

The Bulletin

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

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Winter 2007

2007 SAM Honorary Member: Thomas Hampson

... And other conference news

The Society for American Music is pleased to announce that Thomas Hampson will be our Honorary Member for 2007. Hampson is an internationally renowned baritone and has long been an enthusiastic advocate of American music – his most recent project being his popular “Song of America” tour (see article on page 4).

Hampson was recently inducted into the European Academy of Sciences and Arts, is an honorary member of London’s Royal Academy of Music, and bears the titles of *Kammersänger* of the Vienna State Opera as well as *Chevalier de l’ordre des arts et des lettres* by the Republic of France. In 2004 he was awarded the Austrian Medal of Honor in Arts and Sciences, and in 2005 he received the Netherlands’ Edison Award for Life Achievement. He also holds honorary doctorates from Whitworth College, Spokane, Washington, and the San Francisco Conservatory.

Mr. Hampson will be honored at the SAM/MLA Conference in Pittsburgh during a special plenary session on Thursday



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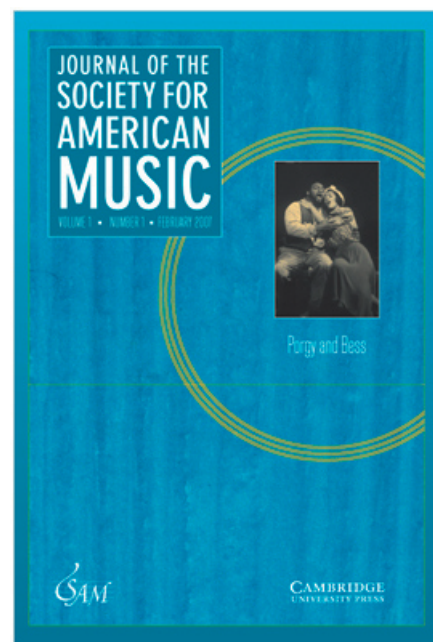
afternoon at 1:00 p.m. We hope that all attendees will share in this celebration of his work.

Other conference highlights include the following:

- The traditional Wednesday evening reception, for all SAM and MLA attendees.
- A Thursday plenary session to open the conference and a special presentation of John Cage’s *Chess Pieces*, with a performance by Margaret Leng Tan.

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JSAM Launches in February



We are delighted to announce the inaugural issue of the Journal of the Society for American Music (JSAM), published by Cambridge University Press. JSAM is an international, interdisciplinary, peer-reviewed journal dealing with all aspects of American music and music in the Americas. Volume 1, Number 1 will appear in February 2007 and features articles by Christopher Reynolds on Gershwin’s *Porgy and Bess*; Denise Von Glahn and Michael Broyles on musical modernism and Leo Ornstein; George E. Lewis on Pamela Z; and Suzanne Robinson on John Cage in New York. The issue will also feature reviews of books, recordings, and multimedia items. The full contents are available at: <http://www.american-music.org/publications/journal/jsam-1-1-toc.php>.

There will be two informational sessions about JSAM at the conference:

Thursday, 3:00-4:00 pm
“JSAM: Launching a New Era in American-Music Scholarship”
Chair: Ellie Hisama, Editor, JSAM

Friday, 7:30-8:30 am
“JSAM Presidential Q & A”
Host: Michael Broyles, President, SAM



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Featured composers Roger Zahab and Amy Williams.

- Thursday evening concert at the University of Pittsburgh featuring two newly commissioned works by Roger Zahab (who will also be conducting the University of Pittsburgh Orchestra) and Amy Williams. The concert will also feature works by two other Pittsburgh composers, Anthony Philip Heinrich and Stephen Foster. Following the concert will be a reception at the William Pitt Union (built in 1898 as the Schenley Hotel) sponsored by the University Library System, Dr. Rush Miller, Director.

- The tours! In addition to those sponsored by the MLA on Wednesday, SAM will be offering a tour of ethnic neighborhoods in Pittsburgh on Friday afternoon, as well as a tour of notable structures on the campus of the University of Pittsburgh (including the Stephen Foster Memorial) and the Carnegie Library.

- The annual Silent Auction (please bring items to donate!), which will feature some notable items including tickets to the NY Philharmonic and the Metropolitan Opera.

- Saturday evening reception. Co-hosted by the Society and Cambridge

University Press, we will celebrate the launch of the Society's new journal, the *Journal of the Society for American Music* (see article on page 1). The post-banquet entertainment will feature music by Etta Cox and the Al Dowe Quintet.

- A double shot of Gershwin on Sunday morning, as well as the first session to be sponsored by the new SAM Film Music interest group.

We hope you will come early and stay late! For more details, please visit the conference websites: www.pitt.edu/~mla2007 or www.american-music.org. See you in Pittsburgh!



Etta Cox with the Al Dowe Quintet will be providing entertainment on Saturday evening.

"Please Step up to the Mic" at the Pittsburgh conference

In September 2003 the Board of the Society for American Music, under the leadership of then president Carol Oja, initiated a history project aimed at gathering recollections and materials from our founding members. The information would become part of the Society's permanent archive at the Library of Congress. Surveys were sent out, interviews conducted, and at conferences in Cleveland 2004, Eugene 2005, and Chicago 2006 the history project sponsored formal sessions where panelists shared their memories of the earliest days of the society. Over the years we heard from Raoul Camus, Margery Morgen Lowens, Deane Root, Cynthia Adams Hoover, Richard Crawford, Wiley Hitchcock, Judith McCulloh, Kitty Keller, Barbara Lambert, as well as others who stepped up to the microphone in the open conversations that followed those sessions. And we've got it all on tape (audio and video), which will also become part of the Society's archives.

Now it's your turn. The SAM History Project has set aside Friday, 2 March 2007 beginning at 1:00, for an "open mic" and invites all those who are interested to record their recollections, impressions, and thoughts regarding the Society's beginnings, its present incarnation, and its future possibilities. We'd be interested to know: What brought you to your first

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conference? What were your hopes for the Society for American Music? What were your first impressions? How did you see yourself in the Society? How do you see the Society in five years, in ten years?

All members of the Society are encouraged to participate. There is no requirement that one be a *founding* or *early* member, or even a member of particularly long standing. We want to hear from as many members of the Society as we can. As with all History Project sessions, it will be audio and video taped.

Please mark the date and time, and sign up for your own moment on screen. If you have any questions, please e-mail Denise Von Glahn, chair of the SAM History Project, at: Denise.VonGlahn@fsu.edu.

History is now, and you are part of it.

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

Students:

Dennis Cole, Kent, OH
Matthew Jones, Athens, GA
Carrie Stubblefield, Chapel Hill, NC
Jeremy Smith, Durham, NC
William Gibson, Chapel Hill, NC
Douglas Shadle, Durham, NC
Margaret Pedlow, State College, PA

Individuals:

Jeffrey Noonan, St. Louis, MO
Barbara Haws, New York, NY
Sonya Lawson, Westfield, MA
Ruth Friedberg, San Antonio, TX
Christopher Rockwell, Brooklyn, NY
Sabine Feisst, Tempe, AZ
Christopher Reali, Oakland Gardens, NY

FROM THE PRESIDENT

Only this morning I was looking through some journals and magazines from the 1950s and 60s, and it struck me just how much both our world and our field have changed since then. As late as the 1960s musicology was still very much a German discipline. My own personal experience certainly bore that out, as three of my four principal mentors were immigrants trained in Germany who had held positions in German universities. American musicologists came to the fore in the 1960s, led by the revolutionary upheaval that Joseph Kerman fomented. We can no longer discern such nationalism in American musical scholarship, however. Not only do American music scholars come from all parts of the world, but American music can be found almost everywhere. SAM is following suit: Our journal has widened its scope, and continues to do so, and we have members on at least four continents. What makes music American versus some other category has become more and more difficult to discern, although something called American music will always be at the core of SAM.

