

The Bulletin

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Standpoint: What Happened to the Nineteenth Century?

— Katherine K. Preston
The College of William & Mary

Editor's Note: This issue of the Bulletin inaugurates a new feature, "Standpoint," which will appear every Fall. Standpoint is an opinion essay that will, it is hoped, provoke discussion, reflection, and even some controversy. The Winter issue will feature "Counterpoint," an essay or group of short responses to the previous Standpoint essay. If you would like to write a Counterpoint for the next issue, please e-mail Sandra Graham <sjgraham@ucdavis.edu> by 1 Dec. (note early deadline, so that the Standpoint author has time to respond). And if you are interested in writing a future Standpoint, or have an idea for a topic, please let me know. My hope is that this series will engender a discussion that we can continue at annual meetings and among ourselves, and that will broaden our understanding of what we do – collectively and individually.

— Sandra Graham, Bulletin Editor

Americanist musicologists who have been active scholars and teachers for the last several decades have had the rather extraordinary experience of seeing the field of musicology transform itself. Many of us who are now mid-career scholars entered the field in the mid- and late 1980s; we encountered a discipline that was both Eurocentric and focused almost exclusively on "art" music of earlier periods. (The study of "pop" music was acceptable for scholarly discourse only if the music under consideration was popular in, say, the 15th century.) That the discipline has changed is indisputable; that the scholars involved with the Sonneck Society (now the Society for American Music) have helped to lead the way is also unmistakable.

Programs from scholarly conferences from 20 years ago confirm this contention. The 1985 AMS meeting in Vancouver, BC, for example, featured some 25 sessions, with one lonely session devoted to music of the 20th century and another orphan panel titled "American Popular Music and Jazz"; the latter – the only nod toward "popular" music – was scheduled, of course, for Sunday morn-

ing. That same year, at the Sonneck Society's meeting in Tallahassee, Florida, there were paper sessions and panels on a wide range of American-music topics, including jazz, 19th-century band music, music education, 18th-century musical theatre, music in the South, the shape-note tradition, Broadway shows, and American opera. There were also numerous sessions and papers devoted to art music of the 20th century; in between the paper sessions the conferees could attend eight different concerts of new music (the meeting was held in conjunction with the Florida State University Festival of New Music). The conference was a celebration of both the wonderful diversity of American music history and the delicious variety of 20th-century musical styles. The diversity of scholarship was an affirmation of one of the *raisons d'être* for the Society: As many of us heard in the SAM History panel at the conference in Eugene, Oregon, last spring, the Sonneck Society was founded in part *because* very little scholarship of this "ilk" was welcome at the AMS.

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Gershwin to Gillespie: Portraits in American Music

SAM member and noted musicologist Olivia Mattis has curated a salute to 20th-century American music called *Gershwin to Gillespie: Portraits in American Music*, which recently ended a three-month exhibition at the George Eastman House in Rochester, New York, and is now available for touring. This exhibition offers glimpses into the lives and personalities of the greatest American musicians and composers, as captured by some of America's most influential photographers, including Ansel Adams and Annie Leibovitz. Among those depicted in the 50 featured photographs are George Gershwin, Dizzy Gillespie, Leonard Bernstein, Lukas Foss, John Philip Sousa, Billie Holiday, John Coltrane, Jim Morrison, Janis Joplin, and Aretha Franklin.

"Individually, these images present us with portraits of determination, idealism, and a strong sense of self. As a group, these images give us a wonderful cross-section of American musical life," says Mattis, who also organized a music festival surrounding the exhibit. "These



GEORGE GERSHWIN

*Photo by Edward Steichen, American
(b. Luxembourg, 1879-1973) 1927
Gelatin silver print
Bequest of Edward Steichen by Direction of Joanna
T. Steichen*

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Young scholars just embarking on musicological careers back in the mid-1980s could see clearly the direction that musicology *should* take. And although we were far from sanguine that the change *would* occur, it is clear – from the vantage point of 2005 – that it has. In the program of the November 2005 AMS conference in Washington, DC, almost one third of the sessions are devoted to music of the 20th century, including three on “popular” music (the 20th-century kind). There are also two American sessions, as well as occasional Americanist papers in non-American sessions (meaning that the presentation of American music scholarship is no longer completely ghettoized). The SAM Eugene conference program likewise illustrates the incredible broadening of our discipline’s boundaries: It included sessions on American art-music composers (Earle Brown, Charles Ives, Pauline Oliveros, Leonard Bernstein, John Cage), musical instruments, politics, ethnic and gender studies, jazz, modern music, media studies, hip hop, rock, experimental music, film music, and musical theatre. The subject of musicology has expanded to a remarkable degree.

But this expansion seems to have come at a price. For the vast majority of the papers accepted for presentation at recent SAM conferences share one characteristic: The music, to an overwhelming extent, is from the 20th century. A quick perusal of conference programs from the last five years suggests a general decline in pre-20th-century scholarship: At Charleston (2000) there were two sessions on 18th-century music, two on the 19th, and one combining the two; in Lexington (2002) there were one 18th-century and two 19th-century sessions, as well as several additional topical papers; Tempe (2003) featured one 18th-century and three 19th-century sessions as well as four scattered 19th-century papers; Cleveland (2004) had only two 19th-century sessions (one devoted to Sousa in honor of his sesquicentennial) and two other papers. The Eugene conference included no sessions on music from either the 18th or the 19th centuries. During the entire conference there were only five papers, widely scattered, on 19th-cen-

tury topics. From my vantage point (as a scholar of 19th-century American music), we Americanists are the victims of our own success. We have helped to open up the discipline to the study of a wide range of musical styles, genres, and topics, but in the process seem to have lost our collective interest in history – or, at least, in history before the 20th century. The Society of American Music is in danger of becoming – to use a moniker recently invented by Wayne Shirley – the Society for Recent Music.

The paucity of pre-20th-century papers at SAM conferences is not the result of a conspiracy by program committees to marginalize such scholarship. Rather, it is a reflection of a troubling reality: Fewer and fewer young scholars are choosing to undertake research in the 18th or 19th centuries. I make a point to meet and speak with graduate students at SAM conferences, and many of them are thinking hard about dissertation topics. Rarely do I encounter a student who is considering a 19th-century topic. This assessment is confirmed by a perusal of dissertation topics listed in Doctoral Dissertations in Musicology On Line (on the AMS webpage). Nineteenth-century topics seem to have peaked in the 1970s (before my time!), declined gradually in the 1980s and 1990s, and all but disappeared in the first years of the new century. The number of 20th-century dissertation topics increased dramatically in the 1970s, declined slightly in the 1980s, and grew again through the 1990s and into the early 2000s. The current “hot” topics

include jazz, hip hop, film music, rock, gender and ethnic studies, and the works of such composers as Bernstein, Ives, Copland, and Gershwin. So, you might ask, what is the problem with this?

Put simply, we have egregiously neglected the foundation of the intellectual edifice we are constructing as a discipline – and we do so to our intellectual peril. One of our goals as musicologists is to comprehend the music that surrounds us. In order to do so, however, we need to have a firm understanding of our musical and cultural history. And we do not yet possess this understanding. There are huge gaps in our basic knowledge of 19th-century American musical life. Worse, many scholars – especially younger ones – are not even aware that the lacunae exist, and as a result unchallenged misconceptions have crept into our collective “knowledge” of the American cultural past. The longer the misconceptions are unchallenged, the harder they will be to dislodge, for scholars build on the work of their predecessors, and any errors that may have crept into a piece of scholarship will be replicated by subsequent scholars, unless the errors are corrected. And if fewer and fewer historians are doing research in the 19th century, how can we correct the mistakes and fill in the gaps?

Allow me to suggest a few topics that are ripe for scholarly research. There are very few solid studies of the major 19th-century American composers. There are biographies of Gottschalk and Chadwick, but the most recent biographies of Anthony Heinrich and William Henry

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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 as an 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.

