

The Bulletin

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

Vol. XXXIII, No. 2

Spring 2007

Journal of the Society for American Music Hits the Right Notes in Pittsburgh

— Jim Ansell and Martine Walsh
Cambridge University Press Journals



Heralding a new era for the Society and Cambridge University Press, the Journal of the Society for American Music (*JSAM*) is launched.

Free copies of the first issue of the Society's new journal were handed out to all attendees at the joint MLA and SAM conference in early March. Being hot off the press, few had had the opportunity to see the issue, let alone read the fascinating selection of articles. At the Cambridge booth the reaction from delegates was overwhelming. The eye-catching cover and the whole look and feel of the journal attracted very positive comment from visitors to the booth.

In case you did not receive a sample copy or if you wish to send a sample to a friend who is not currently a SAM member, please contact: journals@cambridge.org. Also, don't forget that SAM members have access to *JSAM* on Cambridge Journals Online at: www.journals.cambridge.org/SAM. The site has recently been enhanced to provide improved access to *JSAM* and Cambridge's 220 journals. Details of the upgrade can be found at journals.cambridge.org/newfeatures.

All members should have received a letter with step-by-step instructions to activate your personal access to *JSAM*. If you require any assistance, please contact techsupp@cambridge.org or call 845-353-7500.

After a busy few days manning the stand, the conference drew to a close with the *JSAM* reception on Saturday evening. We needn't have worried about entertainment or ambience with the SAM and MLA bands providing great music. We travel to many conferences, from ones on economics and political science to ones on linguistics and theology, and we can honestly say that this meeting was the friendliest and most enjoyable one we've been to. Thank you for making us feel so welcome. We would also like to thank Ellie Hisama, who worked tirelessly to bring out the first issue on time, and to all at SAM for making this such a successful launch.

continued on page 36

Call for Proposals: SAM 2008 Conference

The Society for American Music invites proposals for papers, panels of 2–3 papers, concerts, lecture-performances, or scholarly posters for its 34th Annual Conference. The conference will be held in San Antonio, TX, 27 February–2 March 2008, and will be centered at the historic Menger Hotel in the city's vibrant River Walk area. The online and postmark submission deadline for all proposals is **15 June 2007**. More information may be found at www.american-music.org.

We welcome proposals involving American music and aspects of its cultures anywhere in the world. We especially welcome proposals addressing

- Border, Tejano, and conjunto music, perhaps highlighting living musical legends such as Lydia Mendoza and Flaco Jiménez
- Ethnicity and identity in country music
- Cowboy music and/or the singing cowboy
- Mexican music from any century
- Mission- and colonial-era music
- Regional movements such as 1950s–1970s San Antonio “west-side” sound
- Chicana/Chicano studies
- Latino/Latina studies

Guidelines

Presenters are required to register for the entire conference. The committee encourages proposals from those who did not present at the 2007 Pittsburgh meeting, but all proposals will be judged primarily on merit. With the exception of lecture-performances, we prefer that all proposals be submitted via e-mail.

Proposers for all *except* lecture-recitals must specify whether the proposal is for (1) paper, (2) poster, or (3) either presentation format, the latter to be determined by the Program Committee as it builds sessions.

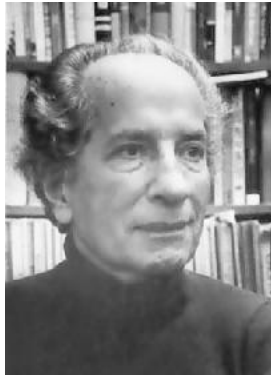
Individual or joint papers should be no longer than twenty minutes. Lecture-performances should be no longer than thirty minutes. For complete session proposals, the organizer should include an additional statement explaining the

continued on page 34

Elie Siegmeister's Pennsylvania Connections

— Leonard J. Lehrman

Editor's Note: This article is based on a presentation at the MLA bibliography roundtable, 2 March 2007, at the SAM/MLA joint conference in Pittsburgh.



Radio host Robert Sherman called Elie Siegmeister “one of our giants.” His music was premiered by Stokowski, Mitropolous, Toscanini, Maazel, William Warfield ... in New York, Minnesota, Ohio, Nebraska, Maryland, Virginia, Louisiana, France, Germany, Belgium – and Pittsburgh. A vital, creative spirit as composer, pianist, conductor, author, and teacher, he was born in Harlem – though he grew up in Brooklyn – on 15 Jan. 1909, 9 years after Aaron Copland and 9 years before Leonard Bernstein; he died just months after the two of them, 16 years ago this month, at age 82.

His teachers included Seth Bingham at Columbia, Albert Stoessel at Juilliard, Wallingford Riegger (from whom he learned about prosody in setting texts), and Nadia Boulanger, against whom he revolted after 4 years, but with whom he made his peace later in life, and to whom he sent some of his own students (including myself) to study counterpoint.

He first introduced fellow Boulanger student Marc Blitzstein to proletarian music and the Composers Collective of New York in the 1930s. In the 1940s he led, toured, and recorded with the American Ballad Singers, published *A Treasury of American Song* and *The Music-Lovers' Handbook*, and arranged and conducted the Broadway show *Sing Out, Sweet Land!* starring Alfred Drake and Burl Ives.