We need to think about American music in the broadest sense. When

people talk about "American" music today, they are more and more likely to mean music of all of the Americas; likewise, when we talk about American music scholarship, we need to recognize the excellent scholarship emanating from all parts of the Americas.

SAM can take pride in being out in front of many issues, its very championing of American music being one of the most important. I can look back on an academic career of nearly forty years (which I find scary!), and I find myself still excited by change, by what is happening in our discipline, what is happening in SAM, and what is happening I hope with my own creativity.

In many ways SAM is at a crossroads: Like each one of us, our Society's health depends on us continuing to grow: to attract new members and also to provide an organization for those like me, who have been around a while, but who are still interested in our Society, its purpose, and the music we love.

— Michael Broyles

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Bravo for "Song of America": Tour Took Library across the Nation

— Jan Lauridsen and Stephanie Poxon
Music Division, Library of Congress

The "Song of America" tour, a partnership of the Library of Congress and Thomas Hampson, had its final concert on June 3 at the California Theatre in San Jose, Calif. What began in Kansas City on 12 Nov. 2005, and traveled to 10 other cities across the country, ultimately became a model for presenting concerts within a rich educational context of master classes, teacher institutes, film events, pre-concert lectures, and displays of the Library's treasures. The following is an overview of programs and highlights of the tour, which was made possible by the James Madison Council, the Library's private sector advisory group.

In his article titled "My Music" for the January 2006 issue of *Gramophone* magazine, Librarian of Congress James H. Billington succinctly expressed his beliefs about the importance of the 11-city "Song of America" tour – featuring internationally renowned baritone Thomas Hampson – which was launched in the fall of 2005.

"The golden era of American song has been largely forgotten – along with the style and quality of singing that went with it. The Library of Congress is, in a way, America's memory. Bringing concerts, manuscripts and sheet music of another era back today is a way of keeping alive the memory of melody. And it is our way of taking out to the nation more broadly music that we have not only commissioned and collected here, but have been playing on the radio and here on Capitol Hill since the 1920s."

The concept for the tour originated in a shared vision of the Librarian of Congress and Thomas Hampson: that the rich resources in the Library should be utilized and publicized in a new way. As a scholar of the American "concert song," Hampson had researched the Library's song collections and became aware of their vastness and importance as documents of the nation's past. For his part, Billington saw a unique opportunity to join with Hampson in actively demonstrating to audiences around the country the Library's role in preserving creativity.

In announcing the tour, Billington said, "America is a wellspring of new ideas in music, literature, poetry, film and other forms of artistic expression. We want to celebrate the energy and inventive spirit that are such an integral part of our cultural history, and I cannot think of a more accomplished ambassador for this initiative than Tom."

Thus was born the concept for the "Song of America" tour, which brought musical riches to people across America and which is still reaching new audiences through continued partnerships with institutions at the 11 venues and with new "Song of America" online presentations at www.loc.gov/creativity/hampson and <http://memory.loc.gov/cocoon/ahas/html/songofamerica/>.

Thomas Hampson is one of the most recognized and sought-after baritones of our time. In a career now in its third decade, his performances have set new standards on operatic stages and concert halls the world over. His repertoire encompasses more than 60 opera roles and 120 recording projects spanning many languages and genres. But it is Hampson's special passion for American song that inspired the selections for the "Song of America" tour.

"The body of this repertoire is about the American experience and the American development, the American psyche," Hampson has said. "It is always song and storytelling. It is always linked up to a particular school of thought at a particular slice of time in the various epochs and generations that make up the American experience."

In each recital, Hampson took the stage with only a piano accompanist (Craig Rutenberg or Wolfram Rieger at 10 of the cities and Maestro Daniel Barenboim in Chicago, conducting his final recital as music director of the Chicago Symphony Orchestra), but the effect could not have been more poignant.

Concert selections, which were tailored to each city, included unfamiliar songs by well-established American composers, such as Leonard Bernstein, Aaron Copland, and Charles Ives, as well as the songs penned by lesser-known but equally influential composers, including Harry T. Burleigh and Arthur Farwell.

There were also well-known favorites, such as Stephen Foster's "Beautiful

Dreamer" and the beloved folk anthem "Shenandoah," as well as rarities such as "My Days Have Been So Wondrous Free," by Francis Hopkinson, one of America's first native-born composers, a friend of George Washington and a signer of the Declaration of Independence. Concert encores provided opportunities for tunes with local flavor, such as Cole Porter's "Don't Fence Me In," which Hampson sang in Fort Worth, Texas, with an over-the-top Western twang. A special highlight of the St. Paul concert was the world premiere of "A Heartland Portrait," with text by Poet Laureate Ted Kooser and music by local composer Stephen Paulus. The composition was commissioned for the tour by St. Paul residents and James Madison Council members Linda and Jack Hoeschler.

At each venue, the Library offered "Treasures on Tour" – rare items from the Library's collections for the public to view in the concert hall lobby on performance night. Library curators brought original manuscripts of songs performed in the concert, as well as items representing the local musical heritage.

Visitors at each venue saw manuscripts, maps, photographs, and music representing their hometown or region that are housed and preserved in the Library of Congress. Library music specialists were on hand to explain the significance of the items and, in some cases, were taught more about them from local musicians and scholars.

Each venue had a different display. The one at the Kimmel Center in Philadelphia featured composers who had been students at the Curtis Institute. These included Samuel Barber, Leonard Bernstein, and Ned Rorem, whose collections now reside in the Library. The St. Paul display included the handwritten copyright deposit of "Mr. Tambourine Man" by Minnesota native son Bob Dylan.

In addition to the display, some venues presented short pre-concert performances by local groups in the concert hall lobby. In Detroit the all-male vocal ensemble "Vision," from the Detroit School of the Performing Arts, delighted concertgoers with polished renditions of gospel and popular tunes. In Nebraska, the Omaha Chamber Singers filled the lobby with a cappella harmonies as con-

certgoers peered over music manuscripts and early photographs of Omaha from the Library's collections.

Teacher Institutes

Educational programs offered throughout the tour served to put the music in a broader historical context. Teacher institutes conducted by the educational outreach team from the Library's Office of Strategic Initiatives trained teachers and librarians how to use the Library's online primary source materials to explore the history of American song in their classrooms. Through a mixture of hands-on activities and informal tutorials, the workshop modeled methods for researching the Library's online collections using specific searching and teaching strategies. In addition, the teachers were shown online resources in music and poetry for key themes in U.S. history, from the Harlem Renaissance to the campaign trail, from the Civil War to the battle for suffrage.

"I will apply what I learned today in working with the social studies and music teachers – especially regarding the American Revolution – and I will teach from the songs and the poetry more than from the textbook," vowed one New York educator who attended the program.

Preservation on Parade

In some cities, an initiative aptly titled "Preservation on Parade" offered conservation workshops and displays of free publications and materials from the Library's Conservation Division. Visitors received expert advice from Library conservators on the care of musical scores, books, photographs and other memorabilia; learned how to select proper matting and framing materials; witnessed demonstrations on how to safely store archival materials; and gained hands-on experience in conservation techniques.