Fry were written by William Treat Upton in 1939 and 1954, respectively; there has never been a biography of George Bristow. On the popular-music side, there are dissertations – but no recent books – on the work and influence of George Root, John Hill Hewitt, and James Bland; no one has examined the life and music of Henry Clay Work. A study of the Seguin family is crying out to be done, as is an examination of the very influential career of the operatic impresario Max Maretzek. A biography of Anna Bishop has recently been published, but it is not a scholarly work. There have been no studies (to my knowledge) of musical management – a subject that is ripe for research and that would reveal a great deal about reception of music in the nineteenth century. Studies of music institutions (orchestras, singing societies, concert series, opera houses) are few and far between; information about the role of music in education in the 19th century is almost nonexistent. There are many dissertations about the history of music in various regions or cities, but we need many more; in reality we know more about music in the Loire Valley in the 14th century than about any area of the United States. We furthermore know little about what people actually heard when they attended theatrical performances, despite the fact that there are thousands of conductors' scores, prompt books, and orchestral parts for operas and other musical theatrical works in the Tams-Witmark Collection at the University of Wisconsin, waiting for scholars' attention. And there have been very few studies of 19th-century musical journalism or music criticism. *Dwight's Journal of Music* had a 30-year run (1852–81), but its circulation was miniscule and its influence certainly paled in comparison with its competitors, such as *The Message Bird / Saroni's Musical Times* (1851–73), *Watson's Weekly Art Journal* (1864–1905), and *Brainard's Musical World* (1864–95). But in contrast with *Dwight's Journal* (which everyone knows and cites repeatedly), there are studies of none of these other periodicals. The resulting “collective knowledge” that John Sullivan Dwight was profoundly influential in 19th-century America, I would suggest, is much less indebted to scholarly research than to the fact that a hardbound copy of the *Journal* is conveniently located in your college

library. The reality is that we do not really know how influential Dwight was, because no one has examined his *Journal* in the context of other music periodicals of the time. There are dozens – nay, scores – of other important topics that are waiting to be tackled by eager young scholars. There are archival collections that are essentially low-hanging fruit, if only graduate students could be encouraged to seek them out.

It is wonderful that we have broadened our scholarly horizons, and that musicologists are tackling so many diverse and interesting twentieth-century topics. Much of this work is also important. But to continue to ignore the history of American music in the 19th century is intellectually dangerous. This scholarship is extremely important, and in 2005 there simply are not enough 19th-century scholars to do it. We need help. The Society needs to create a buzz around the study of our musical past. In the end, we – the established scholars of American music – must encourage our younger colleagues to explore some of these projects, in order to redirect some of the energy within the discipline toward this hard, but truly important, work. This is crucial, I believe, for the future of our discipline.

University of Pennsylvania Library Preserves Philadelphia Orchestra Recordings

The University of Pennsylvania Library is pleased to announce the completion of a project to preserve 532 tape recordings of Philadelphia Orchestra concerts broadcast on Philadelphia radio station WFLN-FM between February 1960 and April 1977. The original broadcast recordings were donated to the University Library by the Philadelphia Orchestra and WFLN in 1987, and the preservation project was funded in part by a \$40,000 grant awarded in 2004 by the GRAMMY Foundation.

The collection documents eighteen seasons of the orchestra's programming,

featuring standard repertory as well as less frequently performed works. Included in the recordings are a number of world-premiere performances of works by American composers Walter Piston, Roger Sessions, Samuel Barber, David Diamond, and Roy Harris.

As music director during this period, Eugene Ormandy appears most frequently as conductor, but the recordings also include programs conducted by Ormandy's predecessor, Leopold Stokowski, his successors, Riccardo Muti and Wolfgang Sawallisch, as well as Otto Klemperer, Georg Solti, Seiji Ozawa, Claudio Abbado, James Levine, and other noted guest conductors. Featured soloists include the foremost performers of the day and a number of Philadelphia Orchestra first-chair players. Many of the recordings include interviews with conductors and soloists that were originally broadcast as intermission features.

The original tape recordings have been transferred to archival compact discs, and the master copies are preserved in the library's offsite storage facility. Copies for use by researchers augment other primary sources, such as the personal papers of Eugene Ormandy, donated to the University of Pennsylvania Library by Ormandy's widow in 1987. Together with the marked scores in the Ormandy Collection, the recordings provide a body of primary source material of interest to researchers studying 20th-century orchestral performance practice.

The collection is currently being cataloged on RLIN, the union catalogue of the Research Libraries Group, and will be accessible as well through the Penn Library catalogue. Upon completion of the cataloging in fall 2005, the recordings will be available for listening in the Rare Book and Manuscript Library in the Van Pelt-Dietrich Library Center at the University of Pennsylvania. For more information on the Rare Book and Manuscript Library and its holdings, visit the library's website at <http://www.library.upenn.edu/collections/rbm/>, or contact Nancy Shawcross, curator of manuscripts.

BOOK REVIEW

Tom Ashley, Sam McGee, Bukka

White: Tennessee Traditional Singers.

Edited by Thomas G. Burton. Knoxville: University of Tennessee Press, 2005. 240 pages. \$22.50.

The University of Tennessee Press is re-issuing, in paperback, a book that has been out of print since 1981. Thomas Burton – artfully editing essays by Ambrose N. Manning and Minnie Miller, Charles K. Wolfe, and F. Jack Hurley and David Evans – has put together a volume that should be valuable to students of American musicology, and specifically to those interested in music of the Mid-South. The three essays, along with the introduction and conclusion, set forth the scope of the musical heritage and styles that have intertwined to create the unique lives and careers of Tom Ashley, Sam McGee, and Bukka White, representing East Tennessee’s Anglo-American tradition, Middle Tennessee’s country music tradition, and West Tennessee’s African-American tradition, respectively. The editor’s style transcends the expected ordinary exposition, as illustrated in the presentation of his purpose: “Every man is complex and in each of the three presented here ‘there is much music, excellent voice,’ and we do not pretend to ‘pluck out the heart’ of his mystery. What we do attempt . . . is to reflect images of lives rather than lives; images only of individuals . . . with interesting careers, and not images of personified abstractions of traditional singers of Tennessee” (7, 8). The selected bibliographies on each man, fourteen pages of discographies, an index of song titles, and a general index all contribute to the usefulness of this study to students and scholars. If the Soothsayer in *Julius Caesar* “could not find a heart,” Burton and the writers of the essays have certainly tried to do so in this volume.

In the first essay, on Tom Ashley, Ambrose Manning and Minnie Miller begin this search and reveal a fascinating artist’s life – a life that went way beyond music – from his mining coal to his working in sawmills. To begin, the authors include two insightful anecdotes,

in the singer’s words, from Ashley’s visit to East Tennessee State University’s Folk Festival in 1966. Throughout, there are others from his son and daughter, from fellow musician and lifelong friend Roy Acuff, and from Doc Watson, with whom he also played. These vignettes contribute significantly to fleshing out the “reality” of this portrait. Manning and Miller have embellished their section with seven photos, six songs with lyrics and musical notation, and a brief chronology listing the highlights of Ashley’s career – beginning with his joining Doc White Cloud’s Medicine Show at age 16, and ending with his performance at ETSU a year before he died.

Second in the trilogy is Charles Wolfe’s piece, which begins with a 1975 story about Sam McGee, then an eighty-year-old established artist in the Grand Ole Opry. It tells of the journey he made that year to the Tennessee Valley Old Time Fiddlers Association at Athens College in Alabama. The story recounts McGee’s reception and subsequent performance at the festival. In the huge crowd attending was none other than Governor George Wallace, who was asked to say a few words on stage. Wolfe goes on to transcribe several of McGee’s tales detailing the three primary influences of his musical style: traditional fiddle and banjo, Negro blues and dance music, and piano music. The author asserts that “eclecticism,” including a repertory of comedy songs, “had always been one of McGee’s hallmarks” (125). At first hesitant to become part of the folk revival beginning in the 1950s, McGee and his brother Kirk eventually played at several of its nationally important venues: the University of Chicago, University of Oklahoma, and the American Folklife Festival in Washington, DC. Similar to the other essays, Wolfe’s contains twelve pictures, six songs with music, as well as a chronology of his life.

