

The Bulletin

OF THE SOCIETY FOR AMERICAN MUSIC
FOUNDED IN HONOR OF OSCAR G. T. SONNECK

Vol. XXXI, No. 1

Winter 2005

DAVID KRAEHBUEHL AND HIS *DRUMFIRE* CANTATA

—Charles Burkhart, CUNY, Emeritus

On the evening of May 7, in a concert by Johannes Somary's Amor Artis Chamber Choir and Orchestra at Blessed Sacrament Church on Manhattan's west side, New Yorkers had the long overdue opportunity to hear a major concert work—*Drumfire: A Cantata Against War*—by the late American composer David Kraehenbuehl. The large audience gave the powerful half-hour piece an enthusiastic reception, with many wondering why they had not heard more of this composer's music.

Born in 1923 in Urbana, Illinois, Kraehenbuehl was given every opportunity for musical and intellectual growth and by his teens had developed into a brilliant pianist. While in the Army, a chance hearing of a recording of Paul Hindemith's *Mathis der Maler* sparked a desire to study with that composer, who was then teaching at Yale. Mustered out in 1946, he applied the next year to Yale, where, through a stiff competitive exam, he won the single remaining place in Hindemith's small group of hand-picked students. Hindemith would later call him "the most gifted student I ever had."

A charismatic teacher, Kraehenbuehl taught at Colorado College in 1950-53, then returned in 1953 to Yale as an assistant professor on the recommendation of Hindemith, who

in that year returned permanently to Europe. At Yale Kraehenbuehl headed the Theory department, in 1957 founded the *Journal of Music Theory* (still a major periodical in the field), enjoyed a large, enthusiastic following among the students, and was given tenure in 1959. He was clearly established in a brilliant academic career, when, to everyone's surprise and chagrin, he suddenly resigned in 1960.

This radical about-face sprang from Kraehenbuehl's very deep and life-long conviction of the need to improve American music education at the grass-roots level. In an autobiographical sketch written much later, he wrote: "I realized that, fulfilling as work with a dozen or so outstanding graduate students was, much needed to be done for young music students," meaning young *piano* students. To this end he joined in 1960 the piano-teaching enterprise of Frances Clark and Louise Goss in Princeton, New Jersey. With them he founded and designed The New School for Music Study, and as the School's Music Director, he composed a large body of teaching pieces for *The Frances Clark Library for Piano Students*, much of which is still in print. Contained in a long series of small booklets arranged in very carefully

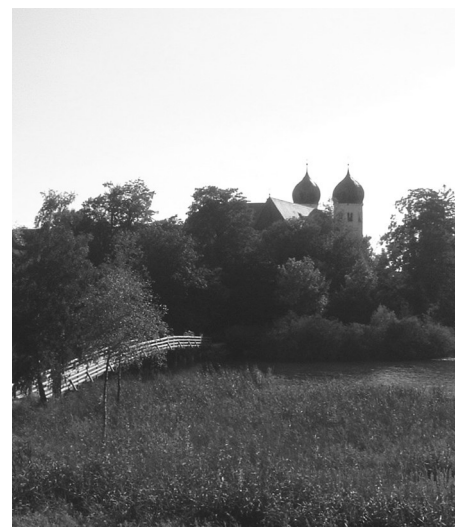
continued on page 6

American Music in the Bavarian Countryside

—Larry Worster, Metro State College (Denver)

The chamber and orchestral works of Colorado composer Cecil Effinger (1914-1990) found new life at the Summer Academy Kloster Seeon 2004 of the Young Munich Philharmonic Orchestra (www.jmph.de). For the fourth year in a row in its eight-year history, the two-week academy took place at the Seeon Monastery in the idyllic Chiemsee district of Upper Bavaria (www.kloster-seeon.de). For two and a half weeks, ninety-five young musicians, aged eighteen to thirty, from twenty countries studied chamber and symphonic music, augmented by specialized rhythmic studies and Alexander Technique workshops. The academy was divided into two segments, each of which culminated in a series of public concerts.

The integrated summer academy concept came out of the orchestra's 1996 Colorado tour. As director Mark Mast explained, "the concept of building an orchestra in such a short time by first building the relationships between the musicians in the intimate setting of chamber music enhanced by the study of TaKeTiNa[®] and Alexander work



continued on page 9

Our State Songs

—Jeff Brown, KTOO-FM, Juneau, Alaska

Do you know your state song? Most people don't. In fact, most people have little clue that an official song even exists for their state. Songs in general help make up the mythology of our culture, and state songs, whether they be trivial or not, help define us historically, albeit not always accurately.

Our state song, "Alaska's Flag", is sung across our state in nearly every school and in many official and unofficial gatherings. I like it. In fact, I liked it so much that I began to research other states to find their songs with the hopes of producing a public radio series documenting them all. That project began close to 20 years ago.

I found some states had a similar feeling about their official songs. Some even had more than one song (Tennessee has eight!). Some had been introduced into the national musical culture ("Georgia on My Mind" and "On Wisconsin!"). But some states relegated their official song to historical status ("Carry Me Back to Old Virginny"), and many lay forgotten and even unrecorded ("State of Maine Song" and "The Arizona March", to name a couple).

Since I love a challenge, I began my search. I found some recordings were easily available, but for some I had to dig deep - in libraries, museums, private collections. For some states for which no recorded version could be found, I found people in those states to record it for me. A couple of states have no official song at the present time, but have some in the running. I collected all those. Some states have more than one song. I have most of those. After my collecting, I've found I have a more complete collection than the Library of Congress! I found that the person who wrote the song for Pennsylvania had never heard a commercially available recording. The person who owns the copyright to the California song had never heard it!

It took a while, but I finally collected them all. The result is a radio series called *The American State Songbook*. I've made it available free to any radio station that

wants to carry it. If you'd like to hear it in your area, all it might take is one phone call to your local station!

Each program features the official song, or a medley of the different ones I'd been able to find, along with incidental information, such as various state symbols and facts, and other songs that have been associated with the state.

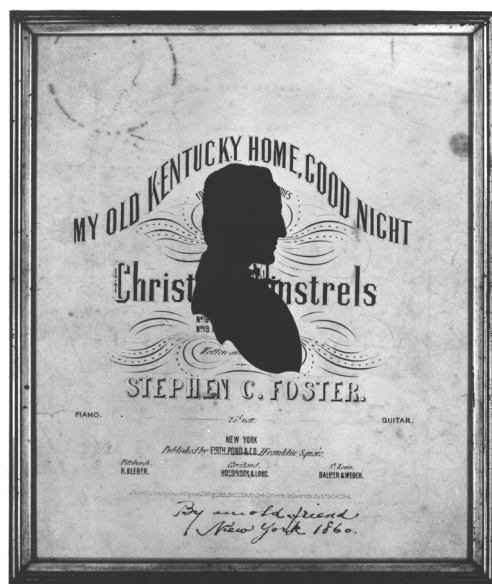
My core belief is that we all have a bit of triviality in us—reflected in seemingly unimportant things as state songs. But if you think your state song is "corny," and I think the same about my state song, we may have more in common with one another than we think. The more we know about each other, the easier it will be for us to get along. World peace through state songs—I'm sure odder things have been postulated.

At the present time, there has not been the resounding swell of public enthusiasm for my project, so I haven't explored the idea of producing the series on a set of CDs for commercial distribution, but I do think about it every now and then. In the meantime, I stand ready to sing the praises of our state songs and to help pass them along through the radio airwaves!

For more information about the series, please see our website: www.americanstatesongbook.org or e-mail me directly (jeff@ktoo.org)

Jeff Brown is the Co-Program Director, Music Director, and Production Director at KTOO-FM in Juneau, Alaska. He has been appointed Commissioner of Mirth by the Governor of Alaska. For a recent NPR "Day to Day" interview with Jeff, visit: www.npr.org/run downs/segment.php?wflid=4076934

The state song of Kentucky, courtesy of the Foster Hall Collection, Center for American Music, University of Pittsburgh Library System.



The Bulletin of the Society for American Music

The Bulletin is published in the Winter (January), Spring (May), and Fall (September) by the Society for American Music. Copyright 2005 by the Society for American Music, ISSN 0196-7967.