In Oxford, Miss., Library conservator Alan D. Haley spoke to victims of Hurricane Katrina who had driven up from the Gulf Coast to attend the concert. He reported, "They described damage and loss of personal artifacts and collections in the institutions where they worked, what was lost or recovered and the need for further instruction and assistance in the area of disaster preparedness and response. I was able to provide numerous handouts describing preservation steps for

all kinds of collectibles, as well as lists of further sources of information about conservation and preservation. They told me how grateful they were that the Library decided to include Oxford in the tour."

Master Classes

Among the most effective and popular events on the tour were Hampson's master classes for vocal students. Working with only a few students in each class, he engaged the entire audience in a whirlwind adventure in the dynamics and aesthetics of singing. "Mr. Hampson was really a joy to work with," exclaimed Kenneth Maxwell, a participant in the master class in Omaha. "I think we crammed a year of lessons into one hour!"

Several master classes and other educational programs were videotaped and will be made available on the Library's Web site.

Veterans History

The tour schedule coincided with several American holidays, including Veterans Day and Memorial Day, providing opportunities to inform U.S. veterans and their families about the Library's Veterans History Project (VHP).

Deputy Librarian of Congress Donald Scott, who is a retired Army general; Bob Patrick, director of the Library's Veterans History Project; and VHP staff spoke to local veterans groups to publicize the Library's congressionally mandated mission to document veterans' war experiences.

Live interviews with veterans at each venue were both enlightening and inspiring, and allowed the Library to connect with veterans around the country in a meaningful and substantive way.

In Chicago, a program of public interviews with veterans took place at the National Vietnam Veterans Art Museum. Amid paintings, sculptures, photographs and drawings by Vietnam veterans, these interviews demonstrated the need for both verbal and nonverbal forms of expressing the life-altering experience of war.

At the Free Library in Philadelphia, retired Army Lt. Gen. Julius Becton was interviewed by VHP historian and author Tom Wiener and answered questions from the audience, all of which was recorded for the VHP archives. General Becton, a member of the VHP's Five Star Council,

served in World War II, Korea and Vietnam.

Film Series

Film presentations in several of the cities highlighted the Library's national role in preserving America's film heritage. Film audiences were able to see restored vintage films on the big screen such as "Jammin' the Blues," "The Happy Hottentots," and "What's Opera, Doc?" They also heard the Librarian of Congress speak about the Library's National Film Registry and the new National Audiovisual Conservation Center opening in Culpeper, Va., in 2007.

Sen. Kay Bailey Hutchison (R-Texas) presided over the film program at the Modern Art Museum in Fort Worth, acknowledging the Library's critical role in preserving the nation's cultural and intellectual heritage.

Support

The "Song of America" tour was generously sponsored by the James Madison Council, the Library's private sector advisory group, which was founded in 1990 to help the Library share its incomparable resources with the nation. Suzanne Hogan, senior adviser to the Madison Council, served as project manager for the Hampson tour, providing leadership and on-the-ground coordination of the tour's many facets.

Additional support came from members of Congress, many of whom participated in events and also sent senior staff members to read welcoming letters. In addition to Senator Hutchinson, Rep. Betty McCollum (D-Minn.), Rep. Carolyn Maloney (D-N.Y.), Sen. Thad Cochran (R-Miss.), Rep. Roger Wicker (R-Miss.), Sen. Ben Nelson (R-Neb.), Rep. Lee Terry (R-Neb.) and Sen. Dick Durbin (D-Ill.) attended and presided over events in their home regions, and many other members helped in numerous ways to publicize and build audiences for the programs.

Partnerships

As a result of the "Song of America" tour, the Library has forged new partnerships and collaborations with cultural organizations and institutions across the country.

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NOTES FROM THE NORTH

Musicology Meets Technology: Accessing Canadian Music Online

– Mary I. Ingraham
University of Alberta



Editor's Note: This is the second in a two-part series of articles about music scholarship in Canada. The first article, on the Canadian University Music Society by its president, Jim Deaville, appeared in the Fall 2006 Bulletin.

This article focuses on two important Canadian cultural organizations: the Canadian Music Centre (CMC) and the Canadian Broadcasting Corporation (CBC). These two organizations provide a broad range of support to Canadian music. Only a brief introduction to their activities is possible here, but a visit to their respective websites (www.musiccentre.ca and www.cbc.ca) will reveal much more information.

The Canadian Music Centre was established under federal charter in 1959 as an independent, nongovernment, non-profit agency, with a broad mandate to promote the music of Canadian composers. Like the American Music Center (AMC), the primary responsibility of the CMC is to support the new music of its country. Initially, the CMC served largely as a collector and cataloguer of works by Canadian composers, providing scores on loan to national and international performers. Over time, activities have been expanded to include collecting and promoting the works of Canadian composers and serving as a repository for informa-

tion and materials on original Canadian concert music.

One of the principle differences between the American Music Center and the Canadian Music Centre is that the CMC does not directly fund commissions to composers, copying, or performances of new works. That funding is offered through other government agencies, such as the Canada Council for the Arts. And unlike the AMC, the CMC holds only unpublished music and is not involved in publishing, royalty payments, or licensing of music.

Organizationally, the CMC is comprised of one national and five regional offices, each of which houses a full lending library of nearly 20,000 scores and archival recordings of CMC Associate Composers. CMC offices are located in Vancouver (BC), Calgary (AB, for the Prairie Region), Toronto (ON), Montreal (QC), and Sackville (NB, for the Atlantic provinces).

The CMC holds the largest collection of Canadian concert music in the country and is the primary source for scores and recordings of compositions by its 630 Associate Composers. Scores are available on loan (free of charge) or for purchase or rent through the CMC libraries, and nearly 5,000 compositions by Canadian composers are available on recording for purchase through CMC Distribution Services. On-demand printing and repertoire consultation services are accessible in person, by mail, or through the CMC website, as are composer biographies, reviews of performances, program notes, photographs, and general information about Canadian music.

In recent years, the CMC has received significant funding from federal agencies to enable increased access to its holdings via the internet. The extensive CMC website now includes resources for composers, media, presenters, conductors, choreographers, performers, broadcasters, students, and all those who simply listen to and enjoy music. The site provides a directory of Associate Composers, their biographies, library holdings of their music and recordings, and an increasing repository of samples of music in audio

and digitized score formats, supplemented with short program notes. Commercial recordings and library holdings can also be accessed through this site.

Additionally, the website includes special educational resources for students of all ages, teachers, and interested listeners. "Sound Adventure" provides young audiences an opportunity to explore sound and music and discover ways in which environment inspires musical expression. "Sound Progression," designed for a slightly older audience as an introduction to the compositions of 20th-century Canadian composers, situates audio and score samples within international musical activities and events of the 20th century.

The current CMC website project (to be launched in April 2007) is titled "Influences of Many Musics" and features the creations of "New" Canadian composers. "Many Musics" is a discovery space where Canadian compositions are explored through composer interviews, stories of their lives and music, and artifacts and influences from their cultural heritage.

Other areas to explore on the CMC website include: Radio CMC (offering samples of Canadian music); Canadian Composers Portrait documentaries; historical perspectives on Canadian music in the Canadian Currents series; full-length featured albums through ongoing webcasting; Event Calendar listings of upcoming professional and amateur events; Centrediscs and CMC Distribution Services (providing the most complete Canadian commercial CD catalogue in the world for recorded music of Canadian composers); and a comprehensive Links section that points to relevant Canadian and International websites.

