

The Bulletin

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FOUNDED IN HONOR OF OSCAR G. T. SONNECK

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"A Becoming Rigour of Feminine Modesty": Images of Women Musicians in Early Nineteenth Century America, as Reflected in the *Euterpeiad*

— Georgia Peebles
The University of Akron

The landscape of music journal publishing in nineteenth-century America is marked by numerous optimistic, but generally unsuccessful, attempts. Promising to educate, inform, and even uplift the cultured public, these journalistic endeavors often foundered when confronted with the realities of publishing expense and an uncertain base of subscribers. It was not until John Sullivan Dwight's later nineteenth-century venture, *Dwight's Journal of Music*, published between 1852-1881, that an American music journal succeeded as a long-term venture.

Yet earlier journals, although short-lived, contain nuggets of information about the musical culture of a rapidly expanding America. One of the most extensive of these earlier journals was the *Euterpeiad, or Musical Intelligencer*, published from 1820 until 1823 by Thomas Badger and John Rowe Parker of Boston, who also served as its editors for most of the journal's existence. Parker (1777-1844) was an active Boston businessman, selling musical instruments and merchandise from his Franklin Music Warehouse, and was also active in promoting music in the United States. His activities in music publishing were a natural extension

of his efforts to establish a "high-art" musical culture in the young American society.

In his presentation of musical information, Parker served as both the transmitter and the interpreter of the culture around him. His views are expressed (in much the same way Dwight's would be thirty years later) both through his selection of "worthy" topics and his commentary on these subjects. Parker strove to educate his public through articles, which dealt with the history of music, concert announcements and reviews, and biographical and critical assessments of important performing musicians. More entertaining and ephemeral columns also appear through the *Euterpeiad*, including the "Ladies Department," which offered observations and non-musical advice to Parker's women readers.

Clearly, Parker had in mind both an audience which included women readers as well as a larger public curious about women in music, and the *Euterpeiad* responded to this appetite by including extensive information on women performers of the day. Interspersed throughout the journal are biographical sketches, notices of upcoming concerts, and reviews of

performances by women musicians. Indeed, the *Euterpeiad* provides valuable insight into the activities of women musicians in the 1820's.

Who were these women musicians? First and foremost were the vocalists, women singers whose accomplishments are celebrated throughout virtually every issue of the *Euterpeiad*. It is worth noting that, in addition to his reviews of American concerts and performers, Parker frequently included reviews from England and information on foreign singers. Indeed, a series of lengthy biographical sketches are devoted to Mrs. Billington (an English singer), Madame Catalini (an Italian singer), and Madame Mara (an English singer). He was not, however, sycophantic in his praise of these foreign singers, and pointed out the shortcomings of Madame Catalini in particular:

How noble would be the effect produced by her, if nature had endowed her with a soul! But alas! All her airs are sung in the same manner. (Vol. I, #18, 17)

She varied from the pitch frequently . . . (Vol. I, #46, 181)

More important for the American music historian, however, are Parker's accounts of singers and concerts in this country. He praises "Mrs. Holmes," both for her voice and character:

With a voice superior to all others we have heard in this country—for fullness, richness, and volume . . . Mrs. Holman enjoys her full share of public patronage, and her title to the regard she earns so industriously and honorably, is supported by purity of mind and character, correspondent to her professional manner. (Vol. III, #12, 94)

The engaging modesty of her deportment has contributed as

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FROM THE PRESIDENT(S)

Dear SAM Membership:

I write this after an exhilarating annual conference in Eugene, Oregon, under the able stewardship of Anne Dhu McLucas (local arrangements) and Judy Tsou (program committee). Once again, the number and quality of paper submissions increased, as did the presence of young people. It was a special pleasure to welcome the composer Pauline Oliveros as our honorary member.

I have had a rewarding stint as president and am grateful for the hard work and positive energy that resonate throughout the society. We accomplished much over the last two years, and I am particularly proud that we reinstated the Committee on Cultural Diversity, under the leadership of Josephine Wright. At the business meeting, there was a unanimous vote in favor of doing so – and a heartfelt one at that. Our membership remains far too white, despite an abundance of good will to become more diverse.

Yet another gratifying moment came with the board's response to a request from the Gay, Lesbian, Bi-Sexual, and Transgendered Interest Group, which asked that SAM consider taking a stance against states that have recently voted constitutional amendments banning same-sex marriage. The fundamental issue, as they have articulated it, is to meet in locations where all our members can feel safe, especially in obtaining emergency health care. These are volatile subjects across the nation right now, and SAM, like the country at large, includes individuals with a wide spectrum of political and religious beliefs.

The board aimed to respect the multiple voices among us, resoundingly reaffirming SAM's ethics statement (available on our web site), which states that we are a "diverse intellectual community," that we oppose any sort

of discrimination, and that among our "basic principles of ethical conduct" we uphold a "commitment to extend to colleagues and students equal opportunities for full participation in their respective professional communities." We also strengthened the language in our site-selection policy, stating that: "The Society does not discriminate on the basis of race, gender, religion, sexual orientation or physical disability and should seek conference sites in which the human rights of all our members are protected."

In an era of political stridency, moments like this signal hope. We have much to gain by reaching across the barriers of religion, race, and political ideology. Pauline Oliveros once dubbed her concept of "Deep Listening" as a "Bridge to Collaboration," writing that "listening to one another in mutual respect is central to collaboration," that "differences in the resources of collaborators are essential to the product" (www.deeplisting.org/pauline/writings/bridge.html).

May the listening and collaborating so central to SAM continue to broaden and intensify in the years ahead.

Sincerely,

Carol J. Oja

Looking Back and Looking Ahead

SAM has never been stronger. We have thrived the past two years, thanks to Carol Oja's leadership, and we just had a wonderful conference in Eugene, Oregon, with Pauline Oliveros and many fine papers. In the last three years we have begun to look way back, to our origins, through the SAM history project and hear fascinating stories about the Society from some of the founders. Looking ahead we anticipate two great conferences, in Chicago with the Center for Black Music Research, and in Pittsburgh with the Music Library Association.

We do have needs, and I would like to mention two. I hope everyone will remember to renew their membership and consider supporting some of the SAM endowment funds. We also need a web master. Larry Worster has done a fine job with that in the past, but he has agreed to take on other committee duties. In our 900-plus membership is there someone out there interested?

Thanks in part to SAM, American music is flourishing at many levels. And thank you members for your support in many ways.

— Michael Broyles

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Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616. 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 December, 15 August, and 15 April.

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her histrionic talents, towards securing the esteem of her public. (Vol. II, #20, 157)

Parker notes the passing of an acclaimed American vocalist, Mrs. Catharine Graupner, in much the same terms:

Mrs. Graupner was for many years the only female vocalist this metropolis possessed. Her urbanity of manners, obliging and hospitable disposition, was a general theme of observation. Her memory will be deeply cherished by those Orphans and friendless children, whom she so readily received under her kind care. (Vol. II. #6, 45)

Clearly, in Parker's American culture, women vocalists were expected to exhibit not only fine musicianship, but superior morals and engaging personalities as well.

By comparison, very few women instrumentalists appear in the *Euterpeiad*. Their scarcity seems simply to reflect the music profession of the early nineteenth century, rather than any deep prejudice against the capabilities of women instrumentalists on Parker's part. However, Parker did echo the sentiments of his time in viewing music study for girls as a part of domestic training:

The younger part of the female sex, who discover the least propensity for Music, or show any marks of having a good ear, should certainly learn Music not for the sake of rendering them fit for the fashionable world, not for parade and ostentation, not to rival theatrical performers; but should so learn, as to amuse their own family, and for that domestic comfort they were by Providence designed to promote; to relieve the anxieties and cares of life, to inspire cheerfulness, and elevate the mind to a sense

and love of order, virtue, and religion . . . (Vol. III, #8, 59)

Parker reported on available instruction on the pianoforte by Miss Davis, who had also been noted as an outstanding vocalist:

Her musical education is founded upon the principles of the Italian school, her connections are of the first respectability, and her qualifications as a teacher of the Piano Forte and Singing in particular, are of the highest character. We understand it is the intention of Miss Davis to devote a portion of her time...to instruction on the Piano Forte and Singing... It is presumed amateurs and others will avail themselves of this young lady's eminent professional talents. (Vol. II, #19, 148)

Yet one truly outstanding female instrumentalist emerges in the pages of Parker's *Euterpeiad*, Miss Hewitt, the daughter of the famous James Hewitt, first appearing in advertisements as a teacher of piano, harp, and singing. In later advertisements she is identified as the organist of the Handel and Haydn Society and of the first Church. (I, #33, 132) and she has expanded her teaching to include instruction on the organ.

Parker printed notice of her upcoming benefit concert (III, #3, 22), a review of that concert (III, #5, 39), as well as a substantial biographical sketch. (III, #4, 27-28) He mixes his praise of Miss Hewitt's abilities with approval for her traditional feminine qualities:

The peculiar and proper distinction of this lady's performance is that she possesses a brilliant execution as a Pianiste; her playing is without the slightest mixture of constraint, but with energetic force and devoid

of affectation. She indicates a becoming rigour of feminine modesty . . . Her playing is plain, sensible, and that of a gentlewoman; she neither takes by storm, nor by surprise, but she gradually wins upon the understanding . . . there is always to be commended a purity and sobriety, a graceful and dignified reserve . . . (III, #4, 27-28)

The accomplishments of one other young woman, the mysterious "Miss Eustaphieve," are extolled within the *Euterpeiad*. "Miss Eustaphieve" is a pseudonym, bestowed by Parker on the twelve-year-old paragon of musical ability. Although Parker explains that he is, in fact, protecting the privacy of the Boston girl, "Miss Eustaphieve" might also be merely a creation of Parker's imagination (I, #22, 87). According to Parker's account, Miss Eustaphieve, a child prodigy and pianist, had performed with the Philharmonic Society as a soloist in her ninth year, and had performed a concerto the very day she first saw it during her eleventh year (I, #23, 90-91). Parker concludes that Miss Eustaphieve is a better pianist than Mozart was at her age. Clearly, whether a historical figure or Parker's invention, Miss Eustaphieve clarifies Parker's belief in the musical abilities of women.