Editorial Board

Interim Editor..... Mariana Whitmer (SAM@american-music.org)

Bibliographer..... Joice Waterhouse Gibson (joice.gibson@colorado.edu)

Indexer..... Amy C. Beal (abeal@cats.ucsc.edu)

Items for submission should be addressed to Mariana Whitmer, Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260. All materials should be submitted in printed copy, on disk, or as attachment to e-mail. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 April, 15 August, and 15 December.

Jazz Appreciation Month

—John Edward Hasse, Smithsonian Institution

In April 2004, in Duke Ellington's boyhood neighborhood on U Street in Washington, D.C., residents celebrated jazz throughout the month. This effort involved schoolchildren, libraries, the city's parks and recreation department, the public radio station, and other local organizations in activities that included a parade, concerts, student productions, special broadcasts, and photographic exhibitions. These events helped connect the community to its unique cultural heritage. The impetus for these events was Jazz Appreciation Month.

Jazz Appreciation Month is a national and international celebration of jazz, held each April. The concept is simple: designate one month for an annual public spotlight on jazz. Jazz Appreciation Month (or JAM) is intended to draw public attention to the glories of jazz as both an historical and a living treasure.

The purposes of Jazz Appreciation Month are to encourage musicians, concert halls, schools, colleges, museums, libraries, and public broadcasters to offer special programs on jazz every April and to draw greater public attention to the extraordinary heritage and history of jazz and its importance as an American cultural heritage. In addition, JAM is intended to stimulate the current jazz scene and encourage people of all ages to participate in jazz—to study the music, attend concerts, listen to jazz on radio and recordings, read books about jazz, and support institutional jazz programs. Designating a month for jazz offers a focus for awareness, a hook for the news media, and a platform for a nationwide celebration.

I thought up the idea in the late 1990s, and by 2001, the Smithsonian's National Museum of American History, where I serve as Curator, was ready to announce the initiative at a press conference featuring Quincy Jones. In 2003, the Smithsonian secured legislation, passed by the House and Senate and signed by the President—Public Law 108-72—strongly endorsing Jazz Appreciation Month.

April 2005 will mark the fourth annual celebration. Each year the celebration has grown—last year people from 42 states and 11 countries notified the Smithsonian about JAM events in their localities. A search of Google shows that 3,600 websites include JAM.

April was chosen for two reasons. First, April maximizes JAM's educational potential because it is the end of the school year when schools can not only participate, but student jazz ensembles can culminate year-long preparations and play at their best. Secondly, April is also the birth month of a number of leading figures in jazz: Duke Ellington, Ella Fitzgerald, Bessie Smith, Johnny Dodds, Billie Holiday, Charles Mingus, Lionel Hampton, Gerry Mulligan, Shorty Rogers, Tito Puente, and Herbie Hancock. Finally, April is also National Poetry Month, and the long association of jazz and poetry (the Harlem Renaissance poets and the beat poets, for example) provides additional programming possibilities every April.

An unprecedented coalition of government and non-governmental organizations has come together for common cultural cause to support Jazz Appreciation Month. At the U.S. federal level, the U.S. Departments of Education, State, and Defense are supporting this initiative, along with the National Endowment for the Arts, National Endowment for the Humanities, National Park Service, and the Voice of America.

Broadcast partners are: National Public Radio, PBS, and BET Jazz, the 24-hour jazz channel.

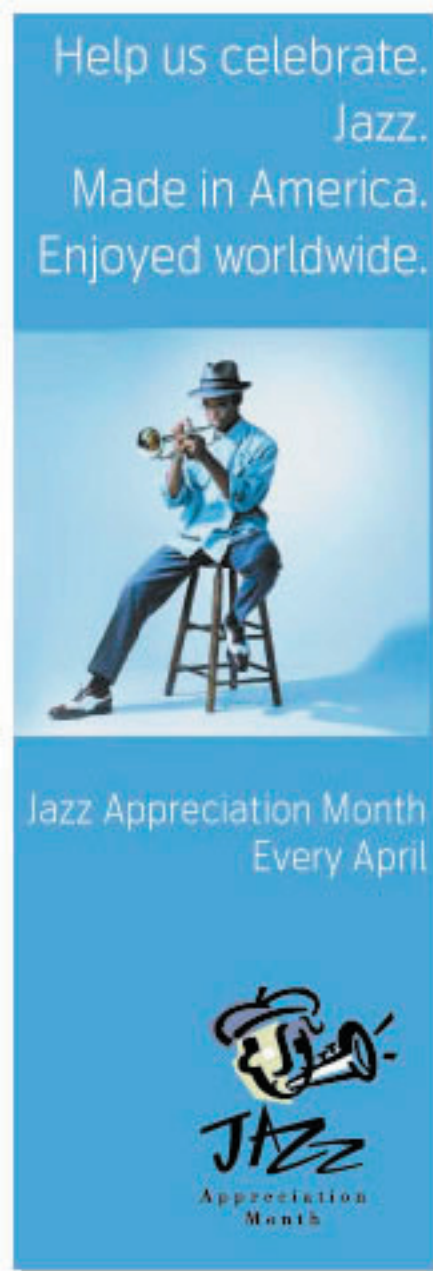
NGOs include: the Academy of American Poets, American Federation of Musicians, the American Library Association, the Association of Performing Arts Presenters, the Association of Public Television Stations, BMI, Chamber Music America, the International Association for Jazz Education, the International Society for the Performing Arts, MENC: The National Organization of Music Educators, and the Music Performance Fund. Two foundations are supporting JAM: the Ella Fitzgerald Charitable Foundation and the Grammy Foundation.

Each of these stake-holders is doing its part to support JAM. For example, PBS has agreed to rebroadcast *Ken Burns Jazz* this April, and to offer a

new documentary on Milt Hinton, and a program, through WTTW/Chicago, on the NEA Jazz Masters.

The National Museum of American History each year distributes free posters to music educators and librarians. To request the 2005 JAM poster, featuring Tito Puente, please write jazz@si.edu. The Museum also places full-page public service announcements (PSAs) about JAM in approximately ten music magazines. In 2005, there will be radio and TV PSAs.

The popular website www.smithsonianjazz.org includes more than 100 ways to celebrate Jazz Appreciation Month, a directory of jazz societies, and an international Calendar of Events. Anyone wishing to have his or her jazz event in April included should kindly send the information to: jazz@si.edu.



Frederick Fennell (1914-2004)

— Donald Hunsberger, Eastman School of Music, Emeritus

When one considers the current level of wind band repertoire and the highly advanced performance practice skills in vogue, immediate attention must be drawn to the major contributions of Frederick Fennell during the past half century. If Fred had not developed the wind ensemble concept in the early 1950s, what would today's repertoire represent? Would orchestral transcriptions still play a major role in the wind band's literature? Would wind chamber music ever have been considered an integral part of wind band programs?

Of course, it is impossible to project such evaluations, but it does help bring to the foreground the many developments he originated or helped thrive. His constant emphasis on the importance of *original compositions for the wind band*, and the *high level of performance skills* necessary to successfully present these works, set standards and goals for all serious wind conductors and performers to emulate for over fifty years.

I first met Fred in early 1950 when I was a high school trombonist and he was the Guest Conductor for the Pennsylvania All State Band, held in Hazleton, PA. As many, many performers of all ages throughout the country will attest, his energy and dynamic approach was something few of us had ever experienced before. Later that year, I entered the Eastman School of Music to study trombone with the famed Emory Remington and immediately joined the only wind band in the School – the Eastman Symphony Band.

Fred was a true devotee of Albert Austin Harding, University of Illinois, with whom he played at the Interlochen Music Camp while in high school, and it was through Harding's concept of the then-prevalent 100+ piece symphonic band that many wind players received their large ensemble experience. While

this approach, with its dedication to transcribed music from orchestral, operatic and keyboard sources, provided an introduction to serious concert hall repertoire, it did little to formulate an original repertoire that the wind band could call its' own. And, it usually provided little to each performer in his or her own personal development as a solo or individual performer.