Canada's public broadcasting agency was established as a government agency in 1932, with a mandate to develop a national radio broadcasting service. In 1952 a television component was added. CBC/Radio-Canada is now required by the Broadcasting Act to "be predominantly and distinctively Canadian, reflect Canada

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REMEMBRANCES

Gordon Myers (1919–2006)

– Bill Kearns



Singer, composer, actor, writer, poet, speaker, conductor, historian, professor, administrator, and humorist – all these professions Gordon Myers practiced at various times or continually during his long and prolific career. But first and foremost, he was a gifted baritone, as is suggested by the title of his autobiography, *I Sing – Therefore, I Am* (Mt. Morris, NY: Leyerle Publications, 1998).

James Gordon Myers was born on a farm in Waverly, Iowa (1919), received his bachelor's degree in music from Cornell College in Iowa (1941), and subsequently set off for New York City armed with a fellowship for graduate work at Juilliard. World War II and service in the army (1942–46) interrupted his education but not his career. While in the service, he was called on at various times to sing and was the infantryman chosen by Frank Loesser to introduce on NBC's "The Army Hour" (1945) what became one of the most popular songs of the day, "The Ballad of Rodger Young."

Following the war, Myers returned to New York City, resumed his studies, and, for the next 20 years, performed in both musical theater and various concert venues, from solo recitals to oratorio performances. Among his theater performances was the principal role in George Antheil's opera *Volpone* (1953), based on Ben Johnson's satire. He also sang with the Margaret Dodd Singers, the Randolph Singers, the New York Pro Musica (1957–

1963), and conducted a community chorus. As baritone soloist with Pro Musica, he made numerous recordings, and sang the part of King Darius in *The Play of Daniel* in a recording reissued on CD, and made several tours of the U.S., British Isles, and Europe. He was the featured singer, program director, and vice-president of WGHF-FM from 1948 to 1955, and later composed music for New Jersey Public Television (1977–87). He earned a master's degree in 1948 and later his doctorate (Ed.D., 1965), both from Teachers College, Columbia University, in 1965. For his thesis, he wrote one of his major compositions, *God's Trombones*, a 90-minute choral work based on the poetry of James Weldon Johnson, later recorded by Gloriam Dei Cantores (1994) with Gordon singing the part of the preacher himself (at age 75).

Dr. Myers left New York to become Chairman of the Music Department, Columbia College, Columbia, South Carolina (1965–68) and, from there, to Trenton State College, Trenton, New Jersey, where he taught for 17 years, retiring in 1985. At Trenton State, he taught voice and, at various times, directed the Trenton State College Singers, for whom he wrote numerous pieces. Among them was *Yankee Doodle Fought Here*, a cantata on the subject of New Jersey's role in the Revolutionary War, commissioned by the New Jersey Bicentennial Commission. It was heard by an estimated total of 84,000 school children who attended the 226 performances and is but one of several pieces about the 18th century that Myers composed. Dr. Myers took his Trenton State College Singers to concertize in Romania in 1972, and again to Romania and Russia in 1977 under the auspices of Friendship Ambassadors. The New Jersey Network produced a documentary on the latter trip called "Yankee Doodle's Odyssey," which was broadcast in New Jersey a number of times in 1978–79. Dr. Myers retired in 1985, and until his death was Professor Emeritus of The College of New Jersey. As a result of a 1973 Rockefeller grant, he researched, edited, and wrote a historic-dramatic-musical piece, *The Way It Was – America:*

1620–1800, performed in the outdoor theater at the Washington Crossing State Park in New Jersey. He edited numerous modern editions of many early American songs and delivered papers on 18th-century subjects.

Humor was a frequent aspect of his composition and performance. He regaled the Sonneck Society, the National Association of Teachers of Singing, and numerous other groups with performances of his ever-changing song set, *The Art of Belly Canto*, often accompanied by pianist Sylvia Eversole and son Douglas Moore on cello. Other such song collections are based on the humor of Mark Twain and Benjamin Franklin. Typical parodies are "A Half-Cup of Decaffeinated Coffee Cantata," and the country song, "I Got a Blizzard in My Gizzard Cryin' Over You."

The Gordon Myers Collection, housed at The American Music Research Center at the University of Colorado in Boulder, Colorado, reveals the complete extent of his multifarious musical activity. It contains his autobiography as well as eighteen articles about choral music, early American songs, interviews, current musical events, and criticism. Housed there are approximately ninety (thirty-three published) compositions and arrangements of choral music, church music, and songs. In addition, the archive contains his correspondence and his meticulous notes on all aspects of his career.

Dr. Myers was elected into membership of the American Academy of Teachers of Singing in 1976, and served as vice-president of NATS (National Association of Teachers of Singing), 1988–1992.

He is survived by his widow, Harriett (Hill), whom he met as a member of the Margaret Dodd Singers and with whom he performed in numerous recitals; two sons – Christopher, off-spring of their marriage, and Douglas Moore, son from a previous marriage; and a sister, Margaret Kasai, of Hemet, CA. He was preceded in death by two sisters: Evelyn Hickie, of Waverly, Iowa, and Elizabeth Hummell, of Laguna Hills, California.

Conference Report: Bernstein in Boston

— Steven Ledbetter

For three days in October (one of them the anniversary of Leonard Bernstein's death on 14 October 1990), an audience of students, musicologists, family members, and old friends of the Bernstein family came to Harvard for a remarkable conference devoted to Leonard Bernstein's early life — the "Boston years," of childhood, youth, and early adulthood, before he came to be associated in the popular imagination with New York City. This may well have been the most stimulating, interesting, informative, and even touching scholarly conference I have ever attended, not to mention one of the best organized.

The idea for the conference grew out of a research seminar taught in spring 2006 by Carol Oja and Kay Kaufman Shelemay in which a group of talented undergraduate and graduate students found both traditional and imaginatively new ways to consider the years in which a very talented boy developed into the musician that the whole world came to know.

Their research consisted in part of finding and interviewing dozens of people who had known Bernstein as neighbors, schoolmates, friends, Harvard classmates, and musical companions in his college years. These formed the basis of many of the papers, and the conference presentations were further enriched by several of the interviewees who attended and were able to participate by answering questions and adding further commentary.

Adding yet another dimension was the active participation of Leonard Bernstein's three children, Jamie, Alexander, and Nina — all extremely lively and gifted in their own right — and his younger brother Burton (a writer for *The New Yorker* who wrote the memoir *Family Matters*). Bernstein's long-time right-hand man Jack Gottlieb, the conductor John Mauceri, and Bernstein's TV producer (and later biographer) Humphrey Burton all spoke during the weekend. Bernstein's childhood friend and orchestrator for his shows, Sid Ramin, and his Harvard classmate Harold Shapero were interviewed live during the conference.

The program began on Thursday afternoon with a session of lively reminiscences from the Bernstein family members. Friday's and Saturday's sessions included papers presented by the seminar students, and covered the following topics: the Bernstein family's affiliation with Temple Mishkan Tefila, then and now one of the most important Conservative Jewish congregations in the country; Bernstein's school experiences from primary school through Boston Latin and Harvard University (class of 1939); the summers spent at a predominantly Jewish lakeside community in Sharon, MA, where Bernstein began producing and performing in Gilbert & Sullivan operettas; early musical studies; and Bernstein's years at Harvard. The interviews and archival documentation originating from this project will become part of a Bernstein archive at Harvard.