In the 1950s he began teaching at Hofstra University, where he founded and conducted the Hofstra Symphony, and col-

laborated with Langston Hughes, Norman Rosten, Lewis Allan (the pseudonym for Abel Meeropol – see his 2003 Centennial Concert CD on Original Cast Records), and Edward Mabley in works like *The Wizard of Altoona*, *Darling Corie*, *For My Daughters*, and *The Mermaid in Lock No. 7*.

In the 1960s he wrote the textbook *Melody and Harmony* (on which I worked as a proofreader) and arrangements for *The Joan Baez Songbook*, and composed the cantatas *I Have A Dream* and *The Face of War*, the latter climaxing a May 1968 Composers for Peace concert he organized at Carnegie Hall. Following three bicentennial commissions in the 1970s and a Guggenheim in 1979, in the 1980s the 92nd St. YMCA commissioned his operas after Bernard Malamud: *Angel Levine* and *The Lady of the Lake*. Portions of *Lady of the Lake* have just been released on CD by the Milken Archive on Naxos.

Siegmeister's works, listed in the catalog I put together and which Carl Fischer printed for distribution at this conference, include 20 for the stage, 41 for orchestra (among them 9 symphonies and 5 concertos), 14 for band, 38 choral, 34 chamber, 40 for piano, 159 songs, one Hollywood film, and hundreds of folk song and other vocal and/or piano arrangements. Also printed and distributed at this conference were an orchestral works brochure, an alphabetical index of alternate titles, and indexes of co-creators of texts used in Siegmeister works and of music arranged by Siegmeister.

Siegmeister's own students included Herbert Deutsch, Tom Cipullo, Joseph Pehrson, Gerald Humel, Sy Brandon, Ronald Caltabiano, Stephen Lawrence, Roger Nierenberg, Richard White, Barry Drogin, Pulitzer Prize winner Stephen Albert, Carl Fischer CEO Lauren Keiser, Theodore Presser vice-president Daniel Dorff, NYU musicologist Michael Beckerman, and myself. On his deathbed he said to me: “I don't want to call you my ‘disciple,’ as I don't believe in doctrine, but you're my ‘continuator.’” Having encouraged me to study, and to complete, numerous works left unfinished by Marc Blitzstein, he told me wistfully and somewhat laconically: “I know that when I die, if I leave anything unfinished, you'll finish it!”

In Blitzstein's case, Leonard

Bernstein had promised to try to complete his friend's work – especially the nearly complete one-act opera *Idiots First* and the very incomplete three-act opera *Sacco and Vanzetti*, but gave up after a few months. Blitzstein's sister, seeking someone to finish it, then asked David Diamond, William Bolcom, and finally Elie Siegmeister, who recommended me. Twenty completions and 35 years later, my Praeger bio-bibliography of Marc Blitzstein appeared in time for his centennial in 2005. (See also his 2005 Centennial Concert CD on Original Cast Records.)

Kenneth Boulton and I have a contract with Scarecrow Press to do a bio-bibliography of Siegmeister in time for his 2009 centennial. The most important article to appear on Elie to date is still Carol J. Oja's “Composer with a Conscience: Elie Siegmeister in Profile,” in *American Music* 6/2 (1988): 158–80, which inspired Elie, and me, to join the Sonneck Society. This past January, the Siegmeister archive at the Library of Congress (thanks largely to Betty Auman and Ray White, present in the audience today) yielded a great many treasures, including Elie's earliest extant composition, a Fughetta in C from 1925 or '26, dedicated to “meine Freundin, H.M.,” Hannah Mersel, who later became his wife. I'll play it now in what I believe is its first public performance. ...

And now, the Pennsylvania connections:

The Mermaid in Lock No. 7 is – I believe – the only opera commissioned in, taking place in, and premiered in Pittsburgh: at The Point, 1 July 1958. It was commissioned by the American Wind Symphony, the conductor of which, Robert Boudreau, had planned to be with us today but was unavoidably delayed. I understand that Elie insisted on conducting it himself, which he was known to do a number of times – the 1979 New York premiere of his opera after O'Casey, *The Plough and the Stars*, was another instance of that. Soprano Elizabeth Kirkpatrick, who participated in that, and many other Siegmeister premieres, could tell us about that. Unfortunately, though she was planning to be here, she called in sick with laryngitis this morning. She was going to sing a portion of the mermaid's first aria, which tells how she swam to Pittsburgh, searching for the U.S. Navy frogman she

had met at Land's End, a fellow named Jack, whom she calls "Bonny Jacky." (Land's End is actually near Cornwall, not Ireland – close enough, I guess!) It includes the lines: "I came to a triangle: What did I see? The Monongahela and Allegheny!"