In 1951, with his introductory concert of original wind music, programmed chronologically, of Willeart and Gabrieli through Mozart, Beethoven and Strauss to Stravinsky, Fred Fennell laid the groundwork for the introduction of a *new flexible wind ensemble concept*. The word '*flexible*' became a keystone upon which repertoire was planned, personnel assigned, and size of ensemble was employed. One must consider the enormity of this undertaking as the then-prevailing approach to the concert band, military band and the symphonic band was one of stability of instrumentation and personnel; once players were assigned to a stand or part, they remained there intact to perform whatever music was selected. This led to multiple doublings of instrumental voices, which, in itself, created its own unique ensemble timbre.

Fred's wind ensemble approach provided a resource pool of players from which composers could draw those necessary resources required for each piece. Part of the concept stated that single players were desired for each voice (with the exception of two B-flat clarinets to each part for traditionally scored works) and thus, the first important distinction between the fixed instrumentation ensemble and the new flexible ensemble became apparent: in traditional band programs, the borrowed, transcribed music was the medium while the band itself was the message; in Fred's new approach, the originally conceived music became the message with the wind ensemble serving as the performance medium.

Being part of those early days of the EWE was exciting, with the Mercury recordings and the vast array of compositions available for performance

and recording. Fred was among, and frequently, the first to record the symphonies of Hindemith and Persichetti, Stravinsky's *Symphonies of Wind Instruments*, *Lincolnshire Posy* and *Hill Song No. 2* by Percy Grainger, the classic British military band works of Holst and Vaughan Williams as well as a plethora of street marches by Sousa, Goldman, Alford and King, among others.

His tremendous interest and excitement in researching, recording and writing about band music of the Revolutionary War and Civil War eras produced a wonderful set of recordings on Mercury. This involvement had begun as a child in a family camp which had a Fife and Drum Corps as part of its "living history" activities. Fred, along with his best friend, William F. Ludwig, Jr., maintained throughout his life his skills as a rudimental drummer. This part of this lifelong cycle was brought to a close at the Memorial Service for Fred in Siesta Key on December 14, 2004 as two rudimental drummers in Civil War uniform played a dirge Fred had written for Bill and himself. They followed this with the famed *Connecticut Half-time*.

My personal relationship with Fred continued through the years in so many different ways. As his graduate assistant in '58-59' while working on a Master's degree; as his replacement in '61-62' – filling in for him while he and Dr. Howard Hanson took the Eastman Philharmonia to Europe and Russia for 13 weeks on a U. S. State Department sponsored concert tour; as the new fulltime conductor of the Eastman Wind Ensemble in 1965; as a colleague working throughout the U. S. in conducting workshops and in the National Wind Ensemble Conferences; in Europe and Japan in WASBE activities, and especially, during each time we were able to bring him back to Eastman for a particular celebration or reunion.

He never forgot or diminished his love and affection for Eastman, and especially for the Eastman Wind Ensemble. Even after he had secured the position of Principal (or Regular) Conductor of the Tokyo Kosei Wind Orchestra in the 1980s, he constantly sent letters about

his activities there, suggesting new works to program with the EWE and eagerly following our performance and recording activities.

The large legacy he leaves to the serious music community lies, first of all, in the Mercury recordings he created with the EWE between 1953 and 1962. In addition to these sonic gems is the wealth of research and knowledge he penned (literally) about repertoire, especially in the *Instrumentalist* magazine.

Once established in Japan, he and the TKWO undertook yet another vast recording program (these have been available on Kosei Publishing Co. CDs through Ludwig Music Publishers) and this was later matched in the U. S. with the series of discs he recorded with the Dallas Wind Symphony.

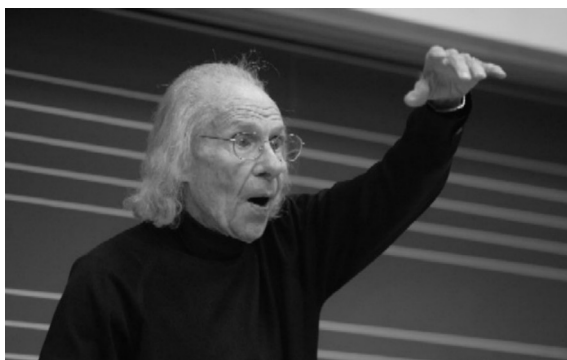
Advancing age is frequently a slowing period, an opportunity to step away from the bright glare of stage lights, but for Fred, each year merely provided yet another opportunity to “get out there and get it right.” During the past year, he made another visit to Interlochen to conduct—for it was his dream and desire to be at NMC each year since he first went there in 1931!

Our last opportunity together was in October, 2004 when he and Betty came to Eastman for Alumni Weekend. Mark Davis Scatterday, the EWE’s fourth and present conductor, provided the opportunity for Fred to conduct three of his favorite Sousa marches on a EWE concert and also do a reading workshop with the Eastman Wind Orchestra. While all the earlier agility might not have been apparent, the players in both ensembles knew immediately what he wanted and responded appropriately.

His legacy of desiring only the finest and highest quality of literature for all forms of the wind band—chamber through symphonic size—has focused compositional and programming directions for the present and the future. Through his constant searching for the most musical means with which to present these works to our audiences, he set performance standards for all to emulate, forever raising the bar. And, with the living example of his ever present enthusiasm and energy that was constantly on display, he demonstrated those positive

results of his own convictions.

He was a unique, singular figure in American music who touched so many in his own distinctive way.



Fennell rehearsing the Eastman Wind Orchestra (15 October 2004)

The Society for American Music

The Society for American Music promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly journal *American Music*, the *Bulletin*, and the annotated Membership Directory. Direct all inquiries to The Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031; SAM@american-music.org.

Officers of the Society

President	Carol Oja
President-Elect	Michael Broyles
Vice President	Ron Pen
Secretary	R. Allen Lott
Treasurer	George Keck
Members-at-large	Susan Key, Gayle Murchison, Vivian Perlis, Denise Von Glahn, Wayne Shirley, Josephine Wright
Editor, <i>American Music</i>	David Nicholls
Editor, SAM Website	Larry Worster
Executive Director	Mariana Whitmer
Conference Manager	James Hines

Standing Committee Chairs:

Finance: William Everett; Long-Range Planning: Paul Wells, Development: Deane Root, Honors and Awards: Dale Cockrell, 2003 Lowens Award (Book): Howard Pollack, 2003 Lowens Award (Article): Lenore Coral, Housewright Dissertation 2003: Susan Key, Mark Tucker Award: Jeffrey Magee, Membership: Karen Bryan; Conference Site Selection: Kay Norton; Nominating: Katherine Preston; Public Relations: Liane Curtis; Book Publications Subvention (Johnson Bequest): James Deaville, Silent Auction: Dianna Eiland; Publications: Paul Wells

Appointments and Ad Hoc Committees:

ACLS Delegate: Dale Cockrell; Archivist: Susan Koutsky; Committee on Publication of *American Music*: Judith McCulloh; US-RILM Representative: Denise Von Glahn; Registered Agent for the District of Columbia: Cyrilla Barr

Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Folk and Traditional Music: Ron Pen; Gay/Lesbian/Bisexual/Transgendered: David Patterson; Gospel and Church Music: Roxanne Reed; Historiography: Michael Pisani; Music of Latin America and the Caribbean: Paul Laird; Musical Biography: Stuart Feder; Musical Theatre: Anna Wheeler Gentry; Popular Music: Kirsten Stauffer Todd, Philip A. Todd; Research on Gender and American Music: Liane Curtis; Research Resources: Alisa Rata; Early American Music: David Hildebrand; 20th Century Music: David Patterson

Electronic Resources

Listserv: sonneck@american-music.org
Website: <http://www.american-music.org>

Annual Conferences

31st Annual Conference, Eugene, Oregon
Judy Tsou, Program Committee Chair
Anne Dhu McLucas, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

calibrated increasing difficulty, these attractive pieces, with titles like "Rocking the Boat," "Ramble," "Musing," "Tantrum," and including a witty volume of *Jazz and Blues*, grew from a wonderful sense of the mind and imagination of children. Beyond note-reading and technique, the program also taught musical understanding through carefully graded—and enjoyable—lessons in practical keyboard theory.