One student, Ryan Bañagale, found a previously unknown Bernstein manuscript at the Library of Congress: a version of Gershwin's *Rhapsody in Blue* (a piece he played often) made in the month after Gershwin's premature death in July 1937, while Bernstein was a camp counselor and music teacher at a Jewish boys' camp in western Massachusetts (near Tanglewood, where his musical career would take off just three years later). Evidently Bernstein made this version as a tribute to Gershwin, scoring it for the instruments available at the camp — a hodgepodge that included piano solo (played by Bernstein), clarinet, accordion, soprano recorder, two ukeleles, three male voices, cymbals, and other percussion!

There was no indication that he ever publicly performed this arrangement, so with the permission of the Gershwin and Bernstein estates, it had its world premiere on Thursday night, and it was a stitch — especially when the orchestra dropped out to leave the two ukeleles strumming while the three male voices crooned Bernstein's piano riff on "dee-dee-dee-deedle-de-dee-dee"!

Saturday offered two simultaneous sessions: one on Bernstein and the dance, particularly his work with Jerome Robbins, and the other with more papers from the seminar, including an analysis of Bernstein's doodles (by Scott Kominers) and a very informative presentation (by

Shira Brettman) about the shows that Bernstein organized and directed during his summers in Sharon, MA, which provided the first inkling of his future career as a creator of stage works.

The most exciting and moving event for me was the Saturday afternoon panel, in which four of the original participants in *West Side Story* recalled their memories of working with Bernstein and Jerome Robbins. One of them was Carol Lawrence, the original Maria, who looked ready to dance and sing the role all over again on the spot. Producer Harold Prince recalled the complex business elements that came together (with difficulty) to make the show happen, and commented later that the success of *West Side Story* greatly widened everyone's view as to what was possible in the musical theater in terms of dramatic approach, musical style, and topics. Sid Ramin talked about orchestrating the show, and Marni Nixon (who sang the role of Maria in the film version) recounted her experiences.

During the panel one person asked Carol Lawrence whether the opening dance of *West Side Story* was originally meant to be sung. Before she could answer, Grover Dale, one of the original Jets, leaped up from the audience and essentially recreated, right in front of us, the entire danced mime opening.

Under the direction of Judith Clurman, the Director of Choral Activities at Juilliard, the Harvard students presented two superb concerts, on Thursday and Saturday evenings. The Thursday concert, in particular, was exceptionally well programmed. Before intermission it consisted of music that Bernstein performed in his youth (to his Harvard years), including some liturgical music from Temple Mishkan Tefila; Copland's Piano Variations (his favorite party piece!); songs from *The Mikado*, Blitzstein's *Cradle Will Rock*, and Gershwin's *Of Thee I Sing*; and in conclusion the four-hand piano sonata by Harold Shapero, which he often played with the composer. The second half consisted entirely of music that Bernstein himself wrote or arranged in those early days: some liturgical music, the *Seven Anniversaries* for piano, and his astonishing camp-orchestra arrangement

continued on page 11

FAQs on Planned Giving

– Elizabeth Yates McNamee
SAM member and
Development Consultant for the Society

What is “planned giving?”

It’s simply planning ahead to include a nonprofit organization, like the Society for American Music, in your estate planning.

But we’re mostly scholars here, not philanthropists. Isn’t planned giving really only for wealthy people?

Actually, planned giving is a wonderful opportunity for people who aren’t necessarily wealthy. While many of us can’t afford to do the kind of philanthropy we’d like to during our lives, we can make a significant impact through a planned gift.

What kind of planned gift?

Well, the simplest planned gift is probably an outright bequest. That is, you can leave a specific sum to the Society in your will. Or you can leave a percentage of your estate to SAM, if that works better for you. There are a lot of other options, though. You can designate all or part of your retirement plan, or your insurance policy. Or you can leave securities or even real estate.

Isn’t this all kind of complicated? And expensive?

Not necessarily. For example, all you need to do to leave a bequest to SAM is to name the Society in your will. It’s as simple as that. SAM’s adviser can work with you to help you draft the language of your bequest, and answer any questions you might have.

In your opinion, why have some people chosen to make bequests to SAM?

Well, I think it helps people feel that they’re making a significant contribution, possibly in a way they couldn’t during their lifetime. They have seen how their universities or even their own departments have benefited from bequests, and they want SAM to thrive in the future, to provide support and enrichment for future generations of scholars.

What about planned gifts other than bequests?

There are lots of other options. SAM’s advisers can help you choose a good one

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

33rd Annual Conference, Pittsburgh, Pennsylvania

George Bozwick, Program Committee Chair

Mariana Whitmer, Local Arrangements Chair

34th Annual Conference, San Antonio, Texas

Kay Norton, Program Committee Chair

Carl Leafstedt, Local Arrangements Chair

for you and your family. For instance, you might choose to establish a trust or an annuity, and a lot of these options can reduce your estate tax or income tax liability.

Can I decide how I want my bequest used?

Of course. You can direct your gift to any of the Society’s existing endowments, if you like. Or you can let the Society determine what it needs most at the time of the

bequest. To do this you would make a general, unrestricted bequest, which gives the Society the most flexibility.

Do I have to tell SAM about my estate plans?

It’s a good idea to tell the Society because it helps SAM consider how to work with you to make sure that your planned gift benefits both you and the Society to the greatest degree possible.

The Library's Music Division and its Educational Outreach office began a collaboration with the Manhattan School of Music in New York to develop educational programs for Internet broadcast. A new partnership between the Library's Music Division and the University of Mississippi will establish the Archive of American Music with the purpose of creating, collecting, and preserving oral histories of performing artists in America. In Philadelphia, the Veterans History Project established a partnership with Aces, a museum for black and minority World War II veterans, and in Chicago, the VHP launched a new partnership with the National Vietnam Veterans Art Museum.

The Perpich Center for Arts Education in St. Paul also expressed interest in a partnership with the Library. "I would like to commend you, and everyone working on this project, with its comprehensive approach of integrating great performing, education and scholarship," said Nathan Davis, executive director. "Please keep the Perpich Center in mind with future Library of Congress projects."

Reflections of the Artist

In addition to announcing the tour in its January 2006 issue, *Gramophone* magazine invited Hampson to write the first article for the magazine's new "Diary" feature in its August 2006 issue. Referring in part to the completion of the "Song of America" tour, Hampson wrote, "For the past couple of months, in addition to a full opera schedule, my life in song has never been more fulfilling."

On his personal Web site Hampson reflected on his experience with the tour: "I can really feel the enthusiasm that audiences have for this repertoire: they understand and connect with the storytelling the composers and poets have presented them with and they are seeing this music as a narrative of their own experiences. This has been an uplifting and entirely positive experience for me." (See www.hampsong.com.)

and its regions to national and regional audiences [and] strive to be of equivalent quality in English and French." Through decades of political and funding changes, the CBC – which now provides French and English services on radio, television, internet, satellite radio and digital audio, recording and distribution services, and wireless WAP and SMS messaging services – has survived variable public and private support and continues to redefine itself and remain relevant to Canadians.