Outside of Pittsburgh, the work has been produced in Antwerp (in Flemish) in 1972, in Harlem with an all-black cast and at Hofstra University – both in 1976 – and in 1989 at a naturist resort in southern France, around a swimming pool, where the mermaid's costume consisted of sea-shell earrings. Period. When Elie saw the photos you're about to see, some of which appeared in *Opera Monthly*, and one of which will appear in the bibliography, he called it "the definitive production." (Production photos from the slide show may be viewed via a link at the Elie Siegmeister Society Website: www.homestead.com/ljlehrman/ElieSiegmeisterSociety.html.)

There's a nude scene at the climactic end of *Lady of the Lake*, which Elie described to me as "very dramatic," where, as in the Malamud story, the heroine rips off her top to reveal a concentration camp number tattooed on her breast. That didn't happen at the premiere, though, as at the last minute the soprano refused to do so. There's also a nightclub strip scene in an unfinished and unproduced 1951 collaboration with Langston Hughes, the script and lead sheets for which were found at the Library of Congress five weeks ago. Commissioned by the American Opera Company of Philadelphia and the Pennsylvania Federation of Music Clubs with the sole stipulation that it be set in Pennsylvania, it was originally called *Pennsylvania Stars*, then *The Princess of Altoona*, and finally *The Wizard of Altoona*. It's a kind of a cross between *Carousel* and *Carnival*, with shades of *Bus Stop*, *110 in the Shade*, and a foreshadowing of the Wright & Forrest near-operetta musical *Kean*, for which Elie wrote the incidental music. *Kean* was a vehicle for Alfred Drake, and I'm convinced that *Wizard* would have been also, if only the right director had been found to help put it into shape. I'm going to share with you portions of two numbers from it: an ensemble number as workers at the carnival muse about various towns in Pennsylvania ("How D'you Reckon

It'll Be") and the love duet. (Similarity was noted, aurally, between the latter and the opening of "People Will Say We're in Love" as sung by Curly in *Oklahoma*, a role Alfred Drake had created.)

But I don't want you to get the idea that Elie wrote only lyrical and funny pieces. There's the percussive opening of his first published composition, which appeared in Henry Cowell's New Music Editions in 1936, "Strange Funeral in Braddock." It begins and ends with the exhortation: "Listen!" The piece was sung widely by Mordecai Bauman (who's celebrating his 95th birthday today) and was choreographed by Anna Sokolow. In 1950, as McCarthy was spreading fear throughout the land, Leonard Bernstein suggested to Elie that this piece be performed again. Elie told me he turned pale, walked away, and did not speak with Bernstein again for years. In the early 1980s, they were both backstage at a concert and Bernstein called out: "Elie Siegmeister! Weren't you just a bit pink in the old days?" Elie retorted: "No more than you, Lenny." To which Bernstein responded: "O, I was red!"

And then there's the 1964 Piano Sonata no. 2, written for Elie's son-in-law Alan Mandel, which begins with a passage using plucked strings. In the absence of a grand piano, Elie once said one would have to "drill a hole" in the instrument. But we do, thanks to George Boziwick and Gordon Rowley, have a grand piano at our disposal today!... As you can hear, it begins violently and dissonantly, but quickly cadences in a simple A minor. Elie was not an atonalist. Nor was he a dodecaphonist. One of my fondest memories is playing doubles tennis with him in the 1960s, shortly after I had started using twelve-tone technique, without his approval. We were both at the net and I hit the ball past him. He cried out: "Help! I'm being beaten by a twelve-toner!"

Finally, Elizabeth was going to entertain us with two short songs: the delightful "Rain" from the Norman Rosten cycle *For My Daughters*, and a number Elie wrote with Langston Hughes while working on *The Wizard of Altoona*, which I think should be included in any presentation of music from that work: "Chalk Marks on the Sidewalk." But instead, we'll hear Helene Williams singing another Langston Hughes / Elie Siegmeister

song from that show, which does not appear in the script but was included in the Oct. 1951 audition, and was later to be incorporated into it. It's what I would call their most Talmudic work, "Yes, No, or Maybe" (Langston's great-grandfather was Jewish). It was included in concerts we gave in Israel last summer – which may have been the first performances of any Siegmeister works in Israel.

In the Q&A that took place during the session, Howard Pollack asked about a reference to a 1934 letter from Copland to Israel Citkowitz expressing regret that to Roger Sessions, Elie Siegmeister seemed to be "a symbol of Communism... where-upon all is lost there and then!" What did it mean? (See Pollack, Aaron Copland: The Life and Work of an Uncommon Man, p. 278.)

It explained why, although Elie and Aaron were good friends, and Siegmeister programmed Sessions's "Aria of the Fishwife" from his opera *The Trial of Lucullus* (along with Copland and others) on his May 1968 Composers for Peace concert at Carnegie Hall, no work of Siegmeister's was ever programmed on the Copland-Sessions concerts. Politics was one of two main reasons that Siegmeister's music did not and still has not received the attention it deserves. (He had never been a member of the Communist Party but was, like Marc Blitzstein, Mordecai Bauman, and Langston Hughes, among others, very active in groups like the Workers Music League – later American Music League – which the FBI considered Communist fronts.) The other may have been his not having been a member of what he, Jerome Moross, and Bernard Herrmann referred to as "the Homintern" or homosexual network (as distinct from the Communist International or "Comintern").