An essential part of the School's mission was teacher training, offered both at the School and at short "seminars" held on college campuses throughout the country. The latter involved much time spent on the road, but also helped Kraehenbuehl refine his pedagogical ideas. His approach was not so much exclusively on letter-perfect performance, but on enabling the child to explore the keyboard, even to "compose." By 1967 he was no longer able to carry out his ideas under Frances Clark, and therefore left the School to form, together with two friends, a new enterprise called National Keyboard Arts Associates. Since his original teaching materials remained with Clark, he now developed and marketed a second, entirely new and very comprehensive piano study program that was again promoted through many seminars, workshops, and recitals throughout the United States and Canada. This enterprise never achieved the financial success it deserved. Meanwhile he had to meet the needs of his family of, eventually, seven children.

A change in fortune occurred when Kraehenbuehl, who had become a Catholic while at Yale, entered in 1967 a competition held by the J.S. Paluch Company of Chicago (a major publisher and distributor of church music and mis-salettes) in which entrants were asked to submit music to provide for the needs of the new English liturgy. He submitted his *Mass for the People of God*, a simple but effective unison setting, with organ, for congregational use. So

taken were the Paluch officials by both composition and composer that they not only awarded him first prize but also offered him the post of music editor. In his long association with the company (for which he later became managing editor and then educational director), his many contributions included editing and directing the publication of monthly parish worship aids as well as a quarterly guide to liturgical practices called *Aids in Ministry*, the writing of many items of liturgical music and arrangements of hymns, and the setting up of several computer programs. (Unfortunately, the many thousands of parishioners using the Paluch materials could have no inkling of Kraehenbuehl's other, far more significant, music.) While it is of course true that he took this job "for the money," it meant more to him than that. He invested it with his creativity and great abilities as a teacher, and performed it, as with every task he undertook, with total dedication.

Because National Keyboard Arts did for a time begin to take off, Kraehenbuehl eventually reduced his work at Paluch, serving as an independent consultant until 1996, the same year NKA finally ceased operations. In declining health, he died the next year of a massive heart attack in Trempealeau, Wisconsin, where he had taken his family some years earlier in search of a less expensive and stressful life. At the end, still struggling to make ends meet, he was living on social security.

In spite of his many talents and his many activities exploiting them, Kraehenbuehl never lost sight of his primary mission—the composing of serious concert music. The 150 such works he left reveal a fully mature artist, master of all media, techniques, and genres sacred and secular—large works for orchestra, chamber pieces of many kinds, solo piano music, songs, and choral works. Nearly all his works were commissioned, and all were performed, many by distinguished artists. Some were published, but many remain in manuscript. Fortunately the complete concert piano works are currently available on a CD entitled *Random*

Walks (New World Records #80584), superbly performed by Martha Braden, who has also published the scores (see below). His style naturally first shows the influence of Hindemith, later on of Stravinsky and Schoenberg, but his own voice is always distinctive.

After his conversion, his compositions increasingly reflect a religious inspiration. Among these are three choral works—*The Betrayal*, a motet cycle for Tenebrae; *Petitions*, a setting of the Advent "O" Antiphons; and *In Praise of Marriage: A Nuptial Triptych of Psalms*—all from 1957. Shorter and more accessible choral pieces include the a cappella *Four Christmas Choruses* (with its very attractive setting of Robert Herrick's "The Star Song") and *Four Christmas Madrigals* for either female or male voices, both sets available from G. Schirmer, Inc. Also short and practical are three anthems with organ—*Te Deum*; *The Heavens, They are Many*; and *Psalm 121*—and the secular, evocative *City Scene* (SATB a cappella, Greenwood Press), originally written for a ballet.

The *Drumfire* cantata, perhaps Kraehenbuehl's greatest choral work, comprised the second half of the May 7 concert. Premiered by the Princeton (NJ) Pro Musica under Frances Slade in 1986, it was commissioned the previous year by a friend and former student of Kraehenbuehl's, Goff Owen, Jr., who sent him a volume of poems and other writings that his father, Goff Owen, Sr., had composed while on a tour of duty in France during World War I. From these Kraehenbuehl chose several excerpts for his text. Of the work's nine sections, four are brief descriptive pieces for orchestra alone that alternate with the sections for voices and orchestra. These orchestral sections depict in turn the four horsemen of the Apocalypse—oppression, destruction, famine, and death. Thus Kraehenbuehl takes the young soldier's reactions to the horrors of war and situates them, so to speak, under the eye of eternity.

After a sharply dissonant orchestral outburst ("Oppression"), the chorus softly enters with short sighing figures

based on a consonant, A-major sonority over a nervously pulsating tympani. This harmonic juxtaposition is typical of the work as a whole: It is full of “disorienting” dissonant sounds symbolizing the unrelieved tension of war, but these are overlaid by frequently recurring consonance, especially A-major elements arising in the vocal parts, that provides a kind of tonal stability immediately accessible to the listener. Moreover, the music’s phrases and sections are simple and clear throughout, making the work, for all its complex harmonies, easy to grasp and follow.

“Why is war?” the chorus repeatedly asks in the poignant fourth section, as the baritone soloist recalls war’s bitter fruits. The many mood changes in the next section are composed for the two soloists as a theme with variations until the chorus cries out (A major again!) to the soldier’s dead mother. With the final section hostilities have ceased, but the young man cannot forget the guns. On totally consonant F sharps the chorus softly ends the work with the words “I hear them yet.”

Drumfire was not composed in response to a particular war, and its performance last May was not billed as an anti-war event, in spite of its obvious timeliness. Like all Kraehenbuehl’s serious works, its message is universal. Its expressiveness and great power to move argue strongly that this composer’s music deserves to be much better known.

This article appeared in slightly different form in the September 10, 2004, issue of COMMONWEAL under the title “MEET DAVID KRAEHENBUEHL / A composer worth hearing.”

www.davidkraehenbuehlsociety.org

provides a list of Kraehenbuehl’s complete works, published and unpublished, and information on how copies for performance and study as well as recordings can be readily obtained from the Music Library of Yale University, where his creative legacy is now permanently housed as The David Kraehenbuehl Papers. Also provided are audio clips of seven works, including *Drumfire*, plus information on how to obtain Martha Braden’s editions of the complete concert works for piano.

A Century of Composing in America: 1820-1920

—Raoul Camus

From November 17 through 19, 2004, the Music in Gotham project, a part of the Barry S. Brook Center for Music Research and Documentation, hosted a series of lectures and concerts celebrating the wide variety and diversity of musical composition in America by European immigrants, resident visitors, and native-born composers. Co-sponsored by the Institute for Studies in American Music and supported by the Baisley Powell Elebash Endowment and the Graduate Center of the City University of New York, Music in Gotham directors Adrienne Fried Block and John Graziano succeeded in attracting eminent scholars from America and Europe to explore the vibrant musical life of New York City in the century following the War of 1812. This golden age of professional and amateur music-making included opera and oratorio, symphony and chamber music, band and minstrel shows, choral and solo concerts, visiting European artists, and three professional symphonies,

the New York Philharmonic Society, the Theodore Thomas Orchestra, and Leopold Damrosch’s New York Symphony. Traveling opera companies had annual New York seasons, offering productions of works only a few years after their European premieres, at the same time that parodies of these same operas were featured in minstrel shows.

Co-director Adrienne Fried Block opened the three-day series, held in the Baisley Powell Elebash Recital Hall of The Graduate Center of The City University of New York, with introductory remarks in which she gave an overview of the complete conference and the goals of the NEH-funded Music in Gotham project. PBS documentary music supervisor and musicologist Rena Kosersky then gave a very interesting presentation entitled “Waltzing in Manhattan: Claudio S. Grafulla, Composer, Arranger, and Band Director.” Wayne Shirley brought the first day’s papers to a close with his charming presentation on “William Vincent Wallace as American Composer.” In his own inimitable way, Shirley, recently retired from the Library of Congress, even had the audience sing Wallace’s 1851 tribute to America, “The Flag of Our Union.” The day ended with a concert of piano and vocal music entitled “A

continued on page 11



NEWS OF THE SOCIETY

Eugene Conference Update

All the latest conference information, including the final program, hotel, and travel information is available at the SAM website (www.american-music.org)!

Highlights of the conference include:

- * Deep Listening Workshops with our 2005 Honorary Member, Pauline Oliveros, as well as a concert of her music on Friday night.

- * A concert of Twentieth Century American Songs featuring works of Pauline Oliveros, Libby Larsen, Lukas Foss, and Henry Cowell.