The CBC brings diverse regional and cultural perspectives into the daily lives of Canadians in English, French, and eight aboriginal languages, in nine languages on its international radio service and in eight languages on its web-based radio service RCI viva for recent and aspiring immigrants. The Programming Guide feature on the website (www.cbc.ca) is a tremendous asset in finding arts-related programming. Radio Two broadcasts "Two New Hours," the only CBC program dedicated primarily to new Canadian concert music. Radio 3 (available on internet and radio) claims to be "a flagrantly Canadian mix of new music and new voices." "The Scene," a feature of the Video Page of cbc.ca, complements various forms of the "Arts Report" on Radio and Television that preview events across the country. And lastly, "CBC Archives" makes available online a selection of arts-related radio and television clips from the history of CBC broadcasting. Additional documentary and historical arts materials are available for purchase through the online CBC store or on request directly from CBC Archives.

In many areas, Canadian music is blessed by the support of its national cultural organizations. However, with no comprehensive research program for scholars and few academic centers offering Canadian Music studies at the graduate level, there is still much to be accomplished. But that, to quote a friend, is a topic for another time.

FROM THE EXECUTIVE DIRECTOR

Please don't forget to renew! If you haven't yet sent in your membership payment for 2007, this may be your last issue of the *Bulletin*. Help us keep you current: renew today.

Each year the number of students attending the SAM annual conference grows as the word spreads about our congenial and supportive environment. And each year the number of students seeking support to attend our conference increases. Their enthusiasm to participate in our conference is a recurring theme in their applications for student travel support: "I am eager to share my work with other members in SAM," "I look forward to the opportunity to present my research in order to elicit comments and advice," and "I am excited about networking with others who are interested in similar topics in American music." The Society welcomes the opportunity to assist students – they are our future – yet our funds are limited. We hope you will consider contributing to the Student Travel Endowment, especially for this upcoming conference. Those who contribute to the Endowment are invited to attend the Student Forum Breakfast at the Conference on Saturday morning, where the students may thank you personally. Contributions are accepted with credit card or personal check, now or at the conference. If you are unable to contribute financially, please consider bringing something for the Silent Auction! Please feel free to contact me with any questions: SAM@american-music.org or (412) 624-3031.

We are looking forward to welcoming you to Pittsburgh for the MLA/SAM Conference in March, and showing you all that our wonderful city has to offer.

– Mariana Whitmer

of *Rhapsody in Blue*. It closed with the piano trio that he wrote for Walter Piston's class his sophomore year. (How incredible and rare to get such a finished, remarkable piece from a sophomore music student!)

Additional events included a master dance class on Saturday morning, in which Damian Woetzel rehearsed dancers from Boston Ballet in Jerome Robbins's choreography for Bernstein's *Fancy Free*, and a vocal master class on Friday afternoon, in which Rob Fisher (conductor of the recent Broadway revival of *Wonderful Town*) coached several Harvard students in songs from that show.

Though the aim of the conference was primarily to widen our knowledge of Leonard Bernstein's formative years – which it did magnificently – it left few aspects of his life's work untouched. Happily, the entire conference was videotaped for Harvard's Bernstein archive.

RIP: SRAR (1981–2006)

– Sandra Graham, Bulletin Editor

SRAR, known to Bulletin readers in its unabbreviated form as "Some Recent Articles and Reviews," has served as an indispensable resource for American music scholars for some 30 years, guiding them to articles of potential scholarly interest in a wide variety of journals and periodicals from around the world. Nicholas Tawa, the first editor of the Bulletin, planted the seed with a section that listed articles by Sonneck Society members. When Bill Kearns took over the editorship six years later, he enlarged the scope to all articles and reviews on American music, and SRAR took its present form. Joice Waterhouse Gibson succeeded Kearns in 1999 and has served in this capacity until the present.

Electronic databases have obviated the need for SRAR, however, and therefore with this issue we lay it to rest, with deepest thanks to Nicholas Tawa, Bill Kearns, and Joice Waterhouse Gibson for their time (each listing took at least 25 hours of preparation) and painstaking accuracy.

SRAR, though gone from these pages, will still be with us in altered form. In the Spring we plan to mount on the SAM Website a list of journals that print articles on American music, with a link to their contents pages. This will be Joice's last official act as SRAR compiler; look for it in May 2007.

SAM Brass Band: Join Us!

The SAM Brass Band will perform music by Stephen Foster, Frank Johnson, and other Pennsylvania composers at the upcoming SAM/MLA joint conference in Pittsburgh. Cornet, trumpet, alto horn, French horn, euphonium, trombone, tuba, percussion, clarinet, and piccolo players are invited to participate. The rehearsal will be on Thursday, 1 March from 6:00 until 7:30 p.m. The performance will be during the cocktail reception on Saturday, 3 March, beginning at 6:30 p.m. If you would like to participate, please contact the band's director, Craig B. Parker, at cbp@ksu.edu or 785-532-3810 so that a music folder can be prepared for you.



Allegheny High School Band (November 11, 1919). Allegheny High School, located at 810 Arch Street in Pittsburgh's North Side neighborhood, formerly the City of Allegheny. Photo Courtesy of the Library and Archives Division of the Historical Society of Western Pennsylvania, Pittsburgh, PA.

STUDENT FORUM

With the 2007 conference quickly approaching, the Student Forum is looking for volunteers to assist with activities in Pittsburgh. If you would like to help, please e-mail one of your Student Forum co-chairs, Ryan Raul Bañagale (banagale@fas.harvard.edu) and Sarah Gerk (srgmusic@gmail.com). All students are encouraged to participate in our events, not only to get to know other students but also to get more involved in the Society!

Make room for the following important conference events on your schedule:

Panel: The Student Forum will host its annual panel on Friday from 9:00 to 10:30 a.m. This year's session is titled "Wanted: One Americanist" and promises to be just as thought-provoking as last year's panel in Chicago. We'll explore the recent job postings of a variety of academic programs and, along with our faculty panelists, discuss what schools are really looking for when they call for "experience in American music." Based on this information, we'll debate whether or not graduate programs in American music should train students according to the hiring practices of institutions.

Dinner: Friday night is our annual student-only dinner. Not only is this a wonderful opportunity to meet students from different schools, we also take this opportunity to elect a new Student Forum co-chair. What better way to get involved? Meet in the lobby of the hotel at 7 p.m. and we'll head out to a local restaurant.

Breakfast: On Saturday morning we will host a Student Forum breakfast. Typically, a number of prominent faculty members drop in for informal conversation with students. The co-chairs will also give an update of recent activities and plans for the future. Come share your thoughts and enjoy the free food!

Meeting: Make sure that you come to the annual business meeting on Saturday at 4:00 p.m. Not only will it keep you up to date with all societal happenings, but also you can find out which of our Student Forum members will be awarded the 2007 Mark Tucker Award for outstanding conference paper.

Silent Auction: Since the annual silent auction exclusively benefits the Student Travel Endowment, this year students are taking on a greater

responsibility for its organization and execution. Sarah has already procured a number of exciting items from regional and national organizations. However, we still need volunteers to help with acquiring materials, planning, and running the auction in Pittsburgh. For more information on how to help (or donate!), please e-mail Sarah at the address listed above. Students who receive travel funds are expected to give a few hours of their time to the auction and are required to be there when the auction closes at noon on Saturday.

Travel to SAM meetings can strain your limited student budget, so we offer a **roommate search** service to help defray lodging costs. If you need a roommate for Pittsburgh, please e-mail Sarah.

We look forward to seeing you in Pittsburgh!