Dr. Leonard Lehrman, formerly Assistant Professor of Music at SUNY-Geneseo, Assistant Conductor at the Metropolitan Opera, and Founder of the Jewish Music Theater of Berlin, is Director of Music and Composer-in-Residence at St. George's Church (Hempstead, NY), Reference Librarian at Oyster Bay-East Norwich Public Library, Founder and Director of the Metropolitan Philharmonic Chorus and the Long Island Composers Archive, and Co-Founder of the Elie Siegmeister Society. He has composed 182 works to date, including 10 operas and 6 musicals. In 2005 he and Elizabeth Kirkpatrick Vrenios presented a Marc Blitzstein Centennial Cabaret at the National Opera Association convention in New York City, and they hope to do something similar for the Elie Siegmeister centennial in 2009. For more information: www.artists-in-residence.com/ljlehrman.

New Light on Jimmy Yancey's Early Years

—Jane M. Bowers

In "The Enigma of Jimmy Yancey's Early Years: Notes Toward a Biography" published in *American Music* 24/2 (2006), I wrote that young dancer Jimmy Yancey (who later achieved a certain degree of fame for boogie woogie playing) applied for a passport in London, England, on 28 Mar. 1913. While Yancey later seems to have claimed that he worked abroad for two years, some sources point to the years 1911–13 while others suggest the years 1913–15 for that sojourn. Although his passport application states that he left the United States in January 1913 – with no specific day being mentioned – until recently no evidence about when he returned to the United States had come to light. Now Ancestry.com has added to its website a new online database, *New York Passenger Lists, 1820–1957*,¹ and there, in a list of passengers sailing on the *SS Philadelphia* from Southampton, England, to New York on 24 Jan. 1914, the name of James Yancey appears, directly below that of Dewey Covan. The passenger record gives the age of both as eleven, with Covan's birth date being recorded as 7 Aug. 1903, while Yancey's is given as 20 Feb. 1903. Both are said to have resided in Chicago, and Yancey's address is given as 3616 Dearborn St., an address otherwise unknown for him.

It is impossible to take the birth date of 1903 for Yancey seriously, just as one cannot take the birth date of 1895 given on his passport application seriously. (Both, however, give the month and day as 20 Feb.) As I have argued in "The Enigma of Jimmy Yancey's Early Years," Yancey probably claimed too early a birth year in his passport application in order to appear old enough to be eligible for a passport on his own. Upon his return on the *Philadelphia*, might he have claimed too late a birth year in order to travel for a lesser fare? Although I do not wish to reiterate all my arguments about Yancey's birth date here, I would repeat my suggestion that he was probably born in 1900. (Clearly, had he been born in 1903, he

continued on page 38

FROM THE PRESIDENT

For those who attended our joint meeting with the MLA this past February, there was an unending profusion of interesting sessions and papers that inundated us from early morning to late night. The 2007 conference was both exciting and exhausting; that it ran so smoothly and was filled with so many fine presentations is the result of careful planning by the local arrangements committee and the joint efforts of the two program committees. My thanks to all of them for providing us with such a stimulating conference.

We look now to our first "solo" conference in several years, at a San Antonio historic hotel. It will be smaller and more intimate, yet I am certain no less invigorating than those in Chicago and Pittsburgh. Local arrangements chair Carl Leafstedt has a number of surprises in store for those attending during 2008's "Leap Year" weekend conference. Together with program chair Kay Norton and past-president Dale Cockrell, he is planning a number of special events that will feature the music of the Southwest. The conference program is shaping up as well, with papers on a wide range of American topics. I hope we will have a

big turnout for our first conference in this historic Texas city.

By now, you should have received your first issue of the *Journal of the Society for American Music*. If it has not arrived, please contact Mariana Whitmer. In the coming months, we will be adding new features to the Bulletin and the SAM website. More about these changes in the next issue. Until then . . .

— John Graziano



Past-president Michael Broyles and new president John Graziano.

The Bulletin of the Society for American Music

The Bulletin is published in the Winter (January), Spring (May), and Summer (September) by the Society for American Music. Copyright 2007 by the Society for American Music, ISSN 0196-7967.

Editorial Board

Editor Sandra Graham (sjgraham@ucdavis.edu)
Bibliographer Joice Waterhouse Gibson (gibsonjw@colorado.edu)
Indexer Laura Pruett (lpruett@mts.u.edu)

Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616, or, preferably, submitted as an attachment to e-mail. Photographs or other graphic materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.

REPORT FROM THE CONFERENCE

Summary of the Annual Business Meeting

President Michael Broyles called the meeting to order at 4:05 p.m. The minutes to the 2006 annual business meeting, printed in the Bulletin, were approved without comment or correction.