Although musical education for girls and women was not available at the conservatory level, the *Euterpeiad's* many advertisements offering musical instruction attest both to the culture's belief in the musicality of women and the emphasis on music for women as a domestic art. Accomplished women sometimes offered this instruction, as in the case of Miss Davis and Miss Hewitt:

Miss Hewitt, Organist of the Handel and Haydn Society, and of the first Church, solicits

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REMEMBRANCES

Frederick Fennell

— Dianna Eiland

As read in Eugene, OR, at the Annual Conference of the Society for American Music, February 2005

“Tap Tap leave a little sunshine, Tap Tap before you go, Learn to glow and then turn and go and you know that glow keeps shining on.”

We were sitting on the hill outside the band office at the University of Kansas, the morning that Anwar Sadat was assassinated, discussing the state of bands in Japan. He had just been offered a conducting job in Tokyo, and having little knowledge of bands in Japan we were discussing the year I had just spent in Japan as an exchange student, spending most of my time doing music education and band activities. As you might imagine, he had extensive questions. But in the end I strongly suggested he take the job. After all, how could you pass up such an extraordinary opportunity! And just a few months later he was in Tokyo serving as the music director of the Tokyo Kosei Wind Orchestra.

That was the start of my over twenty-year relationship with an extraordinary musician and teacher, Fred Fennell. Over the years he spent countless hours helping me become a better musician, a better conductor, and a better person!

He shared his energy, love of life, and knowledge with countless numbers of eager and hungry band musicians, to whom he was always willing to give of his time. The world is a better place because he was here and we are better because we knew him; and because he shared his *life* with us.

His light will never dim as long as those he lit a fire in continue to “shine on.” *Thank you Fred!*

George Norman Heller

— Craig B. Parker
Kansas State University

George Norman Heller, Professor Emeritus of music education and music therapy at the University of Kansas, and a member of the Society for American Music for over two decades, died 3 July 2004 in Lawrence, Kansas, of cancer. The foremost historian of music education in the U.S., he published more than 100 articles, book chapters, and reviews. Heller also authored four books: *Ensemble Music for Wind and Percussion Instruments* (Washington, D.C.: Music Educators National Conference, 1970), *Historical Research in Music Education: A Bibliography* (three editions: 1985, 1992, 1995), *Music and Music Education History: A Chronology* (three editions, 1991, 1993, 1996), and *Charles Leonard: American Music Educator* (Metuchen, N.J.: Scarecrow Press, 1995). One of Heller's last articles was on his mentor, Allen Perdue Britton, past president of our society and the first editor of *American Music* (“Allen Perdue Britton and ‘The Study of Music: An Academic Discipline,’” *Journal of Historical Research in Music Education* 2, April 2001: 94–110; this special issue contained papers from the Allen P. Britton Symposium at the University of Maryland, College Park, 6 March 2000).

Heller's final scholarly article (co-authored with Cynthia Melissa Colwell) was on Lowell Mason, whom he called America's first, and last, millionaire music educator (“Lowell Mason's *The Song Garden* 1864–66: Its Background, Content, and Comparison to a Twentieth-Century Series,” *Journal of Research in Music Education* 51, Fall 2003: 231–44). His final publication was an obituary of Wiley L. Housewright (“In Memoriam: Wiley L. Housewright

1913–2000,” *Journal of Research in Music Education* 25, April 2004: 77–78).

Born in Ypsilanti, Michigan, on 19 December 1941, George attended public schools in Dexter, Michigan, from 1946 through 1959. He earned his bachelor's (1963), master's (1969), and doctorate (1973), all in music education, at the University of Michigan, where he served as a Teaching Fellow in Music Education (1971–73). Heller's doctoral dissertation was “Music Education in the Valley of Mexico during the Sixteenth-Century,” chaired by Emil A. Holz.

Heller served as a tuba soloist, assistant conductor, and staff arranger with the Fifth Army Band in Fort Sheridan, Illinois (1966–67), and the 33rd U.S. Army Band in Heidelberg, Germany (1967–69), and taught pre-college instrumental and general music for five years in Petersburg (1963–64), Haslett (1964–66), and Farmington (1969–71), Michigan. After a year on the faculty at Eastern Michigan University (1972–73), he joined the faculty at the University of Kansas in 1973, where he taught a variety of music education courses (dealing with aesthetics, history, methodologies, philosophy, and research). He was full professor there from 1984 until retiring in 2002. At KU, Heller supervised six dissertations (by Helen W. Stone, Alan L. Solomon, William B. Davis, Brian G. Angevine, Fumiko Shiraishi, and William L. Richardson) and 22 master's theses. He also held visiting professorships at the University of North Carolina, Greensboro (1985–86 and the summers of 1998 and 2000), the University of Washington (summer 1994), and the University of Miami (spring semesters 2001 and 2002), and lectured at many other universities.

Professor Heller was the first national chair of the History Special Research Interest Group of MENC

(1978–80), chaired the College Music Society Archive Development Committee (1994–2001), and served on the editorial committees of the *Journal of Research in Music Education* (1980–86), *Bulletin of the Council for Research in Music Education* (1983–98), *College Music Symposium* (1983–86), *Update* (1988–93), *The Quarterly Journal of Music Learning and Teaching* (1990–98), and *Journal of Music Teacher Education* (1998–2000). His most significant scholarly achievement was founding *The Bulletin of Historical Research in Music Education* (now *Journal of Historical Research in Music Education*) in 1980, a publication he edited for 20 years. Heller was the music education area advisor for *The New Grove Dictionary of American Music*, and contributed 22 articles to that dictionary.

In addition to his teaching, editorial work, and scholarship, Dr. Heller served American music in countless ways. He was active in numerous professional organizations, and was a strong advocate for music education in Kansas and throughout the nation. He also had a strong interest in world music, and often championed its inclusion in music education curricula.

Professor Heller was a member of our society from 1981 until his death. He was on the local arrangements committee for the 1982 meeting in Lawrence, Kansas, and served for a decade (1984–93) on the Committee on American Music in American Schools. He was a member of the Education Committee from 1993 onward, and chaired that committee in 1997–99. Heller's article, "Music in Kansas Grade Schools from 1870 to 1900: A Study in Organization and Growth," appeared in the winter 1985 issue of *American Music* (vol. 3: 460–65). He presented his paper "American Music in Music Education and Music Therapy" at the 1985 Sonneck Society conference in Tallahassee. Heller was a contributor to J. Bunker Clark's book, *Bringing Music History Home: A Guide for Teachers of Music History*, an invaluable resource

published in 1991 by our society.

Lest one think that George was all work and no play, it should be mentioned that he, like his good friend Bunker Clark, was a member of a Lawrence-area retiree organization that gathered weekly at Lawrence's Free State Brewery to drink, tell jokes, and sing bawdy songs. George, the gracious music educator that he was, usually served as song leader or pianist.

Among Heller's many honors was the first Distinguished Service and Scholarship Award given in 1994 by the MENC History Special Interest Group and also induction into the Kansas Music Educators Association Hall of Fame (2003). He was frequently profiled in *Who's Who in America* and similar publications.

George N. Heller is survived by his wife, Judy, two sons, a daughter, and other family members. A music education scholarship in his honor has been established at the University of Kansas. Those of us who knew George miss his infectious laughter, his unique story-telling skills, and his all-encompassing knowledge of music education in America. Thanks for everything, George.

William H. Tallmadge

[This anonymous obituary was received at the SAM office.]

William H. Tallmadge, BM and MM (Oberlin College), a professor of music and charter member of the Society for American Music, died October 8, 2004, in Berea, Kentucky, at the age of 88. His fields of interest were jazz and American folk music. Two of his many articles on these subjects appeared in *American Music*: "Folk Organum: A Study of Origins" (Vol. 2, No. 3, Fall 1984) and "Ben Harney: The Middlesboroguh Years, 1890-93" (Vol. 13, No. 2, Summer 1995). A

seminal article in the area of lining hymnody, "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia," was published in the 1975 issue of the *Yearbook for Inter-American Musical Research*. His chart of Afro-American Music covered one wall of the old Jazz Museum in New Orleans.

At age 70, Bill became the American Champion racewalker for his age group; a few years later he became world champion in his age group of 75-79 and then 80-84 winning in Turku, Finland, and Durbin, South Africa.

Bill taught music at State University College at Buffalo, New York, from 1949 to 1976 and at Berea College in Berea, Kentucky, from 1976 to 1986. Toward the end of his life he became an Associate Thanatologist, taught Body Recall exercise classes to older adults, volunteered for Hospice, and gave weekly concerts at the local long term care facility.

The following poem was written by Bill when he found out that his prostate cancer was spreading to his bones:

The Last Performance

*So long listener.
Good bye.
The music was played
for you, for nobody,
for all.*

*Did it hang together?
Did it feel right?
Did it ring true?*

*We listen;
We practice;
We live;
We suffer;
We love.*



Lenore Coral

—Jim Cassaro

It is my sad duty to tell you all that Lenore Coral, librarian of the Sidney A. Cox Library for Music and Dance at Cornell University, passed away on 8 March 2005 from cancer. She was 66 at the time of her passing. The loss to the profession, of both musicology and music librarianship, is great. A bright light has gone out, and we will all be the less for it. Lenore's passion for everything she did was evident throughout her career. She was a vocal advocate for the information needs of scholars, and worked endlessly for improved standards for access to music information. Lenore was instrumental in spearheading many of the projects which we now consider standard tools for music research, and was the founder and director of the U.S. RILM Office at Cornell. We will all miss her wise counsel, her unending friendship, and her immense wit. She was mentor to a whole generation of music librarians and scholars. For those of us lucky enough to bask in her aura, be fired up by her passion and wit, she remains in our hearts always, and will always be an icon of modern music librarianship.