Paralleling in style and approach the first two sections of the book, F. Jack Hurley and David Evans employ lengthy redactions from taped interviews in Bukka White’s Delta dialect. The authors include nine photographs, seven songs with

music, and a chronology. They initially set out to establish Memphis’s rightful place in blues history, though the form originated elsewhere in the Delta region. Luminaries such as Charlie Patton, Son House, John Hurt, Walter “Furry” Lewis, and, of course, W.C. Handy are all anchors in the Bluff City’s reputation as an important center of the genre. Like Ashley and McGee, White was by no means only a musician. His occupations led him many places. He farmed, played music, went “hoboing,” fought 20 professional boxing matches, and even did a stint in Mississippi’s infamous Parchman prison, where he taught his captain’s son to play guitar. White settled permanently in Memphis in 1942, and the essay recounts at length his tutelary relationship with his young cousin Riley “B.B.” King. It was apparently the 1960s folk revival that kept White from fading into obscurity, and two West Coast students “rediscovered” him and hauled him out to Berkeley, where he launched a year-long tour of the California academic folk scene. Having been born in obscurity near Houston, Mississippi, Booker T. Washington White’s immortal blues tunes like “Parchman Farm Blues” and “Fixin To Die” have firmly established him as a giant of his craft and a worthy member of this triumvirate of Tennessee traditional singers.

In the conclusion, to summarize the lives of these three legends, Burton employs a poetic image in which he invites the reader to “muse” that each of these three men “was given the same stage directions” (205) – each instructed to accept his fading place in music history with dignity and humility, then “recede into the wings, since you have become somewhat anachronistic; but come forward when an audience cries out for an encore and a spotlight is focused on you. Bow; then exit” (206). This book is just such an encore and a spotlight – one that applauds and illuminates the lives of three distinguished pioneers who have preserved, perpetuated, and enriched the musical heritage of Tennessee.

– Michael Davenport

William Busch – A British Composer in America

– Julia Busch, March 2005

Editor's Note: The following article on Busch's years in America was composed by Busch's daughter, Julia Busch, based on her father's diary entries, and submitted by SAM member Philip Machin. Busch was briefly, and secretly, engaged to the American violinist Sylvia Lent, who may have subsequently married an American music critic. If any readers have more information about Lent, please contact Philip Machin at philip.machin@virgin.net.

William Busch first arrived in America in May 1915 at the tender age of 14. He was enrolled at the Riverdale School in New York until he transferred to Columbia Grammar School in October 1918, where he studied academic subjects in the morning and practiced piano in the afternoon. His piano tutor at that time was Mr. France Woodmansee. His aim was to be a concert pianist, much against the will of his father, who wanted him to join the family business. His mother had a more artistic nature and could empathize with William's desire; he finally got permission to "go into music" in April 1918.

Busch and Woodmansee took an apartment at 600 West 144th Street overlooking the river, where they stayed until William first went back to England on June 16, 1919, on the SS *Adriatic* of the White Star Line. He came back on the SS *Mauritania*, arriving in New York on November 25, 1919, where he resumed his piano tuition with Woodmansee, or Woody, as he was affectionately called. He practiced on a Steinway piano belonging to a Mr. Gaestner, who lived "in a very nice house on 101st street." In January of the following year he began harmony lessons with Mr. A.W. Lilienthal, who was a former member of the Philharmonia Orchestra. Busch says in his diary, "He seems very nice and very thorough and I expect to work really well at it." He took another trip to England in May to see the family, again on the SS *Adriatic*, hoping that he could return and continue his studies with Woodmansee and Lilienthal. His father was beginning to wonder why he couldn't continue his studies in England,

but William was secretly engaged to a young violinist named Sylvia Lent, a pupil of Leopold Auer. He managed to persuade his father that he had to return to America and sailed back on the SS *Rotterdam* of the Holland-America Line.

In 1921 he continued his piano tuition with Woodmansee and Lilienthal, and attended as many concerts as he could. Lilienthal told William that he had a talent for composition – a seed that grew slowly into a flower. But his father, who had misgivings about how much work William accomplished away from parental guidance, insisted that he come back to England. So on June 9, 1921, Busch had his final harmony lesson with Lilienthal, who said he would write to his parents and tell them he had been "satisfactory." After saying goodbye to all his friends, he sailed back to England on the SS *Carpania* and arrived at Liverpool on June 24, a day before his twentieth birthday.

William was then sent to Berlin, where he studied piano with Leonid Kreutzer and, upon Kreutzer's recommendation, composition with Dr. Liechentritt. Under Liechentritt's tutelage William began writing short piano pieces, fugues, and etudes, exclaiming in his diary, "have finished my very grand etude, but can't play it for nuts!" He wrote his first song that year, for his Aunt Marie on her silver wedding day. He left Berlin in May 1924.

In London he started piano tuition under Benno Moisewitsch and Mabel Lander. Composition took a back burner except for a few little songs that have now been lost. In 1926 he traveled back to America to visit friends, and on the return trip to England on the SS *Leviathan* he met a Miss Bennett, who was head of the piano department at Oklahoma Women's College. She had heard him play the Rameau Variations and Scarlatti's Pastoral in the ship's lounge, which resulted in a piano tour of Oklahoma colleges in Tahlequah, Chickasha, and Stillwater. His first recital in New York Town Hall, on February 26, 1930, received good reviews.



WILLIAM BUSCH, ca. 1930
Courtesy of Julia Busch

Mr. Copley, his American manager, hoped to do another tour the following year, but this did not materialize.

Busch had begun composition studies with Alan Bush in 1926, followed by John Ireland and finally Bernard Van Dieren in 1932, with whom he studied for a year before deciding to strike out on his own. He broadcast on the BBC and was the resident pianist for the South Place Ethical Society in London. Although he continued working as a pianist, he began to realize that his temperament was not suited to such work, since he suffered greatly with nerves.

He wrote *Rest* in December 1933 and dedicated it to Sheila, his wife to be, but it was not until about 1935, after his marriage, that he wrote most of his songs. Sinclair Logan, Henry Cummings, Dame Janet Baker, and Peter Pears all admired and sang his songs.

Library of Congress Launches "Song of America" Concert Tour

— Stephanie Poxon
Library of Congress, Music Division

Librarian of Congress James H. Billington announced today that the Library of Congress is launching a multidimensional program to celebrate "Creativity across America," which will begin in November with a 12-city, seven-month concert tour featuring internationally acclaimed baritone Thomas Hampson, one of the most popular and sought-after singers of this generation. Hampson, a native of Spokane, Washington, is renowned for his versatility, imagination, and vocal charisma.

"The 'Song of America' tour with Tom Hampson is part of an unprecedented national program that the Library of Congress is initiating to celebrate creativity across America," said Billington. "America is a wellspring of new ideas in music, literature, poetry, film, and other forms of artistic expression. As the home of the Copyright Office of the United States, the Library of Congress has been the repository and mint record of American creativity since 1870. We want to celebrate the energy and inventive spirit that is such an integral part of our cultural history, and I cannot think of a more qualified and accomplished ambassador for the first part of our initiative than Tom."

Hampson's long-standing collaboration with the Library of Congress grew out of a vision shared with Billington — to honor the history and preservation of American song and to reveal to new audiences the breadth and depth of the Library's unparalleled collections of musical scores and recordings. One of the goals of the project is to reach out to young people, who may not be so familiar with the great depth and variety of American song and story, and each stop on the concert tour will include an educational component in which Hampson will interact with students.

Additionally, the Library will send its educational outreach staff to each concert city, and the Music Division will conduct

daylong teacher institutes for local K–12 educators. Invited teachers will learn how to access the Library's unique collections, analyze documents to encourage critical thinking skills, and generate lesson ideas related to various facets of the Library's collections.

"The richness of the Library's music collections lies not only in the coverage of American concert, popular, ethnic and folk music but also in the wealth of European concert music, opera scores and librettos, as well as the symphonic and

chamber music of the 20th century," said Hampson.

Hampson is a passionate singer of the music of America by such poets and composers as Stephen Foster, Walt Whitman, and Aaron Copland. His dedication to American song has led to several recital tours, recordings, multimedia projects, and television programs.