In his President's Remarks, and as outgoing President, Michael Broyles expressed a wish to take stock of "American scholarship" in general. He envisioned a scholarly world in which American music – "from psalm book to hip hop" – would become a central part of American scholarship as boundaries come down between disciplines. But, he noted, while that is beginning to happen, this "dream" has not yet been realized. Many scholars outside of music either dismiss it or are afraid of it. Looking back over his twenty years of membership in the Society for American Music, Broyles also began to take stock of the Society. Remembering the "good old days," he expressed both respect for the Society's past and a desire to "grow and evolve." He noted that the Student Forum, which inspires lots of energy and excitement, represents the future of the society. To that group, he offered "one word of advice: persist." He cautioned that because the Society has accomplished a lot to help American music study enter the mainstream, it could become a victim of its own success. So to survive it must grow, expanding its geographical and intellectual boundaries, an effort embodied by the new journal. He concluded by expressing his interest following the new directions the Society will take in the future and thanked the members for their trust in him.

President Broyles then noted that the recognition of deceased members would take a different form than the "Memorial Tributes" of past years. The tributes themselves would be published in the Bulletin, but in the meeting only the names would be announced. He noted that two members had passed away in the last year and requested a moment of silence to remember them: Howard Shanet (1918–2006) and Gordon Myers (1919–2006).

Paul Laird presented the treasurer's

report (printed in this Bulletin). The most positive way to see the Society's financial condition, he noted, was to call it a "challenge." He noted two major reasons for the budget shortfall: (1) losing over \$6,000 on last year's conference (an event that usually turns a profit for the Society), and (2) "flat" (even slightly decreased) membership, a problem for "a membership-driven organization." He further noted the new software allows the Society to keep much more detailed financial records than in the past. He exhorted members to encourage other potential members to join. The Society's success has given American music a stronger presence in other societies, so lower membership may be a by-product of the Society's success. Prompted by a question from the floor about why the Society lost money at last year's meeting (Katherine Preston), Laird noted several factors: (1) audio-visual equipment rental and (2) receptions. As a result, the Society purchased its own LCD projectors, which will save a great deal of money over the next few conferences. President Broyles thanked Laird for the report and urged members to send in their membership dues.

Larry Worster reported for the Nominating Committee. He thanked members of the committee (including Carol J. Oja, Tammy Kernodle, Denise Von Glahn, and Neil Lerner) for long hours and hard work, especially by e-mail, in coming up with a slate of nominees, and expressed appreciation to all who were willing to stand for candidacy in the various board positions. He then announced the winners of the election: Paul Laird (treasurer), Beth Levy and Michael Pisani (members-at-large), and Mary Herron DuPree (vice-president).

Ellie Hisama gave the first-ever report on the new journal, *JSAM*. She noted that the last issue of *American Music* affiliated with the Society and the first issue of *JSAM* are both available now, and that she is pleased with the outcome. The first issue is available for free electronically. She urged everyone to attend the reception after the business meeting. She also thanked many people involved with the transition to the new journal, especially

Michael Broyles, for working closely with her for two years. She expressed appreciation to outgoing editorial board members Kip Lornell, Howard Pollack, and Catherine Parsons Smith, to engraver Thomas Brodhead, and to two review editors whose terms would end in 2007: Ron Pen and Charles Hiroshi Garrett. She noted that Amy Beal would soon begin as book review editor and Jason Stanyek as multimedia editor. Daniel Goldmark will continue as recordings editor. Michael Broyles expressed special thanks to Ellie Hisama for "extraordinary" work during the journal transition, when she was in effect editor of two different journals. Broyles also noted that members would receive another copy of *JSAM* in the mail and encouraged everyone to give the extra copy to a friend or librarian.

Sandra Graham stood to report on the Bulletin. She thanked all members who had submitted material and encouraged more submissions. She noted that the Bulletin had retired the Summary of Recent Articles and Reviews (SARS) due to availability of its information on the Internet, and thanked Joyce Waterhouse Gibson for her work on it. She also thanked Amy Beal, who is retiring from serving as indexer, and Mariana Whitmer for her work on layout.

Mark Katz gave the website report. He thanked his hard-working committee members, including retiring members Andrew Berish and Patrick Warfield, to be replaced with Ryan Bañagale, Mark Porcaro, and Joan O'Connor. He also thanked continuing members Glenn Pillsbury and Mariana Whitmer. He noted that the next phase of website development would be "mostly invisible." The content management system makes it easier to update and to maintain the membership database. He noted that SAM interest groups can now maintain their own sites without specialized knowledge of website creation. The committee is exploring new content possibilities, including reviews and video. He reminded the Society that "this is your Website, not just the committee's plaything!" So members should contact him if there is something they want to see or place on the website. Michael

Broyles thanked Katz and noted that he did not show the website at this meeting because it would have cost \$300!

Denise Von Glahn reported on the Society's history project. She thanked committee members George Boziwick, George Keck, Susan Koutsky, Deane Root, Judith Tick, and Mariana Whitmer for their work; Florida State University graduate student Sara Nodine for transcribing interviews, taking photographs, and more; and Carol Oja, whose idea this was. A day earlier, Von Glahn reported, was the fourth session of the open mic, during which eighteen people shared their thoughts, concerns, and hopes. She concluded that one of the things that distinguishes the Society, based on the testimonies, was its warmth. She quoted several of the participants, including Carol Oja and Paul Laird. The committee will now write up its findings from the past three and a half years.