(Quoted from Infoshare, with the permission of the author.)

Sam Dennison

—Martha Furman Schleifer

Sam Dennison, long time member of the Society for American Music, died in Oklahoma City in May of 2004. Sam, born in Geary, OK, 26 September 1926, was a composer, performer, teacher, music librarian, and musicologist. His formal education included a BMus from

the University of Oklahoma in 1950, where he studied with Harrison Kerr; a MMus from the University of Southern California in 1963, where he studied with Halsey Stevens; and he received an MSLS from Drexel University in 1966. He was a teacher and librarian at the Louisville Academy of Music from 1955 to 1960, and then taught theory, composition, and instrumental music at the Inter-American University in Puerto

The Society for American Music

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Rico from 1960 to 1964. Many of Sam's own compositions and his editions of music by other composers have been published, including his *Adagio* for Solo Horn and Chamber Orchestra, his opera *Rappaccini's Daughter*, and music by Victor Herbert. He also spent time working with Roy Harris preparing Harris's materials for publication. Sam had expert knowledge of American sheet music and often appraised collections. From 1964 to 1975 he was a librarian in the music department of the Free Library of Philadelphia where he oversaw the growth of the Sheet Music Collection into one of the largest in the country. In 1975, he was appointed the Curator of the Edwin A. Fleisher Collection of Orchestral Music. In this capacity he directed the completion of the cumulative catalog (1929-1977) of the collection, added choral and orchestral works (1980), greatly expanded circulation of the collection, instituted a bicentennial and new concert series at the library, and supervised many new copying projects. Sam, also a member of the Musical Fund Society of Philadelphia, retired as Curator at Fleisher in 1988. He then moved back to his native Oklahoma and continued with many other musical activities. Sam was the co-editor of *Three Centuries of American Music*, a twelve-volume series published by Scarecrow Press, and author of the volumes on orchestral music. At the time of his death Sam was working on a score for an opera based on the Biblical story of Queen Esther, a book concerning popular songs in American history, and a new edition of his book *Scandalize My Name: Black Imagery in American Popular Music* (New York and London: Garland, 1982).

From the Executive Director

I'd like to officially welcome Sandra Graham as the new Editor of the *Bulletin*. I am excited about working with her to make this publication a relevant and effective tool for communicating with our membership and sharing the news and events relating to American music. Sandra has already enlivened this issue of the *Bulletin* with all of her wonderful photographs from the 2005 conference in Eugene!

Plans are underway for our next conference, which will be a joint conference with the Center for Black Music Research in Chicago. **Save these dates: 15-19 March 2006!** The conference will be held at the Westin Chicago River North Hotel, which is centrally located, overlooking the Chicago River, within walking distance of Michigan Avenue, restaurants, and shopping. We will be honoring Muhal Richard Abrams, founder of the Association for the Advancement of Creative Musicians. We look forward to a lively and invigorating conference. And I look forward to seeing many of you there.

Have you included the Society for American Music in your will?

The Society would like to thank you if you have included us in your estate plan. This could be either through your will, an insurance policy, or in a trust arrangement. Planned giving is an excellent way to ensure the continuing viability of the Society. If you have questions, please contact the Society office.

Please don't toss those old issues of *American Music*

From time to time the Society receives requests from institutions or organizations seeking to replace missing issues of the journal that are not available from the University of Illinois Press. The Society office has ample space to maintain an inventory of back issues. Donations of old issues are happily accepted and a receipt for income tax purposes will be provided.

Thank you.



The SAM Brass Band readies itself to regale reception revelers at the Eugene conference.

the encouragement of her friends and the public in her profession, as teacher of the Piano forte, Organ, Harp and Singing. Application to be made at No. 32, Federalstreet, or at the Franklin Music Warehouse No. 6, Milk-street. (I, #33, 132)

There are also programs of study offered by male instructors:

Seminary
For the instruction of Ladies
In the Theory and Practice of
Vocal Music

The time has arrived, when a correct knowledge of Music is considered an important accomplishment in a polite education. This pleasing science consists of two parts—Vocal and Instrumental....

From these considerations, and from the encouragement with which Mr. Bailey was favored last season, in the attendance of a very respectable Class of Young Ladies on his tuition, he would respectfully inform his patrons, and the Ladies of Boston, that he intends, on Thursday, 4th of May next, at 3 o'clock, P. M., to open a Seminary of the above description.

The Seminary will be opened for two quarters. The First Quarter will be devoted to learning the Rudiments of Music . . . The Second Quarter will be almost exclusively devoted in learning, in a correct and graceful manner, some of the choicest and most fashionable Songs and Duets of the day. (I, #6, 20)

In Parker's America, women are both performers and consumers of music, and their training in the art presented a ready market for the entrepreneurial pedagogue.

What then, do the pages of the *Euterpeiad* reveal about women musicians in early nineteenth-century America? First, women vocalists are by far the most common and most accepted female artists of the time. Far fewer women were performing as instrumentalists. Yet, regardless of their performing medium, women musicians were expected to display the traditional feminine virtues of graciousness, generosity, and modesty. The domestic sphere remained the primary focus for feminine accomplishments in this period, whether culinary, decorative, or musical, and this view of women's music provided an expanding market for the instruction of young women.

The decades following the *Euterpeiad* would continue to see the importation of foreign performers, but the American musical scene would also burgeon, with the establishment of performing organizations and institutions. Yet the *Euterpeiad* reveals that American women were already establishing themselves as capable musicians, respected in both the home and on the concert stage. The century which followed would bring an expansion of these activities to the wider public sphere.

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From the Editor

When the Spring 2004 issue of the *Bulletin* arrived on my desk, I remember being excited to read the front page article by Dale Cockrell about an anniversary concert celebrating Dvorak's centenary in Nashville, because they were including music by the Fisk Jubilee Singers and Stephen Foster. I wrote Dale immediately for more information. His first reaction to my inquiry was, "I didn't know anyone *read* the *Bulletin*!"

I suspect that many of us do not read the *Bulletin*, at least not regularly. Most of us are on information overload. And yet I think that the *Bulletin* still serves a useful function for the Society, or has the potential to do so. As I begin a four-year term as content editor, my goal is to make this publication relevant to every reader. To do this, I need everyone's help. Please let me know what you like or don't like about the *Bulletin*, what would make it more useful to you, and more enjoyable.

My own suggestions: More photos, especially of events featuring American music. More opinion pieces, especially those that extend discussions begun at the annual meetings.

Feel free to e-mail me with ideas and proposals for articles. I appreciate the opportunity to serve the Society in this capacity.

—Sandra Graham,
University of California, Davis
sjgraham@ucdavis.edu

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

Students:

Adam Carpinell, Portland OR
Travis Yeager, Bloomington IN
Jessica Bissett, Reno NV
Drew Massey, Allston, MA
David Paul, Berkeley, CA
Sean Parr, New York, NY
Graham Raulerson, Los Angeles, CA
Scott Farrah, Tallahassee, FL
Rebecca Morris, Long Beach, CA
Jeanmarie Romero, Saint James, NY
Trudi Wright, Westminster, CO
Ann Shaffer, Bloomington, IN
Bethany Donahue, Newport News, VA
David Paul, Seattle, WA
Hilary Baker, Philadelphia, PA
Stephanie Vander Wel, Los Angeles, CA
Erica Scheinberg, Los Angeles, CA
Michelle Judd, Lakewood, OH
Patricia Schmidt, Philadelphia, PA
Beau Bothwell, Brooklyn, NY
Matthew Pilcher, Moscow, ID
Karen Jury, New Cumberland, PA
Vashti Gray, Lusby, MD
Laurny Salazar, Los Angeles, CA
Desiree Beauchamp-Jones, State College, PA
Matthew Reichert, New York, NY

Individuals:

Cedric Dent, Mount Juliet, TN
Elizabeth Upton, Los Angeles, CA
Phillipa Burgess, Ashville, OH
Roger O. Doyle, Portland, OR
Gregory Reish, Chicago, IL
Franya Berkman, Portland, OR
Candace Bailey, Durham, NC
Mark Zobel, Gillespie, IL
T. M. Scruggs, Jr., Iowa City, IA
John Brackett, Salt Lake City, UT
Jonathan Bernard, Seattle, WA
Angela Kristina Swift, Cincinnati, OH
Rachel Lynn Waddell, Hillsdale, MI
Jane Clendinning, Tallahassee, FL
Maria Jette, Excelsior, MN

Spouse/Partner Members:

Ruth Bolliger, Portland, OR

International Individuals:

Keith Potter, LONDON
Walter van de Leur, AMSTERDAM

International Students:

Sandy Thorburn, Toronto, CANADA
Deniz Ertan, Manchester, ENGLAND

STUDENT FORUM

From the Conference...

The recent meeting in Eugene demonstrated that the state of the SAM Student Forum is strong and is continuing to grow. Of the 230 registered conference attendees, over 50 (nearly 25%) were students. This is the highest student attendance in the history of the Society! As the Society's student constituency continues to grow, so does the role that students play in our annual conference. This year, members of the SAM Student Forum presented papers on a diverse array of topics, including nationalism in the music of Amy Beach, the role of religion in the work of T Bone Burnett, and collegiate a cappella groups.

This year's SAM Student Forum panel discussion, "So I Got the Ph.D., Now What?: Entering the Academic Job Market," was a phenomenal success. Felicia Miyakawa (Middle Tennessee State University), Sandy Graham (University of California, Davis), and Christopher Wilkinson (West Virginia University) offered their experience as models for successful job searches, interviews, and survival of the first years as junior faculty.