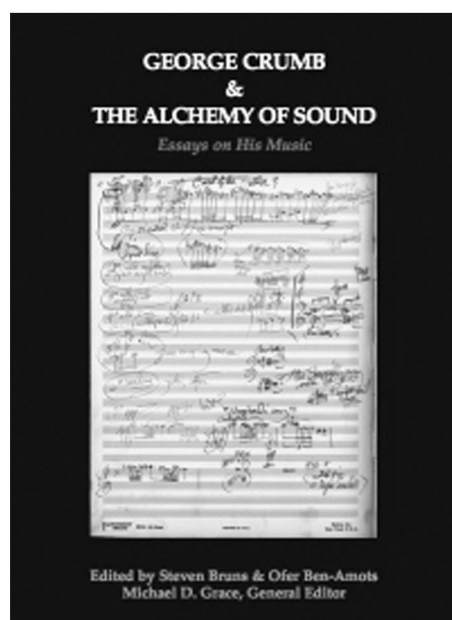
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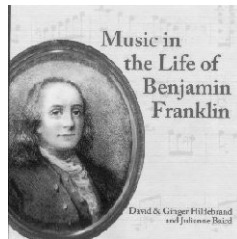
The National Federation of Music Clubs has given its 2006 First Place Award for the Promotion and Performance of American Music to Texas Christian University, reports Michael Meckna. TCU previously won the award in 1966, 1988, 1997, 2000, 2002, and 2004. (A school cannot win two years in succession.) The NFMC commended TCU for its annual celebration of American Music Month in November, its annual jazz festival in March, its biennial Latin American Music Festival in April, its several regional conferences, and its numerous premieres. During the period covered (June 2005 to May 2006), TCU musicians gave a total of 235 performances of works by 149 American composers on 84 programs. Twenty-two of the programs were "all American," 21 composers were present for the performance of their works, and 19 works were given their premiere performance. In addition to concerts and recitals, 11 visiting artists and lecturers participated in seminars, workshops, or master classes that focused on American music. Discounting a considerable radio and tour audience, approximately 9,150 people attended these events. Four festival-like events featured American music, and a CD of commissioned works was issued. Noted NFMC American Music Division Chair Angie Greer: "Your programming was exceptional, your publicity outstanding, and the number of people you reach with American music is terrific."

Members in the News

Dale Cockrell's CD *The Arkansas Traveler: Music from Little House on the Prairie* was released in November 2006 under his Pa's Fiddle Project label. It joins the first volume in his series of songs from the Little House books by Laura Ingalls Wilder, *Happy Land: Musical Tributes to Laura Ingalls Wilder*, which was honored by the NEH with a place on the "We the People Bookshelf" for 2007, the first recording to ever be so honored. *The Arkansas Traveler* features

stellar performances by Riders In the Sky, John Cowan, Elizabeth Cook, and others. Contact www.pasfiddle.com or Dale.Cockrell@vanderbilt.edu for more information.

David and Ginger Hildebrand have released a new CD, *Music in the Life of Benjamin Franklin*. Joined by soprano Julianne Baird, they honor Franklin, who turned 300 last January, with 70 minutes of songs and instrumental pieces that Franklin knew and enjoyed during his long and eventful life – Scots songs, broadside ballads, drinking songs, dance tunes, and operatic selections. Some were created to honor him, and some Franklin himself composed. A companion music book is set to follow. For details on both, and ordering information, visit www.colonialmusic.org/BF.htm.



Joe Horowitz is Executive Producer of a Naxos DVD, scheduled for release 30 Jan. 2007, with the classic documentary films *The River* and *The Plow That Broke the Plains* incorporating fresh soundtracks: the famous Virgil Thomson scores newly recorded by Post-Classical Ensemble (of which Horowitz is Artistic Director) and the actor Floyd King. The DVD also includes ancillary content about the New Deal, about the films themselves, and about Thomson as film composer.

Joe's "American Piano" project, a collaborative residency featuring the pianists Steven Mayer and Anthony de Mare in a wide variety of American repertoire (including Art Tatum and other iconic jazz pianist/composers), has so far visited the University of Maryland, Wesleyan University, and Stanford University. Participants have included faculty and student performers, jazz pianists, music historians, Americanists, scholars in

African American Studies, graduate students in musicology, student orchestras and choruses, and a student gamelan. The idea is to maximize synergy with campus resources. For more information: www.bernsarts.com.

Jeffrey Magee was awarded an Association for Recorded Sound Collections 2006 Award for Excellence in Historical Recorded Sound Research, in the category of Best Research in Recorded Jazz Music, for his book *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford University Press).

Kendra Preston Leonard's book, *The Conservatoire Américain: A History*, will be published in January 2007 by Scarecrow Press. In 2006 she presented papers at the following conferences: Women in French, International Alliance for Women in Music Congress, and International Conference on the Book (for which she has been appointed representative to the ACLS by the National Coalition of Independent Scholars).

The following SAM members were recently honored with an ASCAP Deems Taylor Award: **Sally Bick**, Assistant Professor, University of Windsor, for her article "Of Mice and Men: Copland, Hollywood, and American Musical Modernism," published in *American Music* 23/4 (2005); **Vivian Perlis** and Libby Van Cleve for their ongoing *Oral History of American Music* (OHAM), published by Yale University Press; **Michael Pisani**, Associate Professor, Vassar College, for his book *Imagining Native America in Music* (Yale University Press, 2005); and **Tony Sheppard**, Associate Professor of Music, Williams College, for his 2005 article "Cinematic Realism, Reflexivity and the American 'Madame Butterfly' Narratives" published by the *Cambridge Opera Journal*.

Pacific Symphony's 2006 American Composers Festival

Joe Horowitz and Leonora Saavedra are serving as programming consultants and

speakers at the Pacific Symphony's 2007 American Composers Festival, "Los Sonidos de Mexico," 15–29 April. The composers Ana Lara and Daniel Catan will be in residence. Participating performers include the guitarists Roberto Limon and Pepe Romero, the pianist Pedro Carbone, and the conductors Carl St. Clair and Enrique Diemecke. A chamber orchestra program (15 April) features music by Lara, Chavez, Ponce, and Arturo Marquez. A symphonic program (26–28 April) includes works by Marquez, Revueltas, Catan, Ponce, Diemecke, and Lara. An "Interplay" program on 20 April, tracing the full trajectory of Mexican music and visual art from pre-Hispanic times to the present, includes these composers as well as the 19th-century Romantic piano composer Ricardo Castro. For more information, e-mail pacificsymphony@entericorp.com.

New Recording: Hudson Valley Composers

Voices of the Valley: Danielle Woerner, Soprano, Sings Music by Hudson Valley Composers (Albany Records, Troy 877; released 1 November 2006); \$16.95

Woerner's second CD of American music includes compositions by Peter Schickele and James Fitzwilliam (who perform), Robert Baksa, Aurora Northland, and Alan Shulman, plus a reading by American novelist Gail Godwin of her text to Robert Starer's substantial chamber piece, "Anna Margarita's Will." Woerner prepared the music with the composers, most of whom she has worked with closely for years. Other supporting musicians include pianist Barbara Pickhardt, and Hudson Valley Philharmonic players Susan Seligman, cello; Marcia Gates, flute; and Harry F. Ditzel, horn. Woerner's previous full-length recording of 20th-century American music was *She Walks in Beauty: Danielle Woerner, Soprano, Sings Chamber Music and Songs of Otto Luening and Robert Starer* (Parnassus 96012), featuring Starer at the piano in his only commercially available performance.