Ryan Bañagale reported on the Student Forum. Bañagale recognized his co-chair Sarah Gerk and student liaison Judith Tick. Bañagale reflected that when he first came to SAM meetings, he had assumed the Student Forum had always been there, but he was surprised to learn that the "forum" had superseded the student "interest group," giving the forum a larger impact. That momentum continues. He noted that in the 1990s, student membership comprised 10% of the Society; since the inception of the Student Forum, student membership has increased by 1% each year, and now students make up 16% of the entire membership. If that continues, he joked that by 2091 the Society will be run entirely by students. He then announced the new co-chairs, Sarah Gerk and Vilde Aaslid, as well as Student Forum committee members Jessica Bissett, Judy Brady, Phillip Gentry, and Kevin Kehrberg. He thanked everyone who supports the Student Forum, including Mariana Whitmer and the SAM Board.

Judith Tick explained two issues of music and political action that she wanted the Society to consider. Noting the Groucho Marx quotation inscribed at the Andy Warhol Museum, "Politics is the art of looking for trouble," Tick introduced two resolutions that the Board had approved for consideration by the membership, both of which appeared on a

handout distributed at the beginning of the meeting. The first concerned music and psychological torture, an issue first raised by Suzanne Cusick in a paper presented at the 2006 American Musicological Society meeting, which led to a resolution by the Society for Ethnomusicology against music as a torture tool. Tick read the text of the resolution. The second resolution concerned the government's effort to bypass habeas corpus in cases of people deemed "enemy combatants," which has had a chilling effect on international scholars in particular. The reading of this resolution was divided between two Society members who are not United States citizens: Gayle Sherwood Magee and David Nicholls. Michael Broyles called for discussion of the resolutions, and several questions and comments emerged from the floor: from Charles Hiroshi Garrett, Steve Swayne, Wilma Reid Cipolla, and Paul Machlin. [The statement, as amended after the questions and comments, is printed in this Bulletin and also appears on the Society's Website.]

Mariana Whitmer (for the local arrangements committee) gave a brief report on the Pittsburgh conference. The combined total of registrants from Music Library Association and Society for American Music totaled more than 800 people. She noted that the Silent Auction would close at 7:30 p.m., and that after the banquet materials would be ready for pick up any time before Sunday by 11:30 a.m.

George Boziwick (for the program committee) was presented with a plaque for his work. As a member of both societies, he noted that this joint conference was a "dream" come true and that he was thrilled to see many SAM people greeting the music librarians from their own schools.

Mariana Whitmer returned to announce details of next year's conference in San Antonio, in place of local arrangements chair Carl Leafstedt, who was unable to attend. The conference will be held 27 February to 2 March 2008 at the Menger Hotel, which Whitmer described as "an old hotel, with a great swimming pool, next door to the Alamo." Plans are in the works for historical tours. Michael Broyles also noted that the city's famed River Walk was nearby.

Kay Norton (2008 program chair)

announced the 15 June 2007 deadline for abstracts. She read details from the call for papers to be posted on the website, noted several topical areas identified for special consideration at this conference, and announced two new features of next year's conference: poster sessions and a child-care co-op. She acknowledged her fellow committee members Bill Everett, Sondra Wieland Howe, Dale Cockrell, John Koegel, Doris Dyen, and Lorenzo Candelaria.

Larry Worster announced that the 2009 conference would be held in Denver. After reading an excerpt from Jack Kerouac, he noted the conference hotel is near a pedestrian mall, an art museum, and a performing arts complex.

Kip Lornell launched the Honors and Awards segment of the meeting by announcing the winner of the Sight and Sound Award: Daniel Kennedy, of Sacramento State University, for making recordings of solo percussion works by contemporary American composers. He noted that there were fewer applications this year than in the past four years. He thanked committee members Gillian Rodger, Tracey Laird, and Glenn Pillsbury.

Jeff Taylor announced that funds from the Johnson Publication Subvention would support two projects: Judith Tick's *Music in the U.S.A.: A Documentary Companion* (Oxford University Press) and Catherine Parsons Smith's *Making Music in Los Angeles: Transforming the Popular* (University of California Press). He thanked his predecessor James Deaville and his committee members Evan Rapport, Naomi André, and Michael Saffle. He noted that there had been confusion about where to send materials to apply for the subvention and directed members to the SAM website for his address.

Steve Bauer announced the winner of the Mark Tucker Award for outstanding student paper: Nathan Platte's "The Happy Farmer, the Silent Cinema, and the Art of Musical Quotation in Herbert Stothart's Score for The Wizard of Oz." He thanked committee chair Lisa Barg and other committee members Charles Hiroshi Garrett and Tammy Kernodle.

Steve Swayne spoke on behalf of the Housewright Dissertation Award Committee chaired by Elizabeth Bergman

Crist. He acknowledged Crist and other committee members Ralph Locke and Mark Butler. He said that the committee considered fifteen submissions representing several disciplines but with particularly strong submissions in twentieth-century music, especially popular music and jazz. He singled out Kiri Miller's "A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora" (Harvard University) as a noteworthy finalist. The award went to Jeremy Grimshaw for "Music of a 'More Exalted Sphere': Compositional Practice, Biography, and Cosmology in the Music of La Monte Young" (Eastman School of Music).