The annual SAM Student Forum dinner, held on Friday night at a nearby restaurant, drew over 40 student members. This event becomes more popular every year as our student members discover that the dinner is a chance to meet and interact

with people with similar interests, goals, and desires, as well as a place to discuss the challenges and rewards of student life.

The SAM Student Forum Break, held on Friday afternoon at the conference site, provided an opportunity for recipients of the Student Travel Fund Award to meet and thank the generous donors who make this award possible. In addition to these contributions, the Student Travel Award is also made possible by the proceeds from the annual Silent Auction, which is coordinated by Dianna Eiland. The Forum would like to express its gratitude to all of the people who continue to support this fund. The continued presence of the Student Travel Award allows our student membership to continue expanding and helps to ensure the persistence of the Society.

The SAM Student Forum co-chairs, Travis Stimeling and Ryan Banagale, in conjunction with outgoing co-chair Laura Moore Pruett, have also been working to continue expanding the role of the Forum within the Society at large. This year marks the first time that the student constituency was able to elect the Forum's co-chairs. In addition, the Forum will continue to offer annual panel sessions devoted entirely to issues relating to students. Any suggestions regarding topics and/or speakers for next year's panel are welcome and should be directed, before May 30, 2005, to Travis (stimelin@email.unc.edu) or Ryan Banagale (banagale@u.washington.edu).



REPORT FROM THE CONFERENCE

Pauline Oliveros Inducted as Honorary Member

What sound changes your mind?

If you were a silence, what sounds would you be in between?

What sound is in your heart?

Are you listening now?

These are the kinds of questions Pauline Oliveros asks as she invites us to consider the sensory – and sensual – nature of sound. Since 1961, when she became co-director of the San Francisco Tape Center, Pauline Oliveros has been at the forefront of new music in the U.S. and the world, blurring the lines between music and theater, music and ritual, composer and listener. With a teaching and composition career that spans over 5 decades, Pauline Oliveros continues to break new ground, challenging us as performers, composers, and yes,



Pauline Oliveros accepting her honorary membership

scholars, to rethink our relationships not only with music but with sound itself.

Born and raised in Houston, Texas, Pauline Oliveros grew up in a family that welcomed music-making and female creativity. Her mother, Elizabeth Gutierrez, was a professional pianist and teacher who, in her seventies, became a composer. Not surprisingly, Oliveros cites her mother's gift for improvising music for dance classes as one of the key influences on her career, along with her natural surroundings. Rarely content doing one musical activity; by high school Pauline was performing on violin, horn and especially her beloved accordion. At age 16 she knew she wanted to be a composer when she began to hear imaginary sounds unlike those she'd heard before and struggled to decipher them.

One way to understand Oliveros's aesthetic and compositional career is through her relationship with the accordion. Those of us in SAM well know that the accordion, like the banjo, comes with enormous cultural baggage. Introduced to the accordion by her mother at the age of ten, Oliveros was immediately drawn to it. The instrument nourished her as a composer, performer, and teacher as she explored its unique sound qualities and felt how, like a giant lung, it breathed with her in performance. However, her desire to use this instrument in her compositions and performance often met with disbelief. Not content to be silenced, Oliveros is still playing.

In her writings Oliveros also challenged preconceived notions about musical life. Her 1970 *New York Times* article, "And Don't Call Them 'Lady' Composers," was one of the first to identify the gender-biased practices of classical music that either ignored women's contributions or dismissed them. This essay, however, is also a

plea for the cause of new music and new arts.

After joining the faculty of the University of California, San Diego, in 1967, she spearheaded festivals that brought together artists and performers across disciplines. Throughout her long and distinguished career she has created free improvisatory compositions, large-scale musical theater works, dance compositions, performance art pieces, and films with a veritable who's who of interdisciplinary collaborators.

Although her compositions "Bye, Bye Butterfly" and "I of IV" were central to the emerging field of electronic music, in recent decades Oliveros has explored meditational music, the resonance of acoustic spaces, musico-theatrical rituals, and the practice of "Deep Listening," a term she coined in 1988. Since the 1970s she has created a number of "Sonic Meditations," instructions that guide individuals and groups in creating sound and becoming deep listeners. For the past decade, she has led Deep Listening Workshops, which combine movement study, meditation, improvisation, and other means to foster creativity and receptivity in a world that all too often appears to have forgotten how to listen.

2005 marks the 20th year of the Pauline Oliveros Foundation, a nonprofit organization committed to the creation and continued support of new work in music, literature, and performance locally, nationally, and internationally. It is a great honor for me to join with the other members of SAM in honoring Pauline Oliveros as this year's honorary member. Pauline, we're listening.

— Susan Cook



Dena Epstein accepting her Award

Lifetime Achievement Award Presented to Dena Epstein

The Society for American Music this year honors a distinguished music librarian, scrupulous scholar, and prolific author. Dena Julia Polacheck was born in Milwaukee on Thanksgiving Day a few months before America entered World War I. Having earned a Bachelor of Arts degree in music in 1937 at the University of Chicago, she took a Master's degree in library science in 1943 at the University of Illinois at Urbana. Supporting her studies as an art and music cataloguer, she catalogued a newly acquired collection of 800 Chicago music imprints published before the great fire, which in turn led to her magnificently documented master's thesis, revised and published in 1969 as *Music Publishing in Chicago before 1871: The Firm of Root and Cady, 1858–1871*. Four years later Da Capo Press reprinted the Board of Music Trade's *Complete Catalogue of Sheet Music and Musical Works, 1870* with her extensive introduction documenting the activities

of the Board's publishers through the Copyright Act of 1891.

While she was in graduate school, Dena married Dr. Morton Epstein. After holding professional positions at the Newark Public Library and the Library of Congress, she became a mother in 1948 and raised their family in New Jersey. On one of her many weekend trips to the New York Public Library to find her next research topic, she discovered a citation of the Civil War diary of William Francis Allen, the first author of *Slave Songs of the United States* in 1867, and began to explore his background and that of his co-editors, particularly Lucy McKim Garrison. Although these sources bore some fruit, she still had obtained almost no documentary evidence about music among the slaves. She thus systematically expanded her research into other diaries, novels and poetry of the period, as well as diaries of slave owners in Jamaica and Barbados. In 1977 she published what Guthrie P. Ramsey, Jr., has recently called her "definitive, indeed monumental study," *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (reissued in 2003). Along the way she made an airtight case that the banjo was indeed African in origin. As she noted, "Applying normal library reference techniques to that problem worked, if you were patient enough and took enough time."

In 1964 she became curator of sound recordings and later assistant music librarian at the University of Chicago's Regenstein Library until her retirement in 1986. Always active in the Music Library Association, she was its president from 1977 to 1979, and received its citation for distinguished service in 1986. In 1996, as an anniversary present, her husband established MLA's Dena Epstein Award for Archival and Library Research in American Music. She has also served on the Sonneck Society Board, chaired its Publications Committee, been a member of the editorial board of the

Black Music Research Journal, and served on the National Advisory Board of the Center for Black Music Research.

Since 1962 Dena has written and spoken widely in a variety of venues documenting topics related to early African American music, 19th-century American music publishing, and American music librarianship. She has also contributed biographical articles to *Notable American Women, 1607–1950*, *The New Grove*, and *The Encyclopedia of Chicago*. Since her alleged retirement, Dena has published about two dozen articles and reviews, and edited her mother's autobiographical manuscripts about the impact of Jane Addams (first published in 1989 as *I Came a Stranger: The Story of a Hull-House Girl*). In the 1990s, Dena and Mort transcribed a hand-written catalogue of conductor Theodore Thomas's orchestral library (over 3,000 items). Dena is still applying those "normal library reference techniques" to identify all of Thomas's extant marked sets among the Chicago Symphony Orchestra library's current collections.

Hilda Polacheck wrote that when Dena was born that Thanksgiving Day, her eyes were "blue as gentians. We had much for which to be thankful." We too have much for which to be grateful: Dena's lifetime of extraordinary contributions to American musical life, and her personal modeling of familial and collegial intelligence, good will, and good humor.

—Mary Wallace Davidson

2005 Distinguished Service Award Presented to Anne Dhu McLucas

For 2005 the Society for American Music presents its Distinguished Service Citation to our hostess for this conference – Anne Dhu McLucas. This citation is bestowed each year on a member who has given "exemplary and continued service to the Society and its mission." It is hard to imagine any member

of our Society more deserving of this award than Anne.

A member from the earliest days of the Sonneck Society, she has served our organization in virtually every way possible. She was a member of the editorial advisory board of *American Music* from 1985 to 1989; served as Second Vice-President from 1987 to 1989; was Program Chair for the Hampton, Virginia, conference in 1991; was a member of the Nominating Committee from 1999 to 2001; chaired the search for a new journal editor in 2000–01; chaired the Honors Committee from 2001 to 2003; and held the Society's highest office, that of president, from 1997 to 1999. Her service as president was particularly noteworthy for the steadfast and graceful way in which she shepherded us through the difficult and emotional business of changing our name. This was a matter that demanded exceptional tact and diplomacy, and Anne handled it admirably. If all of this were not enough, she was generous – or foolish! – enough to volunteer to host this year's conference, and has done so with characteristic

energy, intelligence, and poise.

Anne's presence at society conferences is a given. As our membership has changed and grown over the years, there has always been a core of people whom one can be assured of seeing every year, and who comprise the human essence of the Society. Anne Dhu is one of these. Her friendly and caring demeanor has helped make many a new member feel welcome in our ranks. She is one of those who make the Society the exceptionally human organization that it is.