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The Society for American Music

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

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Electronic Resources

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

Annual Conferences

32nd Annual Conference, Chicago, Illinois
Naomi André, Program Committee Chair
Mariana Whitmer, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

"Song of America"
Concert tour dates:

2005

Nov. 12 – Yardley Hall, Carlsen
Center, Johnson Country Community
College, Overland Park, KS
Nov. 15 – Founders Concert Theater,
Bass Hall, Fort Worth, TX

2006

Jan. 8 – Verizon Hall, Kimmel Center
for the Performing Arts, Philadelphia,
PA
Jan. 17 – Main Hall, Ordway Center
for the Performing Arts, St. Paul, MN
Jan. 19 – Isaac Stern Auditorium,
Carnegie Hall, New York, NY
March 15 – Orchestra Hall, Detroit, MI
March 19 – Alexander W. Dreyfoos Jr.
Hall, Kravis Center, West Palm Beach,
FL
March 21 – Main Hall, Gertrude C.
Ford Center for the Performing Arts,
Univ. of Mississippi, Oxford
May 28 – Orchestra Hall, Chicago, IL
May 30 – Holland Performing Arts
Center, Omaha, NE
June 3 – Fox California Theatre, San
Jose, CA
TBA – Ellie Caulkins Opera House,
Denver, CO

The "Song of America" has been made possible by friends of the Library of Congress and members of its private advisory group, the James Madison Council. For further information, please visit www.loc.gov/creativity/hampson.

STUDENT FORUM

Conference Update: Chicago

It is hard to believe that, as we approach the start of another academic year, it has been more than six months since our Eugene meeting and that our 2006 conference is just around the corner. To help you prepare for your trip to Chicago, your Student Forum co-chairs, Travis Stimeling (stimelin@email.unc.edu) and Ryan Bañagale (banagale@fas.harvard.edu) would like to provide you with the following information.

Mark Tucker Award for Outstanding Student Conference Paper

Mark Tucker, Vice-President of the Society for American Music at the time of his death in December 2000, is known to most SAM members as a leading jazz scholar. His *Ellington: The Early Years* and *The Duke Ellington Reader* are landmarks in Ellington scholarship and models of musical biography. But Mark was deeply interested in many aspects of American music besides jazz. He wrote papers, participated in performances, and published pieces dealing with topics as diverse as Charles Ives's love of the Adirondacks; 19th-century parlor song; the compositions of Alec Wilder; the musical plays of Braham, Harrigan, and Hart; and hip hop.

Recognizing his gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, and wishing to honor his memory, the Board of the Society for American Music established the Mark Tucker Award, to be presented at the Business Meeting of the annual SAM conference to a student who has written an outstanding paper for delivery at that conference. The recipient of the award, which consists of a modest cash prize and a more significant amount of recognition, will be decided before the conference by a committee appointed annually. This year's committee is comprised of Jeffrey Magee (chair), Lisa Barg, Nym Cooke, and Ellie Hisama.

Students who will be presenting papers at the Chicago conference and who wish to compete for the 2006 Mark Tucker Award should send four copies of the conference paper, along with four

copies of any accompanying audio or visual material, postmarked no later than December 3, 2005, to:

Jeffrey Magee
School of Music
Indiana University
Bloomington, IN 47405

Electronic submissions will *not* be accepted. For more information, please contact Jeffrey Magee at jmagee@indiana.edu.

Student Travel Endowment

Through the Student Travel Endowment, which is supported by the generous donations of the Society's members and the proceeds of the annual Silent Auction, students may receive financial assistance to help defray the cost of attending the national conference of the Society for American Music. 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). The endowment will support as many applicants as possible according to the amount of money available in a given year.

Financial assistance can be applied to transportation costs (the least expensive round-trip airfare available, round-trip train fare, or mileage at standard IRS-allowed rates for personal travel (half of business rate) plus gas costs and tolls for automobile travel. It does not cover parking, car rental, or local transportation. Applications must be submitted by 15 December 2005 to:

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We look forward to seeing you in Chicago!

SOME RECENT ARTICLES AND REVIEWS

Compiled By Joice Waterhouse Gibson, University of Colorado at Boulder

AMERICAN MUSIC RESEARCH CENTER JOURNAL

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"Buried Treasure: A Set of Presentation Minstrel Bones," 8; Carole Bryant, "The Yankee Brass Band Discourses Sweet Music," 11.

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Étienne Hamel and His 'Annales Musicales du Petit-Cap': A Manuscript Song Collection of Nineteenth-Century Quebec," 1; Benita Wolters-Fredlund, "Leftist, Jewish, and Canadian Identities Voiced in the Repertoire of the Toronto Jewish Folk Choir, 1939-1959," 19; Philip Hiscock, "Taking Apart 'Tickle Cove Pond'," 32; David Gregory and Rosaleen Gregory, "Jewels Left in the Dung-Hills: Broadside and Other Vernacular Ballads Rejected by Francis Child," 69; rev. of George W. Lyon, *Community Music in Alberta: Some Good Schoolhouse Stuff!*, by Allan Kirby, 81. (30/2003): Leslie Hall, "Rumba and Chachacha: Multicultural Contexts in the Greater Toronto Area," 1; David Montgomery, "Alex Harvey and 'The Tomahawk Kid': Mode and Interpretation," 13; Anna Kearney Guigne, "The Songs That Nearly Got Away: An Examination of the Unpublished Portion of Kenneth Peacock's Newfoundland Field Collection," 47; Jay Rahn, "Prosody, Performance and Perception: Tempo in LaRena Clark's Ballad-Metre Songs," 64; rev. of Martin Lovelace, Paul Smith and J.D.A. Widdowson, eds., *Folklore: An Emerging Discipline; Selected Essays of Herbert Halpert*, by Anna Hoefnagels, 84.

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(Jul 04): Charles Goldman, “George Bassman: Rhapsody in Black - A Golden Age Composer Profile,” 14. (Aug 04): Jeff Bond, “The Gold Standard: Quantifying Jerry Goldsmith’s Contribution to Film Music Isn’t Easy,” 12; John Takis, “Good as Goldsmith: The Goldsmith Method as Revealed in Four 1960s Masterpieces,” 28; several more articles on Goldsmith. (Sep 04): Jeff Bond, “Jerry Goldsmith Buyer’s Guide: Part 7: The Final Conflict,” 20. (Oct 04): Jeff Bond, “Amazing Grace & Pluck: In the World of Film Scoring, Elmer Bernstein Was a Man for All Seasons (and Genres),” 16; Jeff Bond, “The Good Artist: Tributes from Friends, Peers and Colleagues,” 19; Ross Care, “By Film Possessed: Elmer Bernstein’s First Decade of Film Scoring: 1951-1961,” 22; Roger Hall, “Elmer’s Magnificent 7: Essential Elmer Bernstein Scores from the 1960s,” 26; Mark Hasan, “Musings of a Maestro: From Broadway to the Big Screen, from Toy Trains to Poetry, Mr. Bernstein Did It All...and, Fortunately for Us, Talked About It, Too,” 30.

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Pete Anderson, "The Plunger Mute and Tyree Glenn [Ellington member]," 26.

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(Sp 03): Rev. of Derek B. Scott, ed., *Music, Culture, and Society: A Reader*, by Eric Shieh, 90.

PIANO TODAY

(Win 05): Barbara Nissman, "Gershwin Meets Prokofiev: The Hidden Connections," 4.

POPULAR MUSIC

(Jan 04): Philip Auslander, "I Wanna Be Your Man: Suzi Quatro's Musical Androgyny," 1; Gillian Rodger, "Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox," 17; rev. of Helena Simonett, *Banda - Mexican Musical Life Across Borders*, by Augustin Fernández, 91; rev. of Garry Boulard, *Louis Prima*, by Bill Sweeney, 99; rev. of W. Royal Stokes, *Living the Jazz Life*, by Bill Sweeney, 102. (May 04): Peter Hollerbach, "(Re)voicing Tradition: Improvising Aesthetics and Identity on Local Jazz Scenes," 155; Sheila Whiteley,

"Copyright and Popular Musicology," 203; rev. of Frederick J. Spencer, *Jazz and Death: Medical Profiles of Jazz Greats*, by Raymond MacDonald, 235.