Leta Miller stood to present the Irving Lowens Article Award. She first thanked her committee of Catherine Parsons Smith, Travis Jackson, Renee Lapp Norris, and Carol Hess. Each of the committee members, she noted, read about fifty articles, based not just on submissions but on a scouring of journals. The committee came up with seventy nominees, which were pared down to sixteen finalists whose articles were read by the entire committee. Honorable Mention went to Norm Cohen's "The Forget-Me-Not Songsters and Their Role in the American Folksong Tradition" (*American Music*) and John Kimsey's "'One Parchman Farm or Another': Mose Allison, Irony and Racial Formation" (*Journal of Popular Music Studies*). The award went to Beth Levy for her article "From Orient to Occident: Aaron Copland and the Sagas of the Prairie," from *Aaron Copland and His World* (Princeton University Press, 2005).

David Brackett announced the Irving Lowens Book Award. He thanked committee members Karen Ahlquist, Guthrie Ramsey, Thomas Riis, and Judy Tsou for reading more than thirty books on remarkably disparate topics – so diverse, he noted, that the word "diversity" did not do them justice. He noted the difficulty of making a final choice among books covering such topics as classical music in America, Herbie Hancock's *Headhunters* album, and a book about Looney Tunes. Honorable Mention went to Elizabeth Crist's *Music for the Common Man: Aaron Copland during the Depression and War* (Oxford University Press). The award

went to Jeffrey Magee's *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford University Press).

Michael Broyles stood to present the Distinguished Service Award to Dianna Eiland for over twenty years of work on behalf of the Society, including managing the Silent Auction, founding the American Band History Interest Group, playing in the conference band, acting as "stand-up comic" with Allen Lott at the Annual Business Meeting, serving as local arrangements chair for the Washington, D.C., conference, and helping with arrangements of other conferences.

Carol J. Oja and Judith Tick came forward to present the Lifetime Achievement Award to Vivian Perlis. Both presenters read tributes to Perlis, surveying her pioneering efforts in oral history and noting the work ethic, persistence, "intellectual sparkle," and winning style that has made her, in Oja's phrase, an "amiable powerhouse." Perlis then gave a short speech in which she said, "Never mind the Oscars and the Grammys, I'll take a Sammy."

Following the great theatrical tradition of Eiland and Lott, Kay Norton (as "Professor Medium") and Paul Laird (as her interpreter) presented a skit as a plea to support the Silent Auction and its beneficiaries.

As there were no issues raised from the floor, Michael Broyles stood to recognize and thank outgoing board officers and committee chairs: Judith Tick (Vice-President), Vivian Perlis and Wayne Shirley (Members-at-large), Cyrilla Barr (registered agent in the District of Columbia), Dale Cockrell (Delegate to the American Council of Learned Societies), Paul Machlin (Honors and Awards Committee chair), Josephine Wright (Cultural Diversity Committee chair), Leta Miller (Lowens Article Award chair), David Brackett (Lowens Book Award chair), Elizabeth Crist (Housewright Dissertation Award chair). He noted that some of these new vacancies had already been filled: Sam Brylawski (registered agent for District of Columbia), Steve Swayne (Cultural Diversity Committee chair).

Broyles then recognized John Graziano as the Society's new president. Graziano stood to thank Broyles for "excellent and far-reaching leadership"

and presented him with a plaque.

The meeting was adjourned at 5:55 p.m.

– Jeffrey Magee, Secretary

Lifetime Achievement Award for Vivian Perlis



Many here are accomplished and prolific, but few can claim to have pioneered a whole new methodology within their discipline. Vivian Perlis is such a figure. Perhaps best known for *Charles Ives Remembered: An Oral History*, which was published in 1974 and awarded the Kinkeldey Prize, and for her two-volume collaboration with Aaron Copland, the second part of which won this Society's Lowens Award in 1991, Perlis has for over thirty years been an intrepid chronicler of the American musical experience and has done so by honoring the voices of those whose story she tells. She has accomplished this as an amiable powerhouse, fusing the roles of scholar, archivist, administrator, fundraiser, filmmaker, and writer – not to mention wife, mother, and professional harpist. In the process, she established "Oral History / American Music," a massive archive at Yale, forging a hybrid field and an equally visionary and distinctive professional identity. All this was initiated in an era when libraries honored print culture, and musicology was focused on traditions from long ago and far away.

In 1997, H. Wiley Hitchcock, Perlis's longtime friend and colleague, told the *New York Times*, "Vivian's archive is an incomparable resource, the most extensive ongoing oral history project in America." "When she started," Hitchcock continued,

IMAGES FROM THE CONFERENCE



IMAGES FROM THE CONFERENCE



“there were sneers about anything that wasn’t hard-line research, and great resistance to contemporary studies in general. The establishment types considered it pipsqueak stuff.” In yet another interview with the *Times*, Richard Crawford pointed out that “the establishment of the archive was a fairly tough fight that only a determined person like her could have pulled off.” Hitchcock and Crawford stand beside Vivian, of course, not only as foundational scholars in American music but also as products of the University of Michigan, one of the places where our field took shape after the Second World War.