- * A Presidential Forum with classical music critic David Schiff of Portland, and rock music critic Ann Powers of The Experience Music Project in Seattle.

- * A recital of American songs by soprano Maria Jette, sponsored by The Oregon Festival of American Music at The Shedd.

- * A screening of a documentary film-in-progress on composer Lou Harrison at the DIVA gallery.

- * Exceptional restaurants and informal musical experiences.

As always, there will be shape-note singing and the SAM Brass Band will entertain at the pre-banquet reception.

Hope to see you there!

Proposed Change in Bylaws

Article 6, Section 1. Standing Committees

The Board proposes a change in the by-laws to make the Cultural Diversity Committee a standing committee, from an ad hoc committee. This change will be voted on at the Annual Business Meeting in Eugene.

The purpose of the Cultural Diversity Committee is to provide a forum for minority scholars to express ideas and concerns related to cultural diversity within the Society. The Board invites all visiting minority scholars to a special reception at the conference in Eugene, on Saturday morning. (Check the program for exact location.)

RENEW your SAM Membership

If you have not renewed your membership for 2005, this will be the last Bulletin you receive.

Renewals are accepted online at www.american-music.org, via fax at (412) 624-7447, or by mail to:

Society for American Music
Stephen Foster Memorial
University of Pittsburgh
Pittsburgh PA 15260

Questions?
Call 412-624-3031
or email SAM@American-Music.org

The Society for American Music is pleased to welcome these new members:

Individuals:

Ruth Longobardi Richmond VA
Harry Raley, Jackson, MS
Samantha Embrey, Takoma Park MD
Christopher Scales, Williamsburg VA
Kristine Forney, Westlake Village CA
Kenneth Marcus, Pasadena CA
Peter Mercer-Taylor, Minneapolis MN
Jane Ellsworth, Columbus OH

Student Members:

Justin Willsey, Sparks NV
Jeffrey Martin, St. Charles, IL
Catherine Cooper, Los Angeles CA
Cheryl Tobler, Silver Spring, MD
Aimee Mell SEattle WA
Anya B. Holland, Richmond VA
Sara Hoffee, Albion, IL
Robert Fallon, Berkeley, CA
Jennifer Taylor, Hamiton, ON
Jonathan Waxman, Plainview NY
Katja Kaiser, San Francisco CA
Byron Sartain, Madison WI
Timothy Kinsella, Seattle WA
Monica Hairston, Brooklyn NY
Thomas Malone, Brookline MA
Matthew Schildt, Kent OH
Bradley Hanson, Kansas City, MO
Joanna Hastings, Pittsburgh, PA
William Harvill, Lawrence, KS
Sundar Subramanian, North York, Ontario



has proven over the last eight years of academies to be most beneficial to the development of these young orchestra musicians. In addition, we added a focus on a specific composer with a resident musicologist this year. I have been performing Effinger's instrumental compositions often after discovering his works ten years ago and have found his connection with his homeland in Colorado sympathetic to the spirit of German music."

During the first week, each student studied a variety of chamber works under the tutelage of a chamber coach. In residence for the week were members of the Vogler Quartet, bassoonist Helmut Jung, bassist Dorin Marc, hornist Wolfgang Gaag, and pianist Milana Chernyavska. As Frank Reinecke of the Vogler Quartet explained, "This acad-

emy is unique in its format because of the emphasis on chamber music. Other academies may include chamber music as a side activity, but here we have a separate faculty for chamber music coaching in the first week. Chamber music qualities are essential for good orchestral playing. The development of a sense of individual responsibility in the small setting transfers to orchestral playing that is the emphasis of the second week."

As well as pieces from the classical and romantic canon of chamber music, each student learned at least one chamber piece by Effinger. The works performed included *Autumn Afternoon*, composed by Effinger in November 1945 in Biarritz, France when he was in residence at the American University, *Pastorale for Oboe and Strings* and *Melody for Clarinet and Piano* (1947), *Solitude for Oboe and Small Band*

(1963). *Fifth String Quartet* (1963), *Intrada for Brass Quintet* (1982), *Sixth String Quartet* (1983), and *Suite for Strings* (1948). In the middle of the first week, Effinger biographer, Larry Worster, presented a lecture on the composer, emphasizing his connection to the Americanist school of composers in the 30s and 40s and most particularly his relationship to Roy Harris. To set the stage for this discussion, a brief overview of American music in the nineteenth century was presented. Worster comments, "It was particularly gratifying to hear from the German students that, although some of them might have heard of certain American composers, e.g., Louis Moreau Gottschalk or Roy Harris, none of them had ever heard any of their music. In addition, they had not really understood how deep the connections ran between Dvorak's compositions and African-American spirituals, nor how deeply his philosophies impacted American composition. I also don't believe that they were aware of the breadth of art music in America outside of, perhaps, Gershwin or Copland."

Each day at the academy began with an hour of TaKeTiNa[®] instruction led by Fabian Bautz. After discovering the powers of rhythmic studies through Eurhythmics, Bautz became an assistant to Reinhard Flatischier, the creator of the TaKeTiNa[®] method. Bautz explains the method as follows: "The deep core of this method is rooted in many different and ancient cultures. The sessions guide the students to a place of stillness and joy where complex movements begin to organize themselves through the experience of chaos and disorder, where competition is no longer helpful and the collective creates a field of confidence."

Each session is structured as a group exercise in a circle accompanied by drumming from his assistant. Bautz begins by establishing a foot pattern consisting of a series of beats of either equal or unequal length. Using certain chanted rhythmic mantra over the foot pattern, contrasting rhythms are introduced by clapping on various syllables.



STUDENT FORUM

Conference Housing

Are you a graduate student? Are you planning to attend the Eugene, Oregon, SAM conference? Need to find a reasonably priced hotel room for the conference weekend? If you are interested in finding a hotel room, getting student rates, and/or sharing a hotel room with another graduate student in order to split hotel costs, please email Laura Pruett, co-chair of SAM Student Forum at Impruett@bellsouth.net.

Student Forum Conference Information

The Student Forum has arranged several activities for the upcoming conference in Eugene, Oregon. First, there will be a brief opportunity to meet the generous donors who subsidize the Travel Fund over coffee at the Student Forum Break on Friday afternoon. On Friday evening, the Student Forum will

host the annual Student Forum dinner at a local restaurant.

The Student Forum has also organized a panel entitled "So I Got the Ph.D.; Now What?: Entering the Academic Job Market," which will be held Thursday morning. Our panelists will include Felicia Miyakawa, Middle Tennessee State University, Sandy Graham, University of California, Davis, and Christopher Wilkinson, West Virginia University. Each panelist has a unique perspective on the academic job market, from first-year junior faculty to tenured professors, and will describe their own personal experiences with finding and maintaining an academic position.

Following the panel discussion, the Student Forum will hold a brief business meeting to discuss panel topics for the Chicago meeting and to choose a new Student Forum Co-Chair.

Moving? Graduating?

Let the Society know about these important changes in your life. SAM@american-music.org.

Back Issues of *American Music*

Back issues of *American Music* may be obtained by contacting the University of Illinois Press. Single issues are \$15.00, volumes \$59.00. Orders must be prepaid with a check in US dollars, drawn on a US bank, International Money Order, Visa, MasterCard, or American Express.

Send your order to: Journals Circulation Manager, University of Illinois Press, 1325 South Oak Street, Champaign IL 61820. Or fax: 217-244-9910.

FUTURE CONFERENCES

16-19 March 2006. Chicago, Illinois.

Joint conference with the Center for Black Music Research.
Westin Hotel River North
Look for the Call for Papers in the next issue of the Bulletin.

1-4 March 2007. Pittsburgh, Pennsylvania.

Joint conference with the Music Library Association
Hosted by the University of Pittsburgh.
Pittsburgh Hilton Hotel

2008. San Antonio, Texas

Hosted by Trinity University.

When the group has achieved the ability to simultaneously perform the two contrasting rhythmic planes, Bautz adds the element of singing short patterns that the group mimics. As Bautz explains, "The resulting performance of elements in three rhythmic planes helps to solidify in the unconscious mind rhythmic concepts that relate to the music that the students play during the day." During the rest of the day, Bautz observes the rehearsals and studies the scores to determine which rhythmic elements will be difficult for the students and structures the following day's TaKeTiNa® session accordingly. He often works on specific rhythmic challenges individually or in small groups at the request of students throughout the day.