POPULAR MUSIC AND SOCIETY

(Feb 04): Jana Evans Braziel, "Bye, Bye Baby": Race, Bisexuality, and the Blues in the Music of Bessie Smith and Janis Joplin," 3; Tom S. Caw, "Popular Music Studies Information Needs: You Just Might Find...," 48; B. Lee Cooper, "The Sky Is Crying: Tales Told in Tearful Tunes [sad/mournful songs; incl. discography]," 107; rev. of Ernesto Juan Castellanos, ed., *Los Beatles en Cuba: Un viaje mágico y misterio*, by Cameron Zywna, 127. (Jun 04): Christophe Den Tandt, "From Craft to Corporate Interfacing: Rock Musicianship in the Age of Music Television and Computer-Programmed Music," 139; Griffin Mead Woodworth, "Hackers, Users, and Suits: Napster and Representation of Identity," 161; Steve Jones and Amanda Lenhart, "Music Downloading and Listening: Findings from the Pew Internet and American Life Project," 185; Debashis "Deb" Aikat, "Streaming Violent Genres Online: Visual Images in Music Videos on BET.com, Country.com, MTV.com, and VH1.com," 221; rev. of Michael Pitts and Frank Hoffmann, *The Rise of the Crooners: Gene Austin, Russ Columbo, Bing Crosby, Nick Lucas, Johnny Marvin, and Rudy Vallee*, by W.K. McNeil, 252. (Oct 04): Heather McIntosh, "Music Video Forerunners in Early Television Programming: A Look at WCPO-TV's Innovations and Contributions in the 1950s," 259; Andrea K. Newlyn, "The Power to Change: Gender Essentialism, Identity Politics, and the Judds [Naomi and Wynonna]," 273; Edward G. Armstrong, "Eminem's Construction of Authenticity," 335; rev. of Robert Springer, ed., *The Lyrics in African American Popular Music*, by Paul R. Kohl, 375. (Dec 04): Dale Carter, "What's Still Left of My Memory": Recovery and Reorientation in the Songs of Van Dyke Parks," 387; Ann Hetzel Gunkel, "The Polka Alternative: Polka as Counterhegemonic Ethnic Practice," 407; Marc Faris, "That Chicago Sound": Playing with (Local) Identity in Underground Rock," 429; Stephen A. King, "Blues Tourism in the Mississippi Delta: The Functions of Blues Festivals,"

455; Ian Inglis, "A Brief Life: Broken Hearts and Sudden Deaths [subject of adolescent deaths in song lyrics]," 477; Mark A. Fox and Paul Kochanowski, "Models of Superstardom: An Application of the Lotka and Yule Distributions," 507; rev. of Michael T. Bertrand, *Race, Rock, and Elvis*, by Mark D. Rubinfeld, 541; rev. of Andreas Gebesmair and Alfred Smudits, *Global Repertoires: Popular Music Within and Beyond the Transnational Music Industry*, by Mel van Elteren, 542; rev. of Ethan Mordden, *Open a New Window: The Broadway Musical in the 1960s*, by James Leve, 548. (Feb 05): James Isaac Elliott, "From Demo to Hit: The Biography of Three Songs by Country Songwriter Tom Douglas," 3; Marco Katz, "Salsa Criticism at the Turn of the Century: Identity Politics and Authenticity," 35; Ryan Hibbett, "What Is Indie Rock?" 55; Kembrew McLeod, "Confessions of an Intellectual (Property): Danger Mouse, Mickey Mouse, Sonny Bono, and My Long and Winding Path as a Copyright Activist-Academic," 79; George Plasketes, "The Grim and Grin Reaper in the Songwriters' Neighborhood: From A to [Warren] Zenon," 95; rev. of Jean A. Boyd, *We're the Light Crust Doughboys from Burrus Mill* and John Mark Dempsey, *The Light Crust Doughboys Are On the Air*, by Don Cusic, 112; rev. of John Connell and Chris Gibson, *Sound Tracks: Popular Music, Identity and Place*, by Michael J. Kramer, 126; rev. of Allan Metz, ed., *Blondie, from Punk to Present: A Pictorial History*, by Mark Rubinfeld, 129.

PSYCHOLOGY OF MUSIC

(Oct 04): Rev. of P. Horden, ed., *Music as Medicine: The History of Music Therapy Since Antiquity*, by Gary Ansdell, 440; rev. of R.D. Barnett and L.L. Burriss, *Controversies of the Music Industry*, by Andreas Gebesmair, 444; rev. of A. Gebesmair and A. Smudits, eds., *Global Repertoires: Popular Music Within and Beyond the Transnational Music Industry*, by Martin Pfleiderer, 447. (Apr 05): Rev. of Mimi Shippers, *Rockin' Out of the Box: Gender Maneuvering in Alternative Hard Rock*, by Anja Resenbrock, 220.

REVISTA DE MÚSICA LATINOAMERICANA

(Fall-Win 04): Peter Manuel, "The

'Guajira' Between Cuba and Spain: A Study in Continuity and Change," 137; Robert Stevenson, "Teresa Carreño (1853-1917) Remembered on Her 150th Anniversary," 163; Robert Parker, "Revueltas, the Chicago Years," 180. (Sp-Sum 05): Mark Brill, "The Oaxaca Cathedral 'Examen de oposición': The Quest for a Modern Style," 1; Margaret E. Dorsey, "Borderland Music as Symbolic Forms of Nationalisms: 'The Best of the Texas Tornados,' 'Partners,' and '¡Viva Luckenbach!'" 23; David Butler Cannata, "Making It There: Piazzolla's New York Concerts," 57; Donald Thompson, "Film Music and Community Development in Rural Puerto Rico: The DIVEDCO Program (1948-91)," 102.

SING OUT!

(Sum 04): Matt Watrobs, "The Discovery String Band: Exploring Lewis and Clark," 20; David Kupfer, "Rosalie Sorrels: Passing the Good Stuff On," 25; Scott Alarik, "Robin and Linda Williams: Home, Home on the Road," 37; John Kruth, "Townes Van Zandt: The Self-Destructive Hobo Saint," 54. (Fall 04): Geoffrey Himes, "Ollabelle: What a Friend They Have in Gospel Music," 34; rev. of Wyatt Tee Walker, *Spirits That Dwell in Deep Woods: The Prayer and Praise Hymns of the Black Religious Experience*, by Mary DesRosiers, 106; rev. of Jerma A. Jackson, *Singing in My Soul: Black Gospel Music in a Secular Age*, by Michael Cala, 106; rev. of Michael John Simmons, *Taylor Guitars: 30 Years of a New American Classic*, by Roger Dietz, 107; rev. of David Boucher, *Dylan and Cohen: Poets of Rock and Roll*, by Michael Tearson, 107; rev. of John August Schroeter, *Between the Strings: The Secret Lives of Guitars*, by Roger Deitz, 108. (Win 05): Scott Alarik, "John Langstaff: A Man for All Seasons," 22; rev. of Lee and Joann Murdock, *Lake Rhymes: Folk Songs of the Great Lakes Region*, by Mary DesRosiers, 112; rev. of Guido Van Rijn, *The Truman and Eisenhower Blues: African-American Blues and Gospel Songs, 1945-1960*, by Michael Cala, 112; rev. of Stephanie P. Ledgin, *Homegrown Music: Discovering Bluegrass*, by John Lupton, 113; rev. of Bob Carlin, *String Bands in the North Carolina Piedmont*, by Stephanie P. Ledgin, 113; rev. of Beverly Crum, Earl Crum, and Jon P. Dayley, *Newe Hupia:*

Shoshoni Poetry Songs, by Michael Cala, 115; rev. of John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance*, by Derek Beres, 115; rev. of Thomas A. McKean, ed., *The Flowering Thorn: International Ballad Studies*, by Danielle Drellinger, 116. (Sp 05): Joe Hickerson, "The Songfinder: A Reader-Assisted Song Search Service," 82; rev. of Bob Dylan, *Chronicles, Vol. 1*, by Michael Tearson, 106; rev. of Bill Staines, *The Tour: A Life Between the Lines*, by Matt Watroba, 106; rev. of Kevin Donleavy, *Strings of Life: Conversations with Old-Time Musicians from Virginia and North Carolina*, by Tom Druckenmiller, 106; rev. of Kip Lornell, *The NPR Curious Listener's Guide to American Folk*, by Derek Beres, 107; rev. of Gene Santoro, *Highway 61 Revisited: The Tangled Roots of American Jazz, Blues, Rock and Country Music*, by Michael Tearson, 108; rev. of Ken Perlman, *Everything You Wanted to Know About Clawhammer Banjo*, by Tom Druckenmiller, 109.

SONUS

(Fall 04): Jon Newsom, "The Library of Congress and Music in America," 1.

STRINGS

(Jan 05): David L. Godbey, "Music & Musicians: Journey through the Past [Pierre Cruzatte, Lewis and Clark fiddler]," 30. (Apr 05): Rev. of Kevin Donleavy, *Strings of Life: Conversations with Old Time Musicians from Virginia and North Carolina*, by Stacy Phillips, 93. (May 05): Andrew Bulbrook, "Touring the Indian Nations: A String Quartet Explores the Work of Young Composers on the Reservations," 38.