Concert of Popular Music by Early Black Composers

—Sandra Graham
University of California, Davis



On 11 Feb. 2007 at the First Baptist Church in Rhode Island, bass-baritone Frank Ward will offer a concert of popular songs by African American composers circa 1900–1920s. Accompanied by pianist Stephen Martorella, Ward will interpret songs by James Weldon Johnson, J. Rosamond Johnson, Bob Cole, Alex Rogers, and Sissle and Blake. The concert is supported by a Rhode Island State Council on the Arts grant.

These are songs that are rarely performed in public. As Ward observes, "We don't talk about that era as often; a lot of people would just as soon forget that particular period of history. But as an African American, I'm always looking to promote music by African American composers on recitals. I have always performed spirituals, from the arrangements of Burleigh and Johnson up to modern day." Looking to diversify his repertory, Ward became curious about the music of vaudeville and early African American theater after performing in Scott Joplin's *Treemonisha*. "I was like a kid in a candy store to find all those songs by the Johnson brothers," he exclaimed.

Many of these songs can be uncomfortable for modern-day performers and audiences because of language and stereotypes. Ward admits, "I intentionally stayed away from the controversial tunes – even *I'm* not ready to deal with them, the language and the topics." Instead he is featuring songs like Alex Rogers' "I'm a Jonah Man," J. W. Johnson and Bob Cole's "When the Band Plays Ragtime," and Sissle and Blake's "Love Will Find a Way."

Ward hopes to insert some more black composers into the repertory of the Great American Songbook, which is usually associated with the likes of Irving Berlin and Cole Porter: "I'm hearing people sing these songs from the Great American Songbook, but I'm not hearing the African American composers."

Although many people have an intellectual understanding of this music through written accounts and sheet music, Ward believes that "if you don't have an opportunity to hear what that music sounds like, you really can't grasp it." He hopes to record these songs on CD, and plans to pursue this repertory further.

For more information, please see www.frankwardjr.com/index.html.

CONFERENCE ANNOUNCEMENTS

Postcolonial Studies and Music

The Columbia University Music Scholarship Conference "Postcolonial Studies and Music," 3 Feb. 2007, will feature Jairo Moreno (music theory, New York University) as keynote speaker.

"We Will Understand It Better Bye and Bye": Southern Gospel Convention Singing Tradition

The Center for Popular Music at Middle Tennessee State University in Murfreesboro is in the early stages of planning the first-ever academic conference devoted to the Southern Gospel Convention Singing tradition. The conference is tentatively set for April 2008, and a formal call for papers will be issued in April 2007. Performances and opportunities for participatory singing will also be a part of the event.

The conference planners invite proposals on all aspects of the convention singing tradition and related activities. Topics include, but are not limited to, studies of composers and lyricists, publishers, geographical distribution of convention singing, community traditions, singing schools, pianists, performance style, crossover with professional quartet world, crossover with bluegrass gospel, intercultural exchange, recording, radio, the business of gospel.

Music and Health Symposium

The American Music Research Center at the University of Colorado at Boulder will host a Music and Health Symposium 28–30 June 28 2007. Please visit the conference website, at <http://ucblibraries.colorado.edu/amrc/musichealth2007/index.htm>.

Historical Marker for Silvestre Revueltas

Plans are underway for the dedication of an official state historical marker in San Antonio, Texas, honoring the renowned Mexican-born composer Silvestre Revueltas.

Revueltas worked in San Antonio from 1926 to 1928 as a concert violinist, teacher at the San Antonio College of Music, concertmaster of the Aztec and Texas Theater Orchestras, and as a composer and conductor. He returned to Mexico in December 1929 at the behest of Carlos Chávez and composed, over the decade of the 1930s, a skein of orchestral masterpieces, chamber music, and theater and film music. Appreciation of his creative genius has grown exponentially since he died in 1940.

The 18" by 28" permanent marker will be located at 317 Wickes Street in the King William District (his last San Antonio residence). Plans for the dedication include concerts of Revueltas' chamber music and lectures on 1–2 February 2007. An unveiling at the marker site will follow on 3 February.

Realization of these plans rests on fiscal support from Revueltas devotees and admirers. Those wishing to contribute may send donations to:

Musical Bridges Around the World
For: Silvestre Revueltas Project
120 Painted Post Lane
San Antonio, TX 78231

Contribution is tax deductible to the extent allowed by law. MBAW is a 501(C)3 not-for-profit organization. Federal tax ID #74-2891493. For further information, contact Robert Parker: rparker178@aol.com or (305)661-6804.

Call for Proposals: New Series on American Wind Music

The history of American wind music is rich, and the topics of study are many. Yet there is no series published that is devoted entirely to the serious and scholarly examination of American wind bands and American wind music. The American Wind Band Series, a new series from The Scarecrow Press, Inc., aims to fill this significant and unfortunate gap in the study of music.

The series is devoted to research in all aspects of the American wind band and wind music, including waits (*Stadtpfeifer*); hautboys; *Harmoniemusik*; Janissary music; brass, concert, marching, circus, military, and symphonic bands; symphonic wind ensembles; wind orchestras; and wind symphonies. Fifers, drummers, buglers, and their ensembles are also important aspects of American wind music.

Scarecrow is pleased to welcome Dr. Raoul Camus, a leading authority on band and military music, as series editor. Dr. Camus is a past president and founding member of the Sonneck Society for American Music, and has contributed articles on bands and military music to *The New Grove Dictionary of Music* and *The New Grove Dictionary of Music and Musicians*. He is co-author of the computer-generated microfiche index *Early American Secular Music and Its European Sources 1589–1839*, and author of *Military Music of the American Revolution*.

Proposal submissions, including revised dissertations, are welcome and encouraged for any topics related to this area of study. Please create a proposal based on the submission guidelines found on the Scarecrow Press website: www.scarecrowpress.com. Inquiries and proposals should be addressed either to Raoul F. Camus (rvcamus@verizon.net, 14-34 155 Street, Whitestone, NY 11357) or to Renée Camus, music editor at The Scarecrow Press, Inc. (rcamus@scarecrowpress.com).

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Compiled by Amy C. Beal

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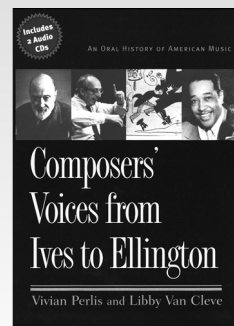
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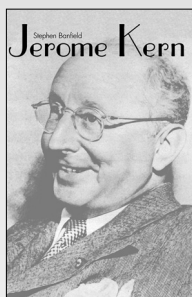
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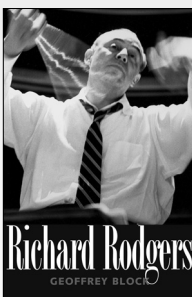
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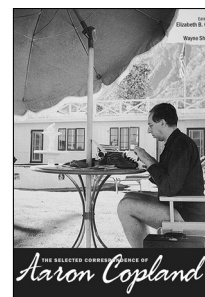
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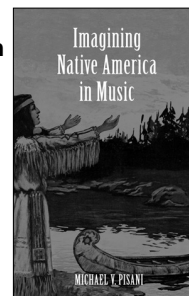
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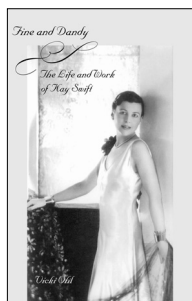
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