It probably goes without saying that Anne's love for and dedication to the Society for American Music flows naturally from her love for and dedication to American music. Her musical and scholarly interests are refreshingly catholic, ranging from 18th century musical theater to contemporary popular music; from traditional balladry to the works of John Cage; from the music of Mescalero Apache rituals to the traditions of Irish-Americans. Her scholarship reflects this breadth, and she is mistress of the tools of a remarkable range of academic disciplines, including musicology, ethnomusicology, folklore, and gender studies. This is all very much in keeping with the spirit of our Society, and is in large part what makes Anne such a valued member of it.

No doubt I've neglected to mention some committee that she chaired, or overlooked some important task that she carried out, but detailing more accomplishments would simply belabor the obvious: Anne has contributed enormously to the growth, sustenance, and management of our society on many levels, for the entire time of its existence. It is a tremendous honor for me to present this year's Distinguished Service Citation to one of the stalwart members of the Society for American Music – and one of my own dearest friends – Anne Dhu McLucas.

— Paul Wells

Gage Averill Receives 2003 Irving Lowens Award for Best Book

Four Parts, No Waiting by Gage Averill is a thoroughly successful combination of historical musicology and ethnomusicology. Subtitled *A Social History of American Barbershop Harmony*, Averill's book offers a survey of popular American quartet singing – white, black and even mixed – from nineteenth-century minstrelsy, vaudeville, and the early recording industry through the twentieth-century revival known as "barbershop."

The "barbershop" movement began in the 1930s as an amateur revival of a previously professional genre, emphasizing male camaraderie and nostalgia for mythologized small-town values and way of life. Institutionalized as SPEBSQSA (Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.), this movement, which spawned a separate organization for women singers (the Sweet Adelines), embodies a distinctive subculture of quartets, choruses, clubs, conventions, competitions, repertory, and performance practices.

Averill places this development in the broad contexts of music, the entertainment industry, politics, social class, gender, race relations, and culture, offering an important contribution to the study and interpretation of this highly characteristic and popular but often overlooked aspect of America's musical life.

— Howard Pollack

Stanley Kleppinger Receives 2003 Irving Lowens Award for Best Article

Musicologists often cite jazz influence on concert music, but we seldom go beyond superficial musical characteristics to describe such an influence. It is agreed that jazz played a major



Anne Dhu McLucas was presented with the Distinguished Service Award

role in Aaron Copland's formulation of an "American" compositional style, but this influence has seldom been described in any real depth. In 2003, Stanley Kleppinger's article "On the Influence of Jazz Rhythm in the Music of Aaron Copland" (published in *American Music* 21/1 [Spring 2003]: 74–111) contributed significantly to our understanding of Copland's relationship with jazz. For the power of Mr. Kleppinger's arguments, his virtuosic handling of sources, and his comprehensive understanding of this complicated topic, the Irving Lowens Award for Best Article Committee chose his work as the best article on an American topic published in 2003.

Mr. Kleppinger has distilled what jazz rhythm meant to Copland through a study of Copland's own articles and the work of other commentators in the 1920s at the start of Copland's career. Copland was a prolific and insightful writer who carefully articulated what jazz rhythm meant to him, helping to show how his ideas developed over time. His use of polyrhythm, a technique that he admitted was not confined to the jazz idiom, had to be combined with harmonic and melodic jazz gestures and even with suggestions in program notes to help the listener appreciate the jazz influence. Although Copland stated that his Piano Concerto was the last work in which he used jazz idioms, Kleppinger finds the same rhythmic devices in works from throughout Copland's career. He suggests that these markers, while sometimes subtle, help to identify Copland's music as American.

Please join us in congratulating Stanley Kleppinger as we award him the 2003 Irving Lowens Best Article in American Music Award.

— *Lenore Coral and Paul Laird*

Mark J. Butler Receives 2003 Wiley Housewright Dissertation Award

The Housewright Dissertation Committee devoted many hours and great intellectual energy to the rewarding but daunting task of reading and comparing new scholarship on an array of topics and with a range of approaches that one member described as "breathtaking." I think the submissions are a sign of the health of our field, and I know it's a sign of our openness that a year ago none of us could have identified – let alone explained the musicological significance of – the initials "EDM."

But we read, and we learned, and we were won over. The winning dissertation on rhythm, meter, and musical design in electronic dance music is a strikingly original piece of scholarship that buttresses its compelling music theoretical argument with ethnographic data, revealing to us not only important building blocks of musical sound but the aesthetics that inform performance and composition. The author has devised a useful method for analyzing and transcribing rhythm that will inspire all of us who deal with musics outside of the popular metrical mainstream, and he lays important groundwork for future studies. More of us are becoming socialized into rhythm, meter, form, melody, and texture in very different ways from previous generations, which has potential long-term impact on the way we conceive of popular music. The author is to be commended for recognizing this and for elucidating this music in a sophisticated manner.

It is our pleasure to present the Wiley Housewright Award to Mark J. Butler, for "Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music."

— *Susan Key*

(with committee members Doug Bomberger, Sandra Graham, Joe Horowitz, and Chris Shultis)

Bethany Kissell Receives 2005 Mark Tucker Award

The 2005 Mark Tucker Award for outstanding student paper goes to Bethany Kissell for "Bernstein's Personal Statement: Jewish and American Identity in the Jeremiah Symphony." In this paper, Kissell finds key points of intersection among personal, religious, and national impulses in a pivotal early composition by a major musical figure. Kissell discovers that, where Bernstein saw a gap in his writings, he let the Symphony do his talking during the years of the Holocaust. She carefully identifies the musical substance and liturgical roots of several themes in the work. Using Bernstein's writings together with the score, she links the music to his relationship with his father, on one hand, and to his sense of Jewish heritage, on the other. And she finds in the writings two words used to describe both his father and his use of Jewish musical sources: "spiritual" and "material." In this well written, musically precise, and wide-ranging paper, Kissell illuminates an important piece and the world that gave shape to it.

— *Jeffrey Magee*

(with committee members

Lisa Barg, Nym Cooke, and Ellie Hisama)

2003 Earle Johnson Bequest Publication Subventions

The 2004 Publication Subvention Committee consisted of James Deaville, Chair, McMaster University; Naomi Andre; University of Michigan; Jeffrey Taylor, Brooklyn College and The Graduate Center, City University of New York. We received a total of five submissions, which were all of high quality. In order not to vitiate the financial benefits gained from the subvention, however, we decided to recommend the funding of two projects, even though we would have liked to provide support for more

of the submissions. As a result, we recommended the equal subventions for Elizabeth B. Crist's *Music for the Common Man: Aaron Copland during the Depression and War* (Oxford University Press) and Gayle Murchison's *The American Stravinsky: The Style and Aesthetics of Copland's New American Music, the Early Works, 1921-1938* (University of Michigan Press), with an Honorable Mention accorded to David Whiteis for his *Chicago Blues: Portraits and Stories* (University of Illinois Press). It is ironic that two books about Copland would share the subvention, but it reflects the unusual situation that 40% of the submissions had Copland as topic (and not in a Copland year).

Elizabeth Crist's study is a superbly written and crafted book that represents a major contribution not only to our understanding of Copland during the years that saw the composition of some of his most popular works, but also to the contextualization of music within the political and cultural situation of the United States at the time. The case study of "A Lincoln Portrait," for example, evokes both the economic conditions of the 1930s and the significance of Lincoln for the American nation during the Civil War and World War II. The prose is compelling.

Gayle Murchison's fine book looks at the Copland of an earlier time, when his musical style was still in a formative stage. She develops an effective counterpoint between the European milieu in which he studied and worked and the American voice he wished to develop. The scope and organization of the project reflects the breadth of knowledge and depth of insight of a scholar who has thought much about the times and can draw on a wide variety of pieces by Copland and others. Close analysis of several

continued on page 31

INTEREST GROUP REPORTS

Folk/Traditional Music

The air was filled with a lusty and exuberant counterpoint of syllabic fa, sol, la, and mi as the Folk/Traditional Music Interest Group once again hosted the annual Sacred Harp Singing. Joined by an enthusiastic complement of shape note singers from Oregon, Society members gathered in the historic Shedd to sing for an hour on Thursday.

It was wonderful to share the musical and social harmony of this tradition with members of the local community, and experience some of their quirky and engaging traditions, such as tossing an article of clothing into the hollow square at the line "So death will soon disrobe us all" in the song *Evening Shade*. Songs included 47, 73b, 159, 108, 203, 480, 479, 67, 209, 350, 198, 178, 410a, 335, 254, 503, 268, 300, and 149. We anticipate with pleasure the opportunity to join in song with members of the zealous Chicago Sacred Harp community in 2006!

— Ron Pen

Early American Music

At a meeting of the Early American Music interest group during the Eugene meeting, chair Nicholas Butler read a paper titled "Sonneck's Prophecy Fulfilled; Or, The Unfinished Historiography of Early American Music." In this paper, Dr. Butler advocated a continuation of Oscar Sonneck's spirited search for primary source materials that will provide new insight into the musical life of eighteenth- and early-nineteenth-century America. Case studies from Butler's own research provided intriguing examples of the value of this work. A general discussion following the paper weighed the reasons behind the musicological community's turn away from Sonneck's methodolo-

gies and the impact of that move on the present vitality of early American musical studies. The productive dialogue and professional camaraderie invigorated and inspired all who attended.