STUDIA MUSICOLOGICA

(45/3-4 04): Rev. of Ian Russell and David Atkinson, *Folk Song: Tradition, Revival, and Re-Creation*, by Luzja Tari, 469.

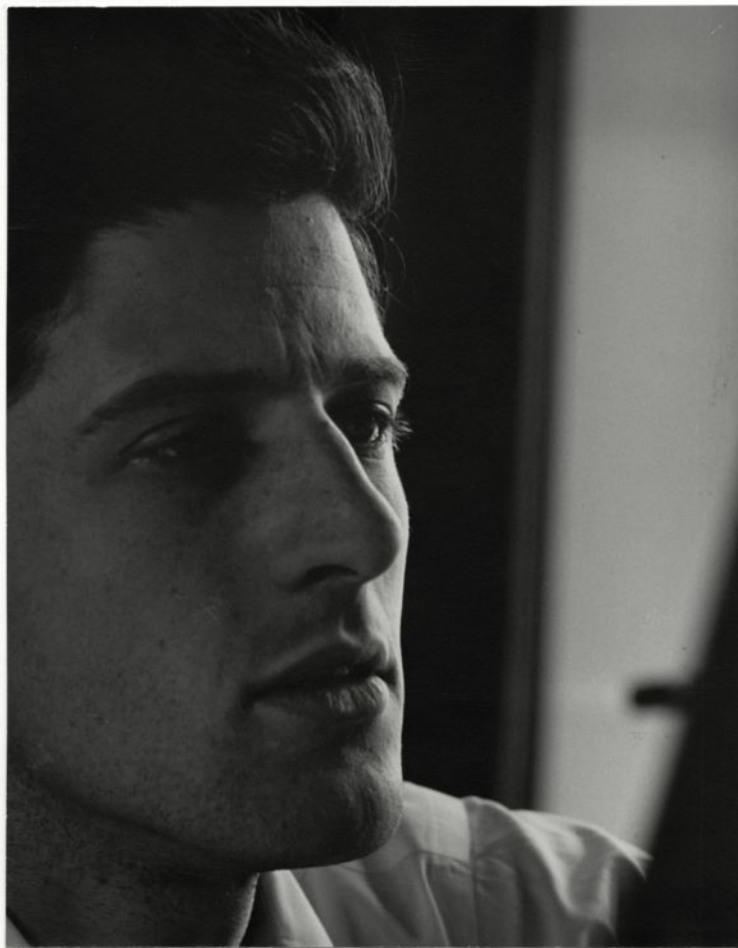
TENNESSEE FOLKLORE SOCIETY BULLETIN

(60/3 04): Rev. of Tom Piazza, *True Adventures with the King of Bluegrass* [James Henry "Jimmy" Martin], 128.

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are complicit images involving a partnership between a number of America's most perspicacious photographers and some highly creative American music personalities who were concerned about their place in history."

The exhibition is arranged in four sections: Champions of American Music, Great American Composers, Legends of American Jazz, and Icons of American Pop. The musicians have been captured in various poses and settings, from studio shots and live stage performances to recording sessions. Mattis has provided detailed accompanying text. Among the images are *Life* cover photographer Philippe Halsman's portrait of Louis Armstrong; *Rolling Stone* photographer Annie Leibovitz's creative images of Bob Dylan, Brian Wilson, and B.B. King; Art Kane's *A Great Day in Harlem* – one of the most famous jazz images of all time; and a stunning portrait of the Eastman School of Music's own Howard Hanson taken by the legendary Ansel Adams, with the reflection of a violinist appearing in the lenses of Hanson's glasses.



LUKAS FOSS

*Photo by Naomi Savage, American (b. 1927)
1949 Gelatin silver print
Collection of Naomi Savage*



JOHN PHILIP SOUSA

*Photo by Elias Goldensky, American (b. Russia,
1867-1943)ca. 1915 Gelatin silver print
Gift of 3M Company: ex-collection Louis Walton
Sipley*

"In putting together the exhibition I looked for images by photographers who were at least as well known as the subjects," Mattis explained. "For Sinatra I chose Halsman. For Bob Dylan I chose Annie Leibovitz. For Gershwin I chose Steichen. I was not interested in snapshots nor in publicity shots. Rather, I looked for images where the photographer and the musician were engaged in a creative dialogue. There is a spark or an energy that is released when two creative forces come together in a single artistic expression." Mattis's goal in organizing the festival was to honor the legacy of George Eastman by combining music and photography: "As founder of the Eastman School of Music and of Eastman Kodak Company, George

Eastman made these two art forms central to his life's work."

The exhibit is available for touring through 2008. If your institution is interested in hosting it, please contact Olivia Mattis at oliviamattis@earthlink.net or Jeanne Verhulst, Director of Traveling Exhibitions, George Eastman House, at verhulst@geh.org. The show is scheduled for the National Heritage Museum in Lexington, Massachusetts, April 14–Sept. 16, 2006.

BULLETIN BOARD

Members in the News

Carol Baron's article "Efforts on Behalf of Democracy by Charles Ives and His Family: Their Religious Contexts" was published in this past spring's *Musical Quarterly*. The article introduces materials relevant for Ives's biography that have not been discussed previously.

George Boziwick's composition *Magnificat* (for choir, organ, and congregational response) has been published by C. F. Peters.

Rob Haskins, who recently joined University of New Hampshire as an assistant professor of music, read three papers on Cage this year at conferences in Eugene, OR (SAM), Calgary, Alberta, and Manchester, UK. His recent publications on American music include a review of *The Cambridge Companion to John Cage* in *Music Theory Online* 10/2 (June 2004) and "Classical Musics in the United States" (with William Kearns, Steve Loza, Josephine R. B. Wright, and Ingrid Monson), in *Music in the United States: An Introduction*, ed. Ellen Koskoff (New York: Routledge, 2005), 306–16. He performed Cage's two-piano piece *Two2* (1989) with Laurel Karlik Sheehan at the University of New Hampshire in April 2005.

On July 9, 2005, **Joe Hickerson** was presented the annual Excellence in the Traditional Arts Award by Walt Michael, Director of Common Ground on the Hill at McDaniel College in Westminster, Maryland. The event culminated the afternoon performances at Common Ground's annual American Music & Arts Festival at the Carroll County Farm Museum. Info: www.commongroundonthehill.org.

Joe will be celebrating his 70th birthday with a concert at 7:30 p.m. on Monday October 17, 2005, at St. Mark Presbyterian Church, 10701 Old Georgetown Road, Rockville, MD. The event is sponsored by the Institute of Musical Traditions and will include an interview with Joe by Mary Cliff, host of

"Traditions" on WETA-FM 90.9. Info: www.imtfolk.org.

Sondra Howe has recently published the following articles on American music: "Elsie Shawe, Music Supervisor in St. Paul, Minnesota (1898–1933)" in *Journal of Research in Music Education* 52, no. 4 (Winter 2005): 32–42; "Women's Participation in the NEA Department of Music Education, 1884–1925," *Journal of Historical Research in Music Education* 26, no. 2 (April 2005): 130–43; and Review of *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760–1800* by Alan Clark Buechner, *Journal of Historical Research in Music Education* 26, no. 1 (October 2004): 68–72.

Leonard J. Lehrman's *Marc Blitzstein: A Bio-Bibliography* (645 pp.) is forthcoming from Praeger Publishers (Greenwood Publishing Group).

Ralph P. Locke, Professor of Musicology at the Eastman School of Music (University of Rochester) has published two articles dealing with American music: "The Border Territory between Classical and Broadway: A Voyage around and about *Four Saints in Three Acts* and *West Side Story*," in *Liber Amicorum Isabelle Cazeaux: Symbols, Parallels and Discoveries in Her Honor*, ed. Paul-André Bempéchat (Hillsdale, NY: Pendragon Press, 2005), 179–226; and "Nineteenth-Century Music: Quantity, Quality, Qualities," *Nineteenth-Century Music Review* 1 (2004): 3–41. The latter article deals in part with the relationship between minstrel-show music and Italian opera of the period (as seen in the beloved song "In the Evening by the Moonlight"). He is currently preparing for publication two interviews with Aaron Copland from the early 1970s.