Alexander work is integrated into the activities, both individually and in the group settings. Twice during the two weeks, each student works individually with Daniel Susstrunk, the resident Alexander instructor. Susstrunk is able to establish relationships with the students that are extremely beneficial when he works with the groups in rehearsals. As he explains, "Here at the academy, I come to them where they live. That is to say that they are in a professional situation whether they are in my workroom with the other members of their chamber ensemble or in a rehearsal. Many times while they are rehearsing with the orchestra, all I have to do is to touch them gently to remind them of how their body should be working. Many times those sitting close to them will also become more aware of how their body is working."

The second week of the academy was spent under the baton of Maestro Mast rehearsing the orchestral repertoire: Effinger's *Landscape III*, Joseph Schwantner's *Concerto for Percussion and Orchestra*, and Bruckner's Third Symphony, in the original version. Although the program was ambitious for such a short rehearsal time, the quality of the performances in the culminating concerts showed that

the groundwork laid in the first week produced exceptional results. As Mast explains, "The musicians have grown together through their initial work on chamber music in the first week as well as developing their powers of concentration. Because of their respect and trust for each other, and because the Alexander and TaKeTiNa® work continue through this week, we are able to work intensively on this demanding repertoire. I find that we are able to make extraordinary progress in each of the three daily rehearsals. The end result is a performance of extraordinary quality." Integrated with the sectional and tutti rehearsals were preparations to produce a recording of the works before the final invitational performance at the Young Euro Classic Festival in Berlin (www.young-euro-classic.de). After successful three orchestral performances in the vicinity of the Kloster, the orchestra transferred to Berlin for the culminating concert at the Konzerthaus Berlin am Gendarmenmarkt, recording for six hours before the evening concert. The packed house responded to the quality of the performance and professionalism of the orchestra by demanding an encore. It was truly exceptional to see the spirit of these young musicians grow from the small chamber music circles, through the circles of the TaKeTiNa® sessions and informal social circles, to the circle of the orchestra. For them to leave the academy with a deep understanding of the relationship of chamber and orchestral experiences and a significant encounter with the music of an American composer will truly have a deep impact on their lives.



Drawing Room Musicale" replicating a typical nineteenth-century middle-class event. Stephanie Jensen-Moulton, Julia Grella, and Paul Houghtaling, students in the CUNY doctoral program, gave exceptional performances of songs by Amy Beach, Otto Dresel, John Rogers Thomas, Mary Turner Salter and Dudley Buck, all composers to be discussed later in the series. Korean-born Jin-Ok Lee provided an excellent and expressive piano accompaniment, and Brazilian-born Vanessa Cuhna, another doctoral candidate, performed piano pieces by Robert Goldbeck, Amy Beach, and concluded the concert with George Frederick Bristow's fiendishly difficult "Grand Waltz de Bravura."

The second day began early with Michael Pisani's "Composing in the Theater: The Work of a Late Nineteenth-Century New York Music Director," a discussion of Robert August Stoepel (1821-87), an obscure composer but important theatrical music director of the period. In addition to biographical data on Stoepel, Pisani provided an extensive list of the principal theatrical composer-conductors working in New York during the period 1850-1910. He was followed by Jill Van Nostrand, who gave a charming talk on "From 'Dixie' to 'Striking Ile': the Walk-Arounds of Dan Emmett and Bryants' Minstrels, 1858-1868." While "Dixie" is certainly universally known, "Striking Ile," a spoof on the mad rush to find oil, was pleasantly new to many in the audience. Demonstrating the wide span of musical activities covered in this series, Catherine Parsons Smith and Marianne Betz followed this discussion of minstrel shows by turning to opera. Making a distinction between "Western" operas (Moore's *Narcissa or the Cost of Empire* and Hanson's *The Sun Dance Opera*) and "Eastern" operas (Nevin's *Poia*, Converse's *The Sacrifice*, Herbert's *Natoma*, Hadley's *Azora, Daughter of Montezuma* and Cadman's *Shanewis, or the Robin*

continued on page 13

BULLETIN BOARD

Members in the News

Kate van Winkle Keller and **Deane Root** have been elected to membership in the American Antiquarian Society. AAS is one of a number of American learned societies and historical organizations, mostly founded in the eighteenth and nineteenth centuries, that bestows membership through formal election. They currently have around 850 members, including many top scholars in the field of American history and culture through 1876, distinguished institutional colleagues, collectors and dealers, and laypeople interested in American history. Other past and present AAS members in the field of American Music include Irving Lowens, Arthur Schrader, Allen Britton, Rich Crawford, Charles Hamm, and Dale Cockrell.

Edward Wolf is author of a book on the 75-year history of the Wheeling Symphony Orchestra entitled *For the Love of Music*. With a population of about 30,000, Wheeling is one of the smallest cities in the United States to support a fully professional symphony orchestra. The book contains over a hundred pages and has been published in a large format so as to allow for photos of the orchestra and of the many internationally known artists from both the past and present who have appeared with the symphony. Andre Raphael Smith is the current music director, and his programming philosophy is to be not only a preserver of tradition, but to support the very essence of living composers who help define the world in which we live. The book is available by contacting <efjebbia@wheelingsymphony.org>.

Tim Brooks is the winner of the ARSC 2004 Lifetime Achievement Award. This award is presented to an individual, in recognition of a life's work in research and publication. Mr. Brooks currently serves as the Vice President of Research

at USA Network, in New York City. He is the author of the recently published *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919* and co-author of the *Columbia Master Book Discography, Volumes I-IV*. Mr. Brooks has written many articles for the *ARSC Journal*, the *New Amberola Graphic* and other publications.

Conference Announcements

CONFERENCE ON AMERICAN HYMNODY

9 September 2005
Belmont University, Nashville Tennessee

Belmont University School of Music will host a one day conference on American Hymnody on Friday, September 9, 2005. On Saturday and Sunday following the conference, the university will host the United Sacred Harp Convention, an annual gathering attracting singers from across North America. Conference participants are encouraged to remain in Nashville and attend the convention.

The Program Committee invites submissions on any area of American hymnody. Papers related to Sacred Harp traditions are particularly welcomed. Presentations should be 25 minutes in length.

Please submit a proposal of no more than 500 words. Submission by e-mail (Word document or pdf file) is preferred. Include the authors name, address, institutional affiliation, e-mail address, and a list of AV requirements. Deadline for receipt of proposals is April 4, 2005. Presenters will be asked to provide at a later date an abstract suitable for publication in the conference program.

Send submissions to the Program Chair:

Richard Hoffman
Belmont University

School of Music
1900 Belmont Blvd.
Nashville, TN 37069
hoffmanr@mail.belmont.edu

DANCING FROM THE CENTER

The Society of Dance History Scholars
Twenty-eighth Annual Conference
9-12 June 2005
Northwestern University, Evanston, IL

For further information, please see the Society's website: <www.sdhs.org>.

SIXTH INTERNATIONAL CONFERENCE ON MUSIC INFORMATION RETRIEVAL (ISMIR)

11-15 September 2005
Queen Mary, University of London

The annual ISMIR Conference is the established international forum for those working on accessing digital musical materials. It reflects the tremendous recent growth of music-related data available and the consequent need to search within it in order to retrieve and use music and musical information efficiently and effectively. These concerns are of interest to education, academia, entertainment and industry. ISMIR therefore aims to provide a place for the exchange of news, issues and results, by bringing together researchers and developers, educators and librarians, students and professional users, working in fields that contribute to this multi-disciplinary domain, to present original theoretical or practical work. It also serves as a discussion forum, provides introductory and in-depth information in specific domains, and showcases current products.

Please see the ISMIR 2005 website for more information: <http://ismir2005.ismir.net/>

**A LEGACY OF THE FOLK:
The Roots Recordings of John
Quincy Wolf, Jr.**

Lyon College, Batesville, Arkansas

April 12-14, 2005.