— Nicholas Butler

Musical Theatre

The purpose of the 2005 meeting/session of the Music Theatre Interest Group was to highlight a lengthy list of recent and forthcoming publications in the realm of musical theatre research and scholarship. Jessica Sternfeld spoke about her new book, *The Megamusical* (the first in the Popular Songbook series with Indiana University Press). Steve Swayne discussed his recent book *How Sondheim Found His Sound*, pointing out that it is not a biography but rather an analytical look into the origins of Sondheim's actual compositional sound. Ray Knapp explained that *The American Musical and the Formation of National Identity* evolved from his teaching American Music Theatre History at UCLA for a number of years. An abridged version of the list of publications discussed in that session – those projects written and/or edited by members of the Society for American Music – is included below. (The complete list of publications discussed is available from Anna Wheeler Gentry at sopranna@qwest.net)

Chronological list of publications, alphabetical by author:

2006

Tom Riis, *Frank Loesser*, Yale Univ. Press.
Judith Sebesta & Bud Coleman (eds.),
*Unsung Contributors: Women Who Created
Twentieth-Century American Musical
Theatre*, McFarland. Contributors
include Anna Wheeler Gentry.
Jessica Sternfeld, *The Megamusical*,
Indiana Univ. Press.

2005

Benjamin Sears (vocal) and Bradford

Conner (piano), *Everybody Step* – Irving Berlin's Music Box Revues (CD), Oakton Productions.

Steve Swayne, *How Sondheim Found His Sound*, Univ. of Michigan Press.

2004

Geoffrey Block, *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim*, Oxford Univ. Press.

William Everett, *The Musical: A Research Guide to Musical Theater and Film*, Routledge.

Raymond Knapp, *The American Musical and the Formation of National Identity*, Princeton Univ. Press.

Vicki Ohl, *Fine and Dandy: The Life and Music of Kay Swift*, Yale University Press. Also: *Fine and Dandy* (studio cast recording on CD), Kay Swift (music), Paul James (lyrics), P. S. Classics.

2003

Geoffrey Block, *Richard Rodgers*, Yale Univ. Press.

John Andrew Johnson & Robert Wyatt (eds.), *The George Gershwin Reader*, Oxford Univ. Press.

2002

William A. Everett & Paul R. Laird (eds.), *The Cambridge Companion to the Musical*, Cambridge Univ. Press. Contributors include William Everett, Katherine Preston, John Graziano, Geoffrey Block, Ann Sears, Tom Riis, Paul Laird, Bruce McClung, Jim Lovensheimer, Graham Wood, Scott Warfield.

Philip Furia (ed.), *American Song Lyricists 1920–1960* (Dictionary of Literary Biography: v. 265), Thomson Gale. Author contributors include Graham Wood, Anna Wheeler Gentry.

Also look for these works in the coming months: Howard Pollack's critical biography of George Gershwin; William Everett's biography of Sigmund Romberg and a biography of Rudolph Friml; Wayne Shirley's edition of a new historically complete version of the score to *Porgy and Bess*; Michael Patton's dissertation on Marc Blitzstein's *Regina*.

—Anna Wheeler Gentry



"Report from the Conference" continued from page 30

works effectively supports the author's original arguments.

David Whiteis' collection of portraits and stories from the blues scene in Chicago is a strong and interesting project. Even though the author is not an academic, the work is substantive and he is a fine writer, which makes the scene come alive to the reader. We like how he combines voices of the fourteen musicians with his own, and problematizes his own subject position. The heavy reliance on interviews give the book added value as a documentary source.

The Committee urges the members of SAM to submit their book publications for consideration for support. Those interested should review the Society website for submission details.

—Jim Deaville

Report of the Silent Auction

First, we owe a big SAM thank you to Richard Crawford for being the *first* senior scholar to be auctioned off in support of the student travel fund. Second, thanks to everyone who brought a donation to the Silent Auction and also to those who bought them. Please remember that all the money we make with the auction goes directly to the student travel fund. Unfortunately, this was not one of our better years for the auction. Please start setting aside quality donations for next year. Bring things that you would want to buy for your collection or that you think someone else in SAM could use (students, young scholars, etc). It is only with high quality items that we can continue to support the student travel fund at the level we have in the past. In Chicago, be ready to ruthlessly bid those items up, so we can support our students!

—Dianna Eiland

Sight and Sound Award Presented to Brenda Romero for *Canciones de mis patrias* (*Songs of My Homelands*)

This CD "recovers" the early music of New Mexico, delineating through the song selections an outline of the region's history, beginning in 1598. Romero focuses on why particular Iberian songs lasted through the mid-twentieth century, in the isolated village hamlets of New Mexico and how the songs changed as the immediate presence of Native Americans (primarily Puebloans, Navajos, Apaches, and Comanches) was fully felt. Preserved in collected songbooks and in recordings made by John Donald Robb, Rubén Cobos, and Arturo Campa in the 1930s through the 1970s, this private tradition is almost unknown in the United States, but is one of its oldest song traditions, especially in relation to culture contact with Native Americans.

—Brenda Romero
(as communicated to Kip Lornell)

NEWS OF THE SOCIETY

Summary of the 2005 Annual Business Meeting

The 2005 business meeting of the Society for American Music was called to order by President Carol Oja at 4:05 p.m. on Saturday, 19 February 2005, at the Hilton Eugene & Conference Center in Eugene, Oregon. A summary of the 2004 annual business meeting in Cleveland, Ohio (published in the Spring 2004 *Bulletin* and distributed at the meeting) was accepted without correction.

President Carol Oja highlighted recent achievements carried out by the Board, various committees, and appointees, including the crafting of a visionary development plan, the overhauling of the Society's financial systems, the revision of handbooks and manuals, and the chronicling of the Society's history. Concerning the Society's future, she noted the significant numbers of students attending the Eugene conference; announced that the 2006 joint conference with the Center for Black Music Research will feature the Society's new Honorary Member, Muhal Richard Abrams; and recognized Josephine Wright's work in leading the recently reorganized Committee on Cultural Diversity, observing that the committee is necessary because the Society's membership does not reflect the music it studies.

Oja also reported on the Board's action concerning a request from the Gay, Lesbian, Bisexual, and Transgendered Interest Group, in response to recent bans on same-sex marriage passed in several states, that the Society meet in locations where all members can feel safe. Recognizing the wide spectrum of religious and political beliefs held by its members, the Board reaffirmed the Society's recently adopted ethics statement, which opposes any

form of discrimination; strengthened the wording of its site selection guidelines so that "sites in which the human rights of all are members are protected" should be sought for conferences; and requested practical advice from the interest group in the implementation of these goals.

A moment of silence was observed for departed members of the Society, including Veronica Britton; Frederick Fennell (with a tribute by Dianna Eiland); George Heller (tribute by Craig Parker); and Arthur Schrader (tribute by Kate Van Winkle Keller and John Graziano, presented by the latter).

Various officers and committee chairs presented reports. A statement of the Society's financial condition was distributed by Treasurer George Keck, who noted that the Society continues to be in good financial condition with investments recovering, although there was a deficit for the past calendar year. His report was accepted as distributed.

Deane Root, Chair of the Development Committee, explained the foundation of the Sonneck Circle, inaugurated at the 2004 meeting, to perpetuate the Society's work through endowed funds. Charter members of the Society are automatically members of the Sonneck Circle; other members are asked to contribute \$1,000 to the Society. Root reported that the H. Earle Johnson Book Subvention is now fully funded and announced new members of the Sonneck Circle: Paul Wells, Rae Linda Brown, Michael Broyles, Carolyn Bryant, Richard Crawford, George Keck, Anne Dhu McLucas, Carol Oja, Tom Riis, Ann Sears, Judith Tick, Denise Von Glahn, and two anonymous donors.

The Chair of the Nominating Committee, Katherine Preston, thanked her committee (Marva Carter, Michael Pisani, Paul Wells, and Larry Worster), as well as those members

who had agreed to stand for office. She announced the results of the recent election: Judith Tick, Vice-President; Paul Laird, Treasurer; and Kay Norton and Larry Starr, Members-at-Large of the Board.

David Nicholls, editor of *American Music*, reported that submissions to the Journal continue at a healthy rate with currently one in four submissions accepted for publication. In his final report to the Society, he thanked the Board for its support and the Journal's Editorial Advisory Board and review editors for their work on behalf of the Journal. Oja thanked Nicholls for his outstanding work as Journal editor in keeping its standards high and its interests wide.

Ellie Hisama, newly appointed Journal editor, stated she was looking forward to the opportunity to serve the Society. She thanked Brooklyn College and the City University of New York for their future support of the Journal under her tenure.

Sandra Graham was introduced as the newly appointed content editor for the *Bulletin*; she encouraged suggestions on how to make that publication a more vital print organ on behalf of the Society.

Denise von Glahn reported on the History of the Society Project, which has involved sending out questionnaires to founding members and carrying out interviews. A second panel discussion of selected charter members discussing the early days of the Society was presented in Eugene and a third is planned for next year's meeting.

Oja warmly thanked Anne Dhu McLucas, Local Arrangements Chair for the Eugene conference, for her virtuoso performance in planning the meeting, and recognized the School of Music at the University of Oregon, the Boeckelheide Foundation, and the Oregon Humanities Center for their

support, which included underwriting the appearance of Pauline Oliveros at the conference. McLucas thanked the members of her committee for their hard work, including Erick Arenas, Caitriona Bolster, Paul Burch, Matilda Butkas, Brett Campbell, Margret Gries, Michelle Hakanson, Therese Hurley, Mitsutoshi Inaba, Lynn Kane, Lori Kruckenberg, Bob Mensel, Jo Ann Murray, Carole Patterson, Ginevra Ralph, Marian Smith, Caitlin Snyder, Steven Stone, Marc Vanscheeuwijck, and Jamie Weaver.

Judy Tsou, Program Committee Chair for the Eugene conference, thanked her committee (David Ake, Naomi André, David Brackett, Rae Linda Brown, and Robynn Stilwell) for their diligent work and acknowledged the excellent submissions received by the committee, totaling more than two hundred proposals with just over one hundred accepted.

Mariana Whitmer, Executive Director of the Society, discussed the 2006 conference to be held in Chicago, Illinois (15–19 March), in conjunction with the Center for Black Music Research. The conference hotel will be the centrally located Westin Chicago River North. She promised exciting tours and events in a musically vibrant city.