The most recent issue of the Organization of American Historians' publication for K-12 teachers, *Magazine of History*, is dedicated to "Teaching History with Music." Guest editor, **Mariana Whitmer**, had significant assistance from SAM members **Deane Root** and **Joseph Horowitz**,

who contributed feature articles. The *Magazine* also includes a Project Profile on the Society-supported teaching guide, *Voices Across Time*, lesson plans, and a CD of related American music. The Table of Contents may be viewed at <http://www.oah.org/pubs/magazine/>.

Allen Forte, Battell Professor of Music Theory, Yale University, has been awarded a Koerner Center Emeritus Fellowship, through the Yale Emeritus Center, for a study of the songs of Cole Porter (Yale College '13). The research will utilize the Porter collection in the Sterling Library at Yale, which contains valuable source materials, and will result in an analytical study of the historical development of Porter's music and lyrics.

Forte's recording, *Songs of Yesterday for Today: American Popular Songs of the Golden Age*, arranged and accompanied by Forte and sung by Martha Bennett Oneppo, has been released on Romeo Records 7230 and can be ordered online through amazon.com. Songwriters represented are Arlen, Berlin, Carmichael, Duke, Gershwin, Kern, Mandel, Porter, Raye & DePaul, Rodgers & Hart, Schwartz, Van Heusen, and Warren.

ICAS Fellowships

"Rethinking the Social" is the theme for the International Center for Advanced Studies at New York University for 2006–07. This is the third year of a larger project on the Authority of Knowledge in a Global Age. ICAS welcomes applications from scholars with Ph.D.'s from the U.S. and abroad at all career stages in any social science or humanities discipline. The project seeks to examine the production, circulation, and practical import of knowledge generated in the various disciplines of social inquiry. What are the costs of the growing divide between social science inquiry and humanistic scholarship? What are the implications of the growing dominance of U.S. based models of social inquiry for the understanding of other cultures and for the fundamental concepts of political experience and inquiry? The stipend is \$35,000 for nine months and includes eligibility for NYU housing. Application deadline:

January 6, 2006. See <http://www.nyu.edu/gsas/dept/icas> for more information and application forms, or write to the center (fax: 212 995-4546; icas@nyu.edu).

ACLS 2005–2006 Fellowship and Grant Awards

The ACLS is pleased to announce the opening of the 2005–2006 competitions for fellowships and grants. (Note: Only those of relevance to scholars of American music are listed here; most deadlines are 30 Sept., but consult website.) The central **ACLS Fellowships** <<http://www.acls.org/felguide.htm>>, for tenure in 2006–2007. Maximum stipends are \$50,000 for full professors and career equivalent, \$40,000 for assoc. professors and equivalent, and \$30,000 for asst. professors and equivalent. This program requires the Ph.D. conferred by September 28, 2003, and the last supported research leave concluded by July 1, 2003.

The **Frederick Burkhardt Residential Fellowships** for recently tenured scholars <<http://www.acls.org/burkguid.htm>>, for scholars tenured no earlier than the fall 2001 semester or quarter, who are engaged in long-term, unusually ambitious projects in the humanities and related social sciences. Stipends will be \$75,000.

The **Charles A. Ryskamp Research Fellowships** <<http://www.acls.org/rysguide.htm>>. These fellowships, funded by the Andrew W. Mellon Foundation, provide a stipend of \$64,000 for an academic year of research, plus an allowance of \$2,500 for research and travel, and the possibility of funding for an additional summer, if justified.

The **Contemplative Practice Fellowships** <<http://www.acls.org/conprac.htm>>, including (1) Contemplative Practice Fellowships, of up to \$10,000, in support of individual or collaborative research leading to the development of courses and teaching materials that integrate contemplative practices into courses – tenable in Summer 2006 or in one semester of the 2006–07 academic year; and (2) Contemplative Program Development Fellowships, of up to \$20,000, in support of groups of faculty and administrators developing formal or informal curricular initiatives in contemplative studies – tenable in the 2006–07 academic year.

For further information, please visit

the ACLS Fellowship Competitions site at <http://www.acls.org/fel-comp.htm>.

Call for nominations: Thelen Prize

The International Society for the Promotion and Research of Wind Music (IGEB) invites nominations for the 2006 Thelen Prize competition.

Established to commemorate Fritz Thelen (1906–1993), one of the co-founders of IGEB, the Thelen Prize is awarded to the writer of an outstanding dissertation in the field of wind music research. In addition to a plaque, the winner will be invited to present a paper at the next meeting of the Society, to be held in Northfield, MN, July 27–August 1, 2006. The dissertation will also be considered for publication in the Society's *Alta Musica* series. The titles and abstracts of all submitted dissertations will be announced in the *Mitteilungsblatt*, the Society's newsletter. The judges for the 2006 competition are Robert Grechesky (U.S.), Helmut Brenner (Austria), Francis Pieters (Belgium), and an area or language specialist for each dissertation invited by the other three members. A non-voting advisory committee consists of Raoul Camus (USA), Hellmut Mahling (Germany), and Wolfgang Suppan (Austria).

Nominations, including self-nominations, are invited for dissertations completed between 1999 (the last Thelen Prize) and June 2005. Dissertations may be on any subject concerning wind music, in any language, from any country, worldwide. The deadline for nominations is December 19, 2005.

Those interested in participating in this competition should send one paper copy, computer file in MS Word format, and a curriculum vita to The Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB):

c/o Doris Schweinzer
Leonhardstraße 15
A-8010 Graz
Austria / Europe
Doris.Schweinzer@kug.ac.at

For further information, see the IGEB web site <http://www.kug.ac.at/igeb/>

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

Student Members:

Beverly Wilcox, Davis, CA
Evan Rapport, Jackson Heights, NY
Matthew Sumera, Minneapolis MN
Jessica Schwartz, New York, NY
Matt Sakakeeny, New York, NY
Anna C. Reidy, Hales Corners, WI
Rainer Weissenberger, Tallahassee, FL
Karen Murphy, Minnetonka, MN

Individual Members:

Susan Asai, Boston, MA
Thomas Gruning, Middleburgh, NY
Diane Pecknold, Louisville, KY
Matthew Sabatella, Hollywood, FL
Jon Stroop, Princeton, NJ

International Student Member:

Kathleen Galloway, Ontario, CANADA

New Web Editor Named

Mark Katz has been named the new Editor for the Society's web site. Exciting new initiatives, such as online proposal submissions and conference registrations, are planned for the very near future. In addition to making the site more useful to our members (current and future), Mark will be working with the Web Site Committee to enhance the look of the site to attract those interested in American music.

The site will continue to be maintained from the Society's office at the University of Pittsburgh. Any questions or comments about the content of the web site may be sent to Mark at mkatz@peabody.jhu.edu. Updates and broken links should be reported to SAM@american-music.org.

CONFERENCE ANNOUNCEMENTS

Call for Papers: Wind Music History Conference

Proposals for papers, lecture-performances, and concerts are invited for an International Wind Music History Conference jointly sponsored by the International Society for the Promotion and Research of Wind Music (IGEB) and the Historic Brass Society, combined with a Vintage Band Music Festival in Northfield, Minnesota, July 27–August 1, 2006.

This international symposium, with the theme "Away from Home: Wind Music as Cultural Identification," combines the research interests of the two organizations. Papers focusing on the conference theme are especially invited, but papers on any aspect of wind music and research in progress are welcome. Presentations should not exceed 20 minutes, and will be considered for future publication in the *Alta Musica* series.

The conference will include research papers, lectures, demonstrations, informal playing sessions, public performances of historical wind music groups (such as Civil War saxhorn bands, 18th-century European Harmoniemusik ensembles, and ethnic brass bands), and a marketplace for sheet music, instruments, books, and recordings.

Proposals of no more than 250 words should be sent no later than January 1, 2006, to <niemisto@stolaf.edu> or Dr. Paul Niemisto, Conference Coordinator, IGEB-HBS Conference, 608 Zanmiller Drive West, Northfield, MN 55057-1207. Registration materials and further information about the Conference and Festival may be found at <http://www.stolaf.edu/events/vintageband>. Also see the HBS web site at <http://www.historicbrass.org/> and the IGEB web site at <http://www.kug.ac.at/igeb/>.