Hosted by the Lyon College Regional
Studies Center

The symposium will focus on the musical genres found in the John Quincy Wolf Folklore Collection, one of the South's most significant individual collections of roots music. Those genres are white mountain music, Delta blues, and shaped-note congregational hymns. Wolf and his students at Southwestern (now Rhodes College) in Memphis made the recordings between the early 1950s and early 1970s over a geographic area that extended from northwestern Arkansas to northern Alabama. Wolf's collection of more than 500 tapes was donated to Lyon College in 1981. The symposium, which will take place in the days leading up to the 43rd annual Arkansas Folk Festival held in nearby Mountain View, Arkansas, will include musical performances as well as scheduled speakers. Scheduled symposium speakers include Charles Wolfe, W. K. McNeil, Fred Hay, and R. Paul Drummond.

**DYNAMIC LEGACIES:
THE EVOLUTION AND
TRANSMISSION OF THE
SOUTHERN STRING BAND
TRADITION**

8 April 2005

The University of North Carolina at
Chapel Hill

The Music in Context Group of the University of North Carolina at Chapel Hill seeks proposals for papers or lecture-performances to be presented during a conference that will take place at the university on Friday, April 8, 2005. The conference, hosted by the university's Southern Folklife Collection, will recognize the release of a compact disc box set entitled "You Ain't Talking to Me:

Charlie Poole and the Roots of Country Music" by Sony Music. The Music in Context Group's portion of the program will be entitled "Dynamic Legacies: The Evolution and Transmission of the Southern String Band Tradition." Any questions may be directed to Matt Meacham at meacham@email.unc.edu.

"A Century of Composing" continued from page 11

Woman), Smith concentrated on the two former in her presentation "Composing Wild Indians in the American West, ca. 1912: operas by Mary Carr Moore and William F. Hanson." Betz, on the faculty of the Felix Mendelssohn Bartholdy Hochschule für Musik und Theater and organizer of a special Chadwick exhibition in Leipzig, discussed that composer's verismo opera in "Verismo all'Americana: George Whitefield Chadwick's *The Padrone*." Especially enjoyable was a brief video excerpt from a recent staged production. The contribution of German-Americans was addressed by David Francis Urrows in his discussion of "Aus der neuen Welt: Otto Dresel's New York *Lieder*." The German contribution to American musical life was also addressed by Nancy Newman in her important discussion of the Germania Society's American tours in 1848 through 1854 and its two important conductors, Carl Lenschow and Carl Bergmann, "'To Surround a Composer with Glory': Works by Conductors of the Germania Musical Society." Dealing with German influences at a later period, Christopher Bruhn presented "Refracting History: Ives and Emerson and the German Romantic Tradition in American Music," and Kati Agocs discussed Leopold Damrosch's Symphony in A major. Stuart Feder, in his "Hanover Square 'Accordion' to Charles Ives," posited a plausible explanation for the existence of the virtually inaudible concertino part in Ives' *Hanover Square*. His presentation was greatly enhanced and made meaningful by a performance of that part on a concertino by Allan Atlas.

British influences were outlined by Lee Orr in his paper on "Angelic Airs

and Soothing Songs: Dudley Buck and the Victorian Art Song." Other important contemporary song composers now nearly forgotten were introduced by Co-director John Graziano who discussed "John Rogers Thomas, a New York Composer" and Patricia Woodard with "Joseph Lincoln Hall's Sacred Songs." Important also was Sandra Graham's discussion of the African-American experience in her talk on "Composing in Black and White: The Songs of Sam Lucas." The African experience was further discussed in Carolyn Guzski's presentation on "Americanism Gone Awry? Henry F. Gilbert's *The Dance in Place Congo* at the Metropolitan Opera," complete with a synopsis of the ballet's plot and a color reproduction of the proposed 1917 scenic design.

With appealing recorded examples of works by Ignacio Cervantes, Miguel Lerdo de Tejada and Eduardo Sánchez de Fuentes, John Koegel made a very colorful presentation entitled "Latin Tinge or Mosaic? Mexican and Cuban Composers and Songwriters in New York, ca. 1880-1920." Comparing differences between rural and urban composers, Stephen Blum's "Composing Music for Country Tastes, 1820-1920" presented nine genres of speech and writing about composition in the US. Perhaps falling somewhere between urban and rural was Edward Berlin's spirited presentation, complete with illustrations from the original production, "Not in Kansas Anymore: *The Wizard of Oz* on Broadway, 1903." Covering more cultivated musical activities, Katherine Preston presented "Music in Mid Nineteenth-Century New York: Louis Jullien, American Orchestral Music, and George Bristow's *Jullien Symphony*" and Laura Moore Pruett discussed "A Christmas Eve to Remember: William Henry Fry's *Santa Claus Symphony*."

The conference ended on a very high musical level with Artis Wodehouse playing Arthur Bird's "Ten Pieces for Harmonium" on an period harmonium, and the Graduate Center String Quintet performing Charles Hommann's String Quintet in F-sharp minor.

INDEX TO VOLUME XXX (2004)

—Compiled by Amy Beal

Personal names are identified as author or composer (a), compiler (c), editor (e), performer (p), reviewer (r), translator (t), or subject (s); recordings and videos are differentiated by the abbreviations rec or vid; numbers refer to Issue Number: Page(s). The editor welcomes criticisms and suggestions for future indexes.

"2002 Irving Lowens Award for Best Book Awarded to Walter van de Leur" (Spitzer, a), 2:22.

"2003 Earle Johnson Bequest Publication Subventions" (Trochimczyk, a), 2:25.

2003 Kurt Weill Prizewinners Announced, 1:6.

2003-04 Rockefeller Fellows Begin Residencies at the Center for Black Music Research, 1:6.

"2004 Mark Tucker Award Presented to Larry Hamberlin" (Magee, a), 2:25.

A Century of Composing in America: 1820-1920, 1:7.

"American Band History Interest Group" (Warfield, a), 2:26.

Archive Reminder, 1:9.

ARSC-SAM 2004 Conference Highlights, 1:1

"Arthur Berger" (Broyles, a), 1:2.

"Arthur F. Schrader (1925-2004)" (Keller, a), 3:40-41.

Awards of the Society, 1:12; 2:36; 3:56.

Beal, Amy, c. Index to Volume XXIX (2003), 1:11.

Berger, Arthur, s (Broyles, a), 1:2.

Betz, Marianne, and Jean Morrow, a. "George W. Chadwick Sesquicentennial," 2:13, 34.

Britannia (Re-) Sounding: Music in the Arts, Politics and Culture of Great Britain, 1:8.

Broyles, Michael, a. "Arthur Berger," 1:2.

Bryant, Carolyn, a. "Legacy—Consider Making a Charitable Bequest," 1:10.

Bulletin Board, 1:5-8; 2:32-33; 3:

49.

Call for Papers (31st Annual Conference), 2:35.

Camus, Raoul, a. "John Graziano Receives Distinguished Service Award," 2:23-24.

"Celebrating New England Romantics" (Schumann, a), 2:33.

Chadwick, George W., s (Getz and Morrow, a), 2:13, 34.

"Chris Strachwitz Named 2004 Honorary Member" (McCulloh, a), 2:21-22.

Clark, J. Bunker, s (Craig, a), 2:17-18.

Cleveland Silent Auction, 1:5.

Cockrell, Dale, a. "Dvorak in Love (with Nashville)," 2:13, 18-19, 33-34.

_____. "Lifetime Achievement Award Presented to Adrienne Fried Block," 2:23.

"Connecting Outside the Academy Interest Group," 2:27.

Contributors, 1:9.

Curtis, Liane, a. "Gender and Music Interest Group," 2:27.

"Daniel Kingman" (Kearns, a), 2:15.

"Dvorak in Love (with Nashville)" (Cockrell, a), 2:13, 18-19, 33-34.

Eiland, Dianna, a. "Report of the Silent Auction," 2:31.

"Eugene, Oregon—The University Town Par Excellence!" (McLucas, a), 3:37, 42.

Everett, William, a. "Marsden Hartley: The Color of Sound in Kansas City," 1:4.

Fourth International Conference on Twentieth-Century Music, 1:7.

From the Executive Director, 1:9.

From Nieuw Nederland to New York: The Emergence of a New World Culture in the Hudson River Valley, 1:8.

From the President (Oja, a), 2:14; 3:38.

"Gay / Lesbian / Bisexual / Transgendered Interest Group" (Patterson, a), 2:27.

"Gender and Music Interest Group"

(Curtis, a), 2:27.

"George W. Chadwick Sesquicentennial" (Morrow and Betz, a), 2:13, 34.

Gibson, Joice Waterhouse, c. "Some Recent Articles and Reviews," 3:50-55.

"Gospel and Church Music Interest Group," 2:27.

Great Britain, s, 1:8.

Hartley, Marsden, s (Everett, a), 1:4.

Haughton, Ethel Norris, a. "Undine Smith Moore: A Centennial Glimpse of the Making of a Musician," 3:39, 42-43.

Index to Volume XXIX (2003) (Beal, c), 1:10.

"J. Bunker Clark" (Parker, a), 2:17-18.

"John Graziano Receives Distinguished Service Award" (Camus, a), 2:23-24.

"J. Peter Burkholder Receives the 2002 Irving Lowens Award for Best Article" (Laird, a.), 2:22-23.

Kearns, William, a. "Daniel Kingman," 2:15.

Keck, George, a. "Report of the Treasurer, Calendar Year 2003," 2:30.

Keller, Kate Van Winkle, a. "Arthur F. Schrader (1925-2004), 3:40-41.

Kingman, Daniel, s (Kearns, a), 2:15

Laird, Paul, a. "J. Peter Burkholder Receives the 2002 Irving Lowens Award for Best Article," 2:22-23.

"Legacy—Consider Making a Charitable Bequest" (Bryant, a), 1:10.

"Lifetime Achievement Award Presented to Adrienne Fried Block" (Cockrell, a), 2:23.

Lott, R.Allen, a. "Summary of the 2004 Annual Business Meeting," 2:28-30.

Magee, Jeffrey, a. "2004 Mark Tucker Award Presented to Larry Hamberlin," 2:25.

"Marsden Hartley: The Color of Sound in Kansas City" (Everett, a), 1:4.

McCulloh, Judith, a. "Chris

INDEX TO VOLUME XXX (CONT'D)

Strachwitz Named 2004 Honorary Member," 2:21-22.

McLucas, Anne Dhu, a. "Eugene, Oregon—The University Town Par Excellence!" 3:37, 42.

Membership Suggestions, 1:9.

Members in the News, 1:5; 2:31; 3:49.

Moore, Undine Smith, s (Houghton, a), 3:39, 42-43.

Morrow, Jean and Marianne Betz, a. "George W. Chadwick Sesquicentennial," 2:13, 34.

"Music in the Life of Sarah Childress Polk" (Wells, a), 1:4-5.

Music of America and the Sea: Mystic Seaport's 25th Annual Symposium, 1:6.

Music's Intellectual History: Founders, Followers and Fads, 1:7.

New Bulletin Editor Sought, 2:14; 3:44.

New Members, 1:2; 2:20; 3:44.

New Multi-Media Editor Appointed, 1:4.

News of the Society, 2:28-31; 3:44.

"Non-Print Publication Subvention Award Presented to AfroAmericanHeritage.com," 2:26.

Oja, Carol, a. From the President, 2:14; 3:38.

Old Issues Wanted, 1:8.

Oliveros, Pauline, a. "Prayer," 3:38.

Parker, Craig, a. "J. Bunker Clark," 2:17-18.

Patterson, David, a. "Gay/Lesbian/Bisexual/Transgendered Interest Group," 2:27.

_____. "Twentieth Century Interest Group," 2:26-27.

"Performing Images, Embodying Race" Exhibition Held Over, 1:5.

Polk, Sarah Childress, s (Wells, a), 1:4-5.

"Prayer" (Oliveros, a), 3:38.

Remembrances, 1:2; 2:15-18; 3:40-41.

Report from the Conference, 2:21-27.

"Report of the Silent Auction"

(Eiland, a), 2:31.

"Report of the Treasurer, Calendar Year 2003" (Keck, a), 2:30.

"Report of the Web Editor" (Worster, a), 2:34.

"Richard Strauss's Visit to the Kleines Städtchen of Morgantown, West Virginia" (Wilkinson, a), 3:37, 45-48.

SAM Brass Band, 1:5.

Schimpf, Peter, a. "Student Forum," 2:20.

Schrader, Arthur F., s (Keller, a), 3:40-41.

Schumann, John, a. "Celebrating New England Romantics," 2:33.

"Society for American Music History Project" (Von Glahn, a), 1:1-2.

"Some Recent Articles and Reviews" (Gibson, c), 3:50-55.

Spitzer, John, a. "2002 Irving Lowens Award for Best Book Awarded to Walter van de Leur," 2:22.

Strauss, Richard, s (Wilkinson, a), 3:37, 45-48.

Student Forum, 1:3-4; 2:20; 3:44.

"Summary of the 2004 Annual Business Meeting" (Lott, a), 2:28-30.

Trochimezyk, Maja, a. "2003 Earle Johnson Bequest Publication Subventions," 2:25.

"Twentieth Century Interest Group" (Patterson, a), 2:26-27.

"Undine Smith Moore: A Centennial Glimpse of the Making of a Musician" (Houghton, a), 3:39, 42-43.

Volunteering for the Society, 1:9.

Von Glahn, Denise, a. "Society for American Music History Project," 1:1-2.

_____. "Wiley Housewright," 2:15-17.

Warfield, Patrick, a. "American Band History Interest Group," 2:26.

Wells, Paul, a. "Music in the Life of Sarah Childress Polk," 1:4-5.

"Wiley Housewright" (Von Glahn, a), 2:15.

"Wiley Housewright Dissertation Award for 2002 Presented to Mark Clague," 2:24.

Wilkinson, Christopher, a. "Richard

Strauss's Visit to the Kleines Städtchen of Morgantown, West Virginia," 3:37, 45-48.

Worster, Larry, a. "Report of the Web Editor," 2:34.

* * * Opportunity to advertise * * *

SAM Membership Directory and Handbook Specifications and Rates for Advertisements

Advertisements will be accepted for the Membership Directory and Handbook. Print run will be 1200 copies.

SUBMISSION DEADLINE:
April 1, 2005

To reserve, call Mariana Whitmer
(412) 624-3031 or E-mail:
SAM@american-music.org

Mail to: Society for American Music,
Stephen Foster Memorial, University of
Pittsburgh, Pittsburgh, PA 15260.
Tear sheets will be sent after publication.

MECHANICAL SPECIFICATIONS AND PRICES

Overall Page size: 8 3/8" high x 5 3/8" wide. Photo-ready black and white mechanical or Electronic files (PC format only) required:

Full page ad: 7 1/4" high x 4 1/2" wide
last page: \$150.00
inside page: \$100.00

ELECTRONIC FILES ENCOURAGED
Submit jpeg, gif, or PDF files
in PC format to
SAM@american-music.org

AWARDS OF THE SOCIETY

Further information is available at the website (www.american-music.org) or by contacting the SAM office.

H. Earle Johnson Bequest for Book Publication Subvention

This fund is administered by the Book Publications Committee and provides two subventions up to \$2,500 annually. Application deadline is November 15th.

Sight and Sound

This fund is administered by the Sight and Sound Committee and provides annual subventions of approximately \$700-\$900.

Irving Lowens Memorial Awards

The Irving Lowens Award is offered by the Society for American Music each year for a book and article that, in the judgment of the awards committee, makes an outstanding contribution to the study of American music or music in America. Self-nominations are accepted. Application deadline is February 15th.

Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music. The dissertation must be in English, and must be completed between 1 January and 31 December. Application deadline is February 15th.

Student Travel Grants

Grants are available for student members who wish to attend the annual conference of the Society for American Music. These funds are intended to help with the cost of travel. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled).

Mark Tucker Award

The Mark Tucker Award is presented at the Business Meeting of the annual SAM conference to a student presenter who has written an outstanding paper for delivery at that conference. In addition to the recognition the student receives before the Society, there is also a plaque and a cash award.

Stephen Foster Memorial
University of Pittsburgh
4301 Forbes Ave.
Pittsburgh, PA 15260



Change Service Requested

Printed in USA

Nonprofit org.
U.S. Postage
PAID
Pittsburgh, PA
Permit No. 5636