Naomi André, Program Committee Chair for the Chicago conference, announced the members of her committee (Tara Browner, Daniel Goldmark, Deane Root, Denise Von Glahn, and Josephine Wright) and encouraged members to submit proposals by July 15. Topics of special interest will include blues, jazz, ethnic communities, and issues related to Chicago.

Leta Miller, standing in for Kay Norton, Chair of the Site Selection Committee, announced future conferences in Pittsburgh, Pennsylvania (1–4 March 2007), a joint meeting with the Music Library Association, and San Antonio, Texas (2008), with Carl

Leafstedt as Local Arrangements Chair. She encouraged members to volunteer to host a conference. She thanked Norton for her service as committee chair for five years as well as those members rotating off the committee: Johann Buis, Jennifer De Lapp, and Daniel Goldmark.

Oja honored Jim Hines for his long and dedicated service as the Society's conference manager. Hines, who is resigning from the position, stated that he had enjoyed working on the Society's exciting conferences and was completing work on his twelfth conference.

Susan Key, standing in for committee chair Kip Lornell, announced the awarding of the Sight and Sound Subvention (formerly the Non-Print Publication Award) to Brenda Romero for the purpose of mastering a compact disc that "recovers" the early music of New Mexico.

Jeff Magee announced the winner of the Mark Tucker Award for Student Conference Paper: Bethany Kissell of Indiana University for "Bernstein's Personal Statement: Jewish and American Identity in the *Jeremiah Symphony*." Magee thanked his committee (Lisa Barg, Nym Cooke, and Ellie Hisama) and encouraged students to submit their conference papers to be considered for next year's award.

Susan Key presented the Wiley Housewright Dissertation Award to Mark J. Butler for his "Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music" (Indiana University, 2003). Key thanked the committee members (Douglas Bomberger, Sandra Graham, Joseph Horowitz, and Chris Shultis) and mentioned the healthy number of submissions. Butler thanked his dissertation committee from Indiana University, the DJ's and fans that had shared their knowledge of the music he had studied, and the Society for honoring his work.

Leta Miller, standing in for committee chair Lenore Coral, read the citation (written by Paul Laird) for the Lowens

Article Award, which was given to Stanley V. Kleppinger for his "On the Influence of Jazz Rhythm in the Music of Aaron Copland," *American Music* 21/1 (Spring 2003).

Anne Dhu McLucas, standing in for committee chair Howard Pollack, presented the Lowens Book Award to Gage Averill for his *Four Parts, No Waiting: A Social History of American Barbershop* (Oxford: Oxford University Press, 2003). Averill explained that some projects pick the author, and he simply had to stay out of the way of this great story. He thanked Judith McCulloh, who suggested the book, and Kim Robinson at Oxford University Press.

Paul Wells read the citation for Distinguished Service Award recipient Anne Dhu McLucas, a former Society President and the current Local Arrangements Chair.

Guthrie Ramsey read a citation written by Mary Wallace Davidson recognizing Dena Epstein as the recipient of the Lifetime Achievement Award. Epstein stated that she was overwhelmed by the honor and that the Society had been one of the treasures of her life.

Susan Cook presented Pauline Oliveros as the Society's new Honorary Member. Oliveros, whose attendance at the 1991 conference of the Society gave her a positive perspective on musicology, was delighted to receive the honor.

Upon recommendation by the Society's Board and in accordance with the Society's By-laws, members were asked to ratify as a standing committee the Committee on Cultural Diversity, which had been recently reestablished as an ad hoc committee. Josephine Wright, chair of the committee, read the committee's inaugural charge: "The Society for American Music values racial and cultural diversity among its members. It further acknowledges that these goals cannot be obtained or maintained without continuously working at them. To that end, a standing committee on

cultural diversity is established to promote the Society within diverse racial and cultural groups and to explore avenues for increasing membership in the society among these populations." The ratification was approved unanimously.

Oja recognized and thanked outgoing officers, Board members, and committee chairs for their contribution to the Society: George Keck, Treasurer (two terms); Ron Pen, Vice-President; Denise Von Glahn and Josephine Wright, Members-at-Large; Katherine Preston, Nominating; Kay Norton, Site Selection; Dale Cockrell, Honors and Awards; Howard Pollack, Lowens Book Award; Lenore Coral, Lowens Article Award; Susan Key, Housewright

Dissertation Award; Kip Lornell, Sight and Sound Subvention; and Josephine Wright, Student Liaison. She happily announced that Dianna Eiland had agreed to serve yet another term coordinating the Silent Auction and that Mariana Whitmer, Executive Director of the Society, had undergone her first performance review with unanimous acclaim. Oja praised Whitmer's high professionalism and devotion to the Society.

Oja turned the meeting over to incoming President Michael Broyles, who she described as a productive and wide-ranging scholar who would lead with grace and diplomacy. Broyles remarked that he was in the same position as Thomas Jefferson

when he arrived in Paris to serve as ambassador. Jefferson stated that no one could replace his predecessor Benjamin Franklin; he could only succeed him. He pledged to maintain the momentum that Oja had created, and he encouraged members to contribute their time and energy to the Society. The meeting was adjourned at 5:50.

— R. Allen Lott, Secretary



SAM members take their business seriously

Report of the Treasurer
Calendar Year 2003

The Society for American Music continues to be in good financial condition. The total balance of all accounts is up from last year, as market conditions continue to improve. Interest and dividends increased significantly over 2003. For the second year in a row, expenses exceeded income. Income was \$7,125.62 lower than the budgeted total. In spite of the fact that expenses were \$5,518.60 below budget, there was still a deficit of \$3,565.02

1996	\$293,859.73
1997	\$295,062.99
1998	\$270,380.91
2003	\$311,129.66
2004	\$370,461.23

— George Keck



Carol Oja thanks outgoing treasurer George Keck

STATEMENT OF FINANCIAL CONDITION

Society for American Music
Year Ending December 31, 2004

GENERAL FUND

Income

Dues	\$51,991.38
Transfer from Life Membership Fund	1,800.00
Contributions	2,833.00
Conference Profit	4,012.00
Directory Ads	275.00
RILM Donations	685.00
Mailing List Sales and Postage	450.00
Other (Institutional Membership)	20.00

TOTAL INCOME **\$62,066.38**

Expenses

I. PROGRAM

<i>American Music</i>	\$38,262.80
<i>Bulletin</i>	5,199.05
<i>Directory</i>	2,363.49
<i>Outreach</i>	1,757.41

TOTAL PROGRAM **\$47,582.75**

II. ADMINISTRATIVE

Executive Director	\$10,112.00
Office	1,277.81
Board	1,632.80
Treasurer	530.00
Management Services	1,081.61
Fees and Miscellaneous	3,414.43

TOTAL ADMINISTRATIVE **\$18,048.65**

TOTAL EXPENSES **\$65,631.40**

INCOME MINUS EXPENSES: **\$(3,565.02)**

BULLETIN BOARD

Members in the News

Benjamin Sears and Bradford Conner are pleased to announce the release of the fourth recording in their on-going Irving Berlin series, *Everybody Step – Irving Berlin's Music Box Revues and Other Songs from 1921-1925*. Released by Oakton Recordings, it includes a collection of songs drawn from Berlin's four *Music Box Revues* of 1921-1924, along with other songs from 1921-1925. Joining Connor and Sears in this recording are members of Boston's American Classics, including SAM members **Mary Ann Lanier** and **Margaret Ulmer**.

A-R Editions has just announced the publication of *Leo Ornstein: Quintette for Piano and Strings, Op. 92*, edited by SAM members **Denise von Glahn** and **Michael Broyles**. Part of the MUSA series, Ornstein's *Quintette* is described as "an impassioned work that reveals the raw emotions of a proudly intuitive composer."

Sandra Graham, assistant professor of music at University of California, Davis, was awarded a National Endowment of the Humanities summer grant for 2005. Her book, *From Slave Songs to America's Music? The Popularization of Black Spirituals, 1870-1910* (in progress) was designated a "We the People Project" for promoting knowledge and understanding of American history and culture.

The Society is pleased to congratulate the following members who have received awards from the Music Library Association:

The Eva Judd O'Meara Award for the best review published in *Notes*: to **Ann Morrison Spinney** for her review of *Writing American Indian Music: Historic Transcriptions, Notations, and Arrangements*, edited by **Victoria Lindsay Levine** (*Recent Researches in American Music*, 44. Music of the United States of America, 11), Madison: A-R Editions, 2002. The

review appeared in *Notes* vol. 59, no. 3, March 2003, pp. 624-626.

The Dena Epstein Award for Archival and Library Research in American Music: to **Melissa J. de Graaf**, a Ph.D. candidate at Brandeis University. This award will enable Ms. de Graaf's research at various archival collections for her dissertation, "Documenting Music in the New Deal: The New York City Composers' Forum Concerts, 1935-40."

National Humanities Center Fellowships 2006-2007

The National Humanities Center offers 40 residential fellowships for advanced study in the humanities during the academic year, September 2006 through May 2007. Applicants must hold doctorate or have equivalent scholarly credentials, and a record of publication is expected. Senior and younger scholars are eligible, though the latter should be engaged in research beyond the



Brubeck Collection Research Travel Grant

The University of the Pacific Library's Holt-Atherton Department of Special Collections houses the papers of composer and jazz legend **Dave Brubeck**. The Brubeck Collection consists of over 300 linear feet of material documenting Brubeck's entire career. It includes correspondence, musical scores, concert programs and reviews, photographs, audio materials, videotapes, and business papers. In addition to covering Brubeck and his groups (including the classic quartet), the collection has research potential in a variety of areas such as West Coast jazz, the civil rights movement, and the State Department's cultural ambassador programs of the 1950s. More information on the Brubeck Collection can be found at: library.pacific.edu/ha/brubeck.

To promote research in the Brubeck Collection, the University of the Pacific Library is offering a **\$1,500 research travel grant**. The grant will be awarded as reimbursement for travel to and from Stockton, California, lodging, and rental car expenses. The grant is open to students, professors, and independent researchers.

To apply for the grant send a 1-2 page vitae and a 1-2 page proposal describing the research project and how it will involve the Brubeck Collection. Applications will be accepted until July 31, 2005. Applications should be mailed to: Brubeck Collection, University of the Pacific Library Special Collections, 3601 Pacific Ave, Stockton, CA 95211.

revision of a doctoral dissertation. Scholars from any nation may apply. In addition to scholars from all fields of the humanities, the Center accepts individuals from the natural and social sciences, the arts, the professions, and public life who are engaged in humanistic projects.

Fellowships up to \$50,000 are individually determined, the amount depending upon the needs of the Fellow and the Center's ability to meet them. The Center provides travel expenses for Fellows and their dependents to and from North Carolina.

Applications and letters of recommendation must be postmarked by October 15, 2005. For further information: www.nhc.rtp.nc.us, or e-mail [<nhc@ga.unc.edu>](mailto:nhc@ga.unc.edu)

NEH 2006 Summer Stipends

NEH Summer Stipends supports two months of full-time research on a project in the humanities. The award is \$5,000 and this nationwide competition has an 1 October 2005 deadline. Summer Stipends support individuals pursuing advanced research that contributes to scholarly knowledge or to the public's understanding of the humanities. Recipients usually produce scholarly articles, monographs on specialized subjects, books on broad topics, archaeological site reports, translations, editions, or other scholarly tools. More information is available at: www.neh.gov/grants/guidelines/stipends.html.

Center for Popular Music to Mark Twentieth Anniversary

The Center for Popular Music at Middle Tennessee State University in Murfreesboro will celebrate the first twenty years of its existence during the 2005–2006 academic year. To mark the occasion, a full program of exhibits, lectures, and performances highlighting the Center's collections and work are planned. The celebrations will begin with a program at MTSU on September 8. Details of all the anniversary events will be announced in the near future.

Since the Center began operation in 1985 it has developed into one of the country's largest and finest music archives and research centers. Starting from scratch, the Center now boasts holdings of 165,000 sound recordings, 65,000 pieces of sheet music, a library of over 17,000 volumes, and extensive holdings of manuscript collections, photographs, serials, posters, playbills, trade catalogs, and related materials. For further information, see the Center's website at: popmusic.mtsu.edu, or e-mail Paul Wells at pfwells@mtsu.edu.

200th Anniversary of *The Christian Harmony* 23 July 2005 Newbury, Vermont

On 23 July 2005, Boston University's "Connexion" All-Day Singing and the Jeremiah Ingalls Society will jointly celebrate the 200th anniversary of the *The Christian Harmony* (1805) in the town where Ingalls lived and composed, beautiful Newbury, Vermont. Singers will sing from *The Sacred Harp* (1991 ed.) and a brand-new bicentennial edition of Ingalls' *Christian Harmony* in shaped notes, edited and published by Thomas B. Malone, chairman of the annual sing.

The day's events begin with the group sing (10 a.m. to 4 p.m.), followed by a pot luck supper and social. From 7 to 9 p.m., a concert of Ingalls' music will be presented featuring Village Harmony (VT), Norumbega Harmony (MA), New Amsterdam Harmony (NY), "Connexion" Shape-note Singers (MA), and the Jeremiah Ingalls Society (NH), among others. For more information on the event or the new edition of the tunebook please e-mail tmalone@bu.edu or visit online mysite.verizon.net/vze7761g/id6.html.



CONFERENCE ANNOUNCEMENTS

Grounding Moves: Landscapes for Dance 15-18 June 2006 Alberta, Canada

The Society of Dance History Scholars invites submissions for its twenty-ninth annual conference, hosted by the Banff Centre for the Arts in Alberta, Canada, a unique centre known for its dedication to the arts and to creative process, and for its breathtaking location in the heart of the Rocky Mountains.

The 2006 conference will engage with the ongoing dance projects fostered at Banff. The program committee hopes to stimulate proposals that will look at Aboriginal dance, dance and new media, ballet training, and issues of state and institutional support that may be raised by the success of the Banff Centre itself. Although the conference proposes and promotes this focus on the Banff Centre, the conference is open to any new research in dance studies.

Submission guidelines can be found at www.sdhs.org/confpropinst.html. Information on the Banff Centre can be found at: www.banffcentre.ca/about/

Feminist Theory and Music 8 23-26 June 2005 New York City

The eighth meeting of the biennial conference Feminist Theory and Music will take place on 23-26 June 2005 at the CUNY Graduate Center and New York University. Farah Jasmine Griffin will present this year's keynote address, "Midsummer's Night in Harlem, 1943: A Cultural Critic Listens."

The opening plenary, moderated by Suzanne G. Cusick, features Farzaneh Milani and Elizabeth Wood, and the closing plenary, moderated by Nancy Rao, features Kyra Gaunt, Nadine Hubbs, and Ruth Solie. Excerpts from two new documentaries, "Soul on Soul: The Story of Mary Lou Williams" and "Packin' Up: Marion Williams and the Philadelphia Gospel Women," will be shown. The conference includes performances of works by Linda Dusman, Tania León, Pauline Oliveros, William Osborne, Ursel Schlicht, Alice Shields, Karen Tanaka, and Frances White, and two concerts of electroacoustic music, to be held at Columbia University and New York University. Information on registering for the conference is available by visiting www.nyu.edu/gsas/dept/music/ftm8/ or by calling (212) 817-8215.

Toni Morrison and Sites of Memory 14-17 July 2005 Cincinnati, Ohio

The panel "Music and the Echoes of Memory" will be featured as a plenary session during the fourth biennial conference of the Toni Morrison Society in Cincinnati, Ohio on July 14-17. The conference, entitled "Toni Morrison and Sites of Memory," will honor the co-world premiere of *Margaret Garner* (libretto by Toni Morrison and music by Richard Danielpour) at the Cincinnati Opera on July 14. Toni Morrison will play an important role in the Cincinnati conference and will deliver a keynote address with Richard Danielpour; see <<http://www.tonimorrisonociety.org/>>. Please note that the conference schedule is still being finalized.

American Hymnody Conference 9 September 2005 Nashville, Tennessee

On September 9, 2005 Belmont University (Nashville, Tenn.) will host an all day conference on American Hymnody. Most of the presentations will focus on Shaped-Note and Sacred Harp traditions. Dr. Ron Pen from the University of Kentucky will be the featured speaker. For a preliminary program and registration information, visit www.belmont.edu/music_hot/ and click on the Hymn Conference icon.

The conference this year is held in conjunction with the United Sacred Harp Convention, a premier gathering of singers from across North America. Those attending the conference are invited to stay and participate in the singing on Saturday and Sunday, Sept. 10 and 11. If you have never experienced Sacred Harp singing on this scale, I assure you it will be an experience you won't soon forget. For more information on the United Convention visit www.mcsr.olemiss.edu/~mudws/united.html



Society member Deane Root exhorts the sacred harp singers on "The Chariot" (photo by Ron Pen)

32ND ANNUAL CONFERENCE CALL FOR PAPERS

The Society for American Music invites proposals for papers, concerts, lecture-performances, and panels of 2, 3 or 4 papers for its 32nd annual conference. Alternative formats such as roundtables, position papers with respondents, workshops, and mixed performance/discussion sessions are also welcomed. Jointly meeting with the Center for Black Music Research, the conference will be held in Chicago, Illinois, on 15-19 March 2006. The Email and postmark deadline for all proposals is **15 July 2005**. More information may be found at the website: www.american-music.org

We welcome proposals involving any aspect of American music or music in the Americas, but especially welcome ideas for papers and sessions inspired by the musical world of Chicago, including:

- The World's Columbian Exhibition—Chicago World's Fair in 1893, musical cultures of the world, and the "American Public"
- Ethnic/immigrant communities and their musics in Chicago
- Music and musical institutions associated with Chicago (e.g., the Blues, Jazz, Chicago Symphony, Lyric Opera, the Auditorium, others)

Guidelines

Individual or joint papers should be no longer than twenty minutes. Lecture-Performances should be no longer than thirty minutes. Presenters do not need to be members of the Society, but are required to register for the entire conference. The committee encourages proposals from people who did not present at the 2004 meeting in Eugene, Oregon, but all proposals will be considered and judged primarily on merit.

For complete sessions, the organizer should include an additional statement explaining the rationale for the session. With the exception of Lecture-Performances, we strongly encourage you to email your proposals.

Please include with your proposal submission the following materials:

- (1) 250 word proposal
- (2) 100 word abstract suitable for publication in the conference program
- (3) Your audio and visual needs. We can provide CD and audiocassette players and overhead projectors. With more limited availability we can provide VHS/DVD players and LCD Projectors (for PowerPoint). Due to the logistics and cost of renting these media, we will not be able to accommodate any AV changes once a proposal is accepted.
- (4) Your name, address, phone number(s), email address, and institutional affiliation

For Lecture-Performances please include the above-mentioned materials and:

- (5) Seven copies of a recording (CD, tape cassette, DVD, or VHS)
- (6) An addressed stamped mailer if you would like the recordings returned
- (7) Any special needs you have for your performance (e.g., a piano, music stand, space for dance demonstrations)

All materials must be electronically date-stamped or postmarked by **15 July 2005**, and should be sent to: nandre@umich.edu, or Naomi André, 1122 Lane Hall, 204 South State Street, University of Michigan, Ann Arbor, MI 48109-1290.

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.

Non-Print Publications Subvention

This fund is administered by the Non-Print Publications 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, written in English. Application deadline is February 15th, for dissertations completed between 1 January and 31 December of previous year.

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). Application deadline is January 1.

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.

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