Call for Papers: Interdisciplinary Conference on the Holocaust

A conference on "Trajectories of Memory: Intergenerational Representations of the Holocaust in History and the Arts" will be held at Bowling Green State University in

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CBMR Conference on Black Music Research

held jointly with the Society for American Music

March 15–19, 2006, Chicago
Save the date!

The Westin Chicago River North, one of Chicago's premiere hotels, located 3 blocks from the Magnificent Mile, will be the conference hotel.

- \$135/night for single and double occupancy.
- Special student rate of \$135/night for triple and quad rooms (\$35–45 per student per night).

Join CBMR and SAM for their first joint conference since 2001 in Trinidad!

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Bowling Green, Ohio, on March 23–26, 2006. Scholars are sought across academic disciplines (history, literature, musicology, visual and musical arts, political science, religious studies, philosophy, psychology and sociology) to present new research on explorations of the effect of the Holocaust on the present and on the ways in which the present understands, defines and/or represents that past. Possible issues to consider include: the evolution of the Holocaust as discourse; how to negotiate the language of the Holocaust as survivors die, leaving future generations responsible for the vocalization of their memories; the limits of acceptable discourse when discussing the Shoah; how survivors of perpetrators and bystanders navigate feelings of guilt and responsibility; how survivors talk to each other and to their children. Keynote speakers will be Marianne Hirsch (Comparative Literature, Columbia University), Leo Spitzer (History, Columbia University), and Atina Grossmann (History, Cooper Union, New York University). Please send abstracts of individual papers (1–2-pages) and/or complete panel proposals (with 3 presenters and a commentator) by October 15, 2005, to the following individuals according to subject area:

History: Beth Griech-Polelle, bgriech@bgnet.bgsu.edu

German literature and film: Christina Guenther, cguenth@bgnet.bgsu.edu

Theater: John Sebestyen, johnsebestyen@hotmail.com

English literature and film: Ramona Duncel, mdunk527@yahoo.com

Music: Marilyn Shrude, mshrude@bgnet.bgsu.edu, and Mary Natvig, mnatvig@bgnet.bgsu.edu

Music, grad and undergrad student sessions: jonklei@bgnet.bgsu.edu, blanken@email.unc.edu

All other topics and additional information: Beth Griech-Polelle, bgriech@bgnet.bgsu.edu, and Christina Guenther, cguenth@bgnet.bgsu.edu

Kelpius Community Receives Historical Marker

The weather was fair in June of 1694 when a disparate group of immigrants from Germany, Switzerland, Sweden, and Transylvania established a Pietistic community along the banks of Philadelphia's Wissahickon creek. The weather was sunny in April of 2004 when a historical marker was dedicated at the site. In April of 2005 the new Kelpius Society became fully incorporated and tax-exempt.

The marker is an official Pennsylvania historic marker made possible through a generous grant of the Pennsylvania Historical and Museum Commission and the Kelpius Commemorative Marker Committee. Today the three members of the Committee are the new officers of the Kelpius Society, dedicated to restoring the site and researching its history and personalities.

The leader of the 1694 settlement was Johannes Kelpius (Johann von Kelp). The group established an observatory (George Washington later acquired the telescope); a school, botanical garden, orchard, and a Tabernacle or meeting house. Later (1700) member Dr. Christopher Witt built a small pipe organ. The group had several musical instruments, including at least two virginals from the King of Sweden. There remain two manuscripts of original song texts in German. One manuscript includes music with original harmonizations and perhaps two original melodies as well. A third music book from the Lehman family includes some of

the music of the community along with other entries.

The new Kelpius Society has already attracted a number of German scholars and translators, architects, archaeologists, and musicians. The Society hopes to dispel some of the myths and folklore associated with the original settlement, and to publish material showcasing new research. The first publication will be a new translation of *A Method of Prayer* attributed to Johannes Kelpius. The original German text was long thought to be lost, but its recent resurfacing will allow a new translation, currently being prepared by Kirby Richards, Ph.D. The second publication of the Society will be a work on *The Music of the Wissahickon Community* by Lucy Carroll, DMA. Dr. Carroll has given presentations to the Society for American Music on both the Kelpius settlement as well as the Ephrata Cloister. Anyone interested in the Kelpius Society is invited to visit their website at <http://kelpius.home.att.net> or email Dr. Carroll at kelpius@att.net.



From left, Marker Committee members Lucy E. Carroll, DMA, Dorothy Pinkitt, noted architect/restorer Alvin Holms, and Rhonda Cohen of the PA Historical and Museum Commission.

THE TRACKER

(Fall 04): Agnes Armstrong, "Name That Tune, or What Music Was Gomph Playing When McKinley Was Shot?" 19. (Win 05): Matthew M. Bellocchio, "History, Heritage and Hope," 5. (Sp 05): James M. Stark, "The Art Organ Company of New York," 13.

THE VOICE OF CHORUS AMERICA

(Fall 04): Kelsey Menehan, "We Have Had Singing: The Legacy & Lessons of the Dale Warland Singers," 18.

VOICES: THE JOURNAL OF NEW YORK FOLKLORE

(Fall 04-Win 05): Susan Hurley-Glowa, "The Survival of Blackface Minstrel Shows in the Adirondack Foothills," 22; "In the Minstrel's Words," 27; Revell Carr, "'We Will Never Forget': Disaster in American Folksong from the Nineteenth Century to September 11, 2001," 36; rev. of Thomas A. McKean, ed., *The Flowering Thorn: International Ballad Studies*, by Lee Haring, 47.

WESTERN FOLKLORE

(Fall 03): Rev. by Bill Ellis of books on laborlore: Richard A. Reuss, *American Folk Music and Left-Wing Politics, 1927-1957*; Joe Glazer, *Labor's Troubadour*; Archie Green, *Tin Men*, 293; rev. of Bill C. Malone, *Don't Get Above Your Raisin': Country Music and the Southern Working Class*, by Rosemary M. Killam, 297.

WOMEN OF NOTE QUARTERLY

(8/4 02): M.L. Corbin Sicoll, "Segregation, Sexism, Sexuality and Spirituality in the Best Selling Songs of Summer 1998: Impediments to Creativity?" 16.

Art of the States: Bringing US Music to the World

An outgrowth of WGBH's musical exchange with the European Broadcasting Union, Art of the States has been expanding audiences for United States-based composers and performers since 1993 through its international radio music distribution service. The service has been collecting performances and recordings of a wide range of music from all across the U.S., focusing on new, unusual, and lesser-known repertoire. Selected works are presented in monthly program offer-

ings, which are organized thematically and accompanied by notes on the music, composers, and performers. These are shipped to interested radio producers in 53 countries, who themselves produce programs based on this material in their own language and broadcast style. In 2002, Art of the States launched a website that offers high-quality audio streams, extensive program notes, and links to related websites of composers, performers, publishers, and record labels. As of this writing the current feature is Southern nineteenth-century music. See <http://www.artofthestates.org>.

CWC
Charles Warren Center
for

Studies in American History

**2006-2007
FELLOWSHIPS**

Cultural Reverberations of Modern War

The Charles Warren Center invites applications from scholars of the arts, ethnic and gender studies, and history, to participate in a workshop considering the relevance of modern war to American culture and artistic expression. When the state declares others enemies, what happens to national self-understanding and artistic motivation? How does international conflict realign Americans' cultural interactions with other nations? The period from the 1890s to the 1950s will provide a focus for these questions. This era saw the most massive destruction of human lives by state intention in human history. Yet it was also a time of unprecedented technological advance, absorbing the impact of telephone, cinema and photograph, radio and television, automobile and airplane. It witnessed exceptional cultural dynamism and innovation amidst acute apprehension and despair.

Fellows participate in a seminar led by Nancy Cott (History) and Carol Oja (Music), presenting their own work and discussing that of invited speakers. Applicants may not be degree candidates and should have a Ph.D. or equivalent degree. Fellows are University members with library access, and receive a private office which they must use for at least the 9-month academic year. Stipends are individually determined in accordance with the needs of each fellow and the Center's resources. Applications are due in the Center by **January 15, 2006**; decisions will be announced in early March. Obtain an application from the Center (Emerson 403, Harvard University, Cambridge, MA 02138) or from our web site.

Phone: 617.495.3591 • Fax: 617.496.2111
cwc@fas.harvard.edu • www.fas.harvard.edu/~cwc

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.

Stephen Foster Memorial
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