Over the course of some thirty years, Perlis has dazzled us with her work ethic and intellectual sparkle. She has built an archive of over 800 interviews with American composers, performers, and other musicians, and all the while, she has continued to produce books. Her most recent, *Composers’ Voices from Ives to Ellington*, co-authored with Libby Van Cleve and drawn from interviews in OHAM’s vaults, once again has an almost epic conception: It includes two CDs and is planned as the first of several volumes. This woman does not think small. She has made documentaries of Ives, Copland, Eubie Blake, and John Cage. She initiated a revival of interest in the music of Leo Ornstein by discovering him in a trailer in Texas in the 1970s. She has persistently documented outsiders and bucked the system, always with more than a touch of class.

The website for Perlis’s archive at Yale describes its collection of oral and video memoirs as preserving “a special kind of history, one that captures sights and sounds and recreates the spontaneity of a moment in time, . . . [giving] an immediate link to the past, [to its] gestures, speech patterns, laughter.” Through it and her advocacy for American musicians, Perlis has found a way to capture the evanescent and the ethereal, to capitalize on technology, to live in the present and document it for the future. For her leadership and her friendship, we are honored to present Vivian Perlis with the Society for American Music’s Lifetime Achievement Award.

– Carol J. Oja and Judith Tick



Distinguished Service Award
for Dianna Eiland

Dianna Eiland’s commitment to American music and the Society for American Music has been long and strong. She came on the scene in the 1980s when she was still a student and the enthusiastic creator/editor/producer of the “Band History Newsletter.” She founded the American Band History Interest Group, the first such group in the Society. She was the local arrangements chair for our very successful 1996 conference in Washington, DC, and after that conference continued to help Jim Hines and Kitty Keller with conference arrangements until their retirements. A strong supporter of the SAM band, she plays a hot trombone in their annual gig, a trombone that she also played in the United States Marine Band in Washington. She brought innovative ideas to the Silent Auction and gradually took over the complete management of this event, one of the highlights of our conferences. Her ability to organize what could be total chaos, to marshal the volunteers, and to manage the whole with enthusiasm and boundless energy is amazing. Who can forget the Dianna and Allen Lott stand-up comedy team urging us all to “bid higher, bid higher!” at the end of each Annual Meeting, and her cymbal crash or referee’s whistle that signals the end of the bidding. Dianna brought high jinks and high spirits to the Society, and in the process raised thousands of dollars for student scholarships. Many students have benefitted from Dianna’s commitment and energy, including those in the Fairfax County schools where she teaches music and conducts bands. Dianna is a treasure and well deserves the Society’s Distinguished Service Award.

–Kate van Winkle Keller

Lowens Book Award to Jeffrey Magee



This was my second year on this committee, and, as with last year’s award, the word “diversity” barely begins to describe this year’s submissions. The range of subjects had this year’s committee, which included Karen Ahlquist, Thomas Riis, Guthrie Ramsey, and Judy Tsou, scratching our collective heads trying to come up with criteria for a single best book. To give you some idea of the challenge, topics ranged from a sweeping history of performance in American classical music to studies that taught us something new about composers whom we thought we knew well to ethnographic studies of the making of Herbie Hancock’s *Headhunters* album to a socio-musicological study of the Looney tunes – it’s this last book that may get my five-year-old daughter interested in reading.

After a great deal of discussion, two books emerged that the committee felt deserved special mention. The first of these, and our runner-up, was Elizabeth B. Crist’s *Music for the Common Man: Aaron Copland during the Depression and War*, which elegantly argues for the progressive political perspective of Copland’s music with a theoretically ambitious approach that challenges us to rethink music we thought we knew well.

The winner of the Lowens Book award for 2005 goes to Jeffrey Magee’s *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz*. Magee’s portrait of Fletcher Henderson presents us with a type of creative figure with no real parallel in other types of music: a composite composer, arranger, improvising performer, and bandleader. He clarifies

how Henderson's adaptability was an aspect of that creativity, a factor that also contrasts Henderson with a more canonical figure like Duke Ellington, who benefited from working with a stable group of collaborators. Magee thus rather subtly makes an original argument about musical authorship in jazz (and popular music more broadly) and frames this through reference to discussions of value in previous jazz scholarship about Henderson's work. That this book is musicology of a high order is demonstrated by his inclusion and integration of a large number of sources besides all of the relevant books: so-called stock arrangements, original manuscripts, transcriptions of commercial recordings, first-person accounts, private correspondence, and personal interviews. It is in fact through the use of a rich range of source material of Henderson that Magee reveals the limitations of histories that rely too heavily on any one of these. One of the most felicitous arguments in this book is how familiarity with the social and musical context of the 1920s and 1930s throws into question previously dominant narratives in jazz history that make overly simple equations between musical value and racial identity. