitably close, restarting the cycle of building the scene. This cycle also contributed to the difficulty punk artists and show promoters like Wright encountered when trying to build their own musical careers outside Peoria or to keep the scene alive altogether.

Part 4 builds on the previous sections and incorporates the rise of internet message boards, band websites, and more accessible recording technology that emerging bands used to extend their fanbases beyond Peoria and the twentieth century. This section also looks back on past years of constant rebuilding as a legacy of punk bands and scene figureheads who established a punk scene that is here to stay. This legacy lives on in people like Barrett, online spaces like fan sites, and the ever-present punk music shows still taking place in Peoria.

The chronological structure of the book is quite beneficial for a historical study of the topic of punk culture, but when looking at individual bands or musicians, *Punks* leaves much to be desired. To be sure, some bands like Dollface or Planes Mistaken for Stars and artists like Bloody F. Mess are discussed at length for their contribution to the scene and ongoing legacy. However, many band names and artists are listed in passing without much preamble or further discussion, which can fragment the reader's grasp of which bands or artists are important to remember. Despite this lack of contextualization, the book does have a lot to offer scholars in both alternative music and popular music studies as well as American music scholars in counterculture. While the chronological structure leaves some aspects unexplored on the musical analysis side, it ultimately creates an easy-to-follow timeline of events. Combined with the reinvent-the-wheel nature of Peoria's DIY



punk scene, this timeline helps the reader see the different stages of punk scene development as a young teen of the time would have: three- to seven-year spans of an established punk scene before rebuilding off the old.

Punks's greatest strength is the fact that both authors were involved in this punk scene on different levels: Wright as a band member and later punk show promoter at Naked Bums Inc./Desperate Acts and Barrett through his exposure to punk through Wright and time as punk band member. Both authors contribute their own experiences to the book's chronology, which helps the linear structure feel more like a lived experience than a historical text. With the subculture/counterculture nature of punk, an outside-looking-in perspective from authors less involved in the punk scene might have contributed to non-punk environments that punks themselves are averse to. In contrast, Wright's and Barrett's own insider knowledge and participation in DIY punk scenes gives the reader a look through a punk's eyes during a formative time in the scene's development.

[*Songs of Slavery and Emancipation*](#). Mat Callahan. University Press of Mississippi, 2022. 208 pp. ISBN: 9781496840172. Hardcover.

Elizabeth Rockwell, The Ohio State University

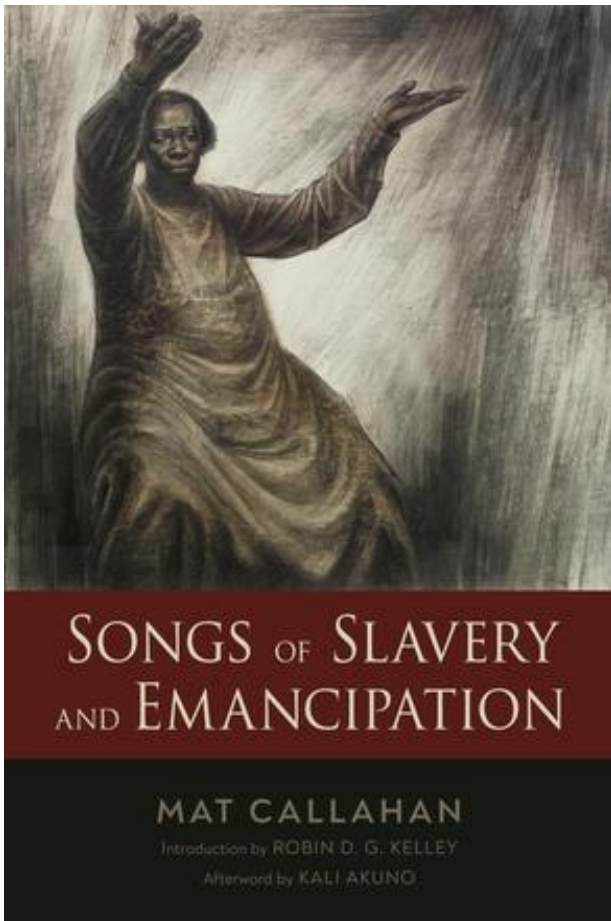
Songs of Slavery and Emancipation provides a new understanding of enslaved people's attitudes towards slavery in the United States through a rereading of existing scholarship. Contrary to the racist misconception that enslaved people were apathetic to their circumstances, slave songs written as early as the American Revolution were demanding liberation from the institution of slavery. Abolition songs performed from the eighteenth century through the Civil War similarly called for slavery's dismantlement. These songs have never before been compiled in one place.

Mat Callahan asserts that this music demonstrates that there was a wide demand for equality and justice for all humanity supported by enslaved people, free Black individuals, and their white counterparts. *Songs of Slavery and Emancipation* brings together the music of enslaved people that was long forgotten and whose existence contradicts prevailing notions of the slave experience in the United States. In doing so, Callahan challenges such misconceptions, describing how and why they are harmful to the perception of enslaved communities. He also takes care to center the oppression and subjugation faced by slaves and the possible reasons as to why this music has hidden in plain sight for so long.

Songs of Slavery and Emancipation is divided into two main parts, followed by an Appendix. Part one, titled "Discovery and Authentication," contains an introduction by U.S. historian Robin D.G. Kelley, four chapters penned by Callahan, and an afterword by Kali Akuno, co-founder and co-director of a cooperative network for economic democracy in Jackson, Mississippi. This section of the book is dedicated to detailing the process of finding, authenticating, and situating the songs. In part two, "Lyrics," Callahan organizes the songs into two categories—slave songs and abolition songs—and supplies readers with information about the songs' origins, preservation, and content. The appendix is a reprinting of Herbert Aptheker's 1939 pamphlet "Negro Slave Revolts in the United States, 1526–1860," which was the launching point for this project after Callahan discovered it by chance in a San Francisco bookstore.

Kelley's introduction provides readers with an appropriately thorough contextualization of slavery in the United States and situates the songs presented by Callahan within that historical backdrop. Kelley explains the motivations behind this project, including the justification for choosing the songs that Callahan used in the project. The introduction acknowledges the contribution that enslaved African people made to America's abolitionist political culture. This book is fundamentally reliant on challenging the racist ideologies and misconceptions made about enslaved peoples' attitudes and reactions to slavery in the United States. Slave rebellions and conspiracies, many of which were influenced by the Haitian Revolution, were the forebearers of the abolition movements, rather than the inverse.

So why songs? As Kelley writes, an essential component of slave culture as demonstrated in civil rights activism was singing, which reified solidarity among enslaved communities (17). The purpose of this music was manifold; it acted as an "ethical stance," reshaped racist attacks into weapons challenging slavery and anti-Black racism, reflected political splits within the abolitionist movement, and exposed truths and hypocrisy about the experiences of enslaved peoples in a Christian nation (17-21). The music of William Wells Brown, Joshua McCarter Simpson, George W. Clark, and others served in these roles, and, until now, these songs were never collected and cataloged in a way that allowed their function to be so legible.



In the first chapter, Callahan recounts finding the pamphlet by Herbert Aptheker that inspired the project. In Aptheker's text, Callahan found a slave song that explicitly refers to rebellion and admonishment of slavery, far before the events leading up to the Civil War. Aptheker's pamphlet documented the frequency and consistency of slave rebellions starting in 1526, thus countering the commonly perpetuated myth that slave revolts were rare throughout the span of slavery. This discovery caused Callahan to read against the grain of publications in history, ethnomusicology, and folklore to find further texts of this kind. History has been constructed to lead many people to believe in the docility of enslaved peoples, but Aptheker's pamphlet and Callahan's work follows the footsteps of scholars dedicated to refuting this widespread assumption.

Callahan uses the second chapter to discuss the interdisciplinary methods he used to understand the slave and abolition songs in their contexts. His research led him to conduct archival work across the country and consult with experts in fields across the humanities. He also discloses pertinent information about his sources that provide insight as to why the collection and cataloging of this music may not have happened prior to this project. Again, Callahan presents an opportunity to form a new understanding of the function of slave and abolition songs and in doing so challenges the racist misconceptions that Black people either lacked creativity and sang only what they learned from their white captors, or that their musical talent was inbred and a result of their African heritage. This chapter also details the limitations and obstacles faced by Callahan while collecting the

songs due to the diversity of sources and their diffusion through libraries and archives across the United States. These obstacles present a stark reminder of the challenges of completing this type of work, especially when interlocutors are not actively engaged in the academy. In doing so, Callahan also reminds readers that interdisciplinary approaches to scholarship often yield a richer understanding of the past.

Chapters three and four offer detailed documentation of the slave and abolition songs that accompany the book on two albums. In these chapters, Callahan takes great care to explain the decisions he made when consulting historical sources, organizing the collection, selecting performers, and recording the songs for the albums. Each song is prefaced with information about its original source and author, if known. In the case of the abolition songs, Callahan also includes the tune that each song is to be sung to, since many are parodies of popular minstrelsy songs. In part two, the songs are presented with complete lyrics and alternate versions, albeit without staff notation.

Callahan tactfully references his need to read against the archival grain as he locates and consults sources to verify his discovery and unearth more songs and texts supporting his theory. He suggests that a lack of scholarship about this music was in part due to its preservation: the songs were printed rather than passed along through oral history, thus being overlooked by folklorists and ethnomusicologists. By searching archives and song collections at the Library of Congress, consulting the work of people such as Eileen Southern, Josephine Wright, John Greenway, and Manisha Sinha, and collaborating with Eric Foner, Steven Garabedian, Gwendolyn Hall, and others, Callahan provides readers with a deeper understanding and contextualization of the songs presented in this book.

Concluding part one, Kali Akuno delivers a compelling afterword that situates this work in a broader landscape, asserting that this project represents a crucial step in the reinvention of a younger generation that carries a legacy of resistance and contributes to the abolitionist movement of today, which fights against mass incarceration, government and corporate surveillance, and the continued criminalization of being Black in America (74). This book is a way of keeping the resistance alive and moving for musicologists, historians, folklorists, and the general public alike, while continuing the critical work of scholars in these disciplines.

Songs of Slavery and Emancipation is not meant to stand alone: it is a companion to the recordings of the songs discussed in the book and a documentary film that depicts the creation of the recordings. The album is available to listen on most music streaming platforms or through the purchase of a double CD. The documentary is available to view on the YouTube channel of the non-profit arts organization Art in History and Politics. The accessibility of these components speaks to the mission of this work: to share with others, enliven collective memory, and carry out social transformation. It is easy to pretend that white Americans and abolitionists were the heroes of emancipation when the pieces of history that show enslaved people asserting agency and using their voices are left out. This work seeks to shine light on these oft excluded voices, starting with an intentional push for transparency and accessibility, rather than keeping this work behind paywalls or tucked away in the boxes of an archive.

This book gives readers an antiracist framework in both historical and contemporary contexts, particularly with the contributions of Kelley and Akuno. Their work nicely bookends Callahan's accessible writing, demonstrating that excellent musicological scholarship can be written by someone without an academic degree. In more ways than one, *Songs of Slavery and Emancipation* opens readers' eyes to the possibilities that are unearthed when challenging what we may have been taught about history and seek out that which is often hidden in plain sight.

Bulletin Board & Member News

E. Douglas Bomberger writes: *The Symphonic Repertoire*, Vol. 5: *The Symphony in the Americas*, ed. Brian Hart, was published by Indiana University Press in January 2024. The 1,040-page volume includes essays by SAM members Katherine Baber, E. Douglas Bomberger, J. Peter Burkholder, Carol A. Hess, Susan Key, Matthew Mugmon, and Douglas Shadle.

Ralph P. Locke writes: "Jürgen Thym and I published, in *Musical Quarterly*, "Ferdinand Hiller's Twelve Trips to Meet Old Friends in Heaven: A Little-Known Essay in Cultural Commentary from 1881," which contains the first-ever translation of what is in many ways this remarkable composer and author's richest and most imaginative essay (vol. 106, nos. 1-2 [Spring-Summer 2023]: 9–75; <https://doi.org/10.1093/musqtl/gdad001>). I was delighted to co-edit a [festschrift](#) in Jürgen's honor. Several chapters and contributed reminiscences in it deal with music and musical life in America.

On my own, I published an article in *Nineteenth-Century Music Review*, open-access, about Félicien David's 1857 French grand opera *Herculanum*. Also, I contributed a chapter to a [prize-winning French-language book on Berlioz, Flaubert, and "the Orient."](#)

I am one of the editors of a new open-access journal entitled [Music & Musical Performance: An International Journal](#). We are pleased to have published numerous articles and reviews on American music and musical life.

I continue to review books and critical editions of music (e.g., for *Music and Letters* and for *Notes*) and CDs (for *American Record Guide* and several online sites). I take special pleasure in drawing attention to American works by such composers as Samuel Adler, Marc Blitzstein, Margaret Bonds, Avner Dorman, Ricky Ian Gordon, Jake Heggie, Charles Ives (via J. Peter Burkholder's insightful, reader-friendly book), Pierre Jalbert, Ben Moore, Eric Nathan, Tobias Picker, David Rakowski, Allen Shawn, William Grant Still, Jeanine Tesori, Mari Esabel Valverde, Kurt Weill, Scott Wheeler, and Mary Lou Williams. My long review of three books on Bizet's *Carmen* won the [Eva Judd O'Meara Award](#) for Best Review in the Music Library Association's *Notes* in 2022.

Call for Bulletin Contributions

The *Bulletin* editorial board invites members to contribute feature articles, reviews, and news, as well as ideas for future *Bulletin* segments or series.

We welcome essays and opinion pieces on current issues in American music (broadly conceived) and music scholarship; reports on concerts and conferences of interest to our membership; transcriptions of interviews with prominent persons in American musical life; reviews of recent books pertaining to American music; and updates on our members' scholarly, creative, and professional activities.

Announcing New Pedagogy Series continuing with our next issue (L No. 3; Deadline August 15, 2024): Please reach out to *Bulletin* editor [Megan Steigerwald Ille](mailto:megan.steigerwald@american-music.org) via email or by using the SAM Website (<https://www.american-music.org/page/SAMBulletin>) if you have interest in contributing a short essay, case study, or opinion piece on teaching American music (broadly conceived). Topics might include successful assignments, critical pedagogy, syllabi and curricular changes, or creative lecture design, among others. We hope to feature at least one pedagogical contribution each issue.

We are currently soliciting media reviews pertaining to American music (including online resources, albums, and documentaries). Please reach out to Media Editor [Samuel Parler](mailto:samuel.parler@american-music.org) if interested in contributing a review.

You can contact members of the editorial board via the SAM website (<https://www.american-music.org/page/SAMBulletin>) or via the email addresses listed at the bottom of the *Bulletin* issue.

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Items for submission should be submitted via the [Bulletin's information page](#). Photographs or other graphic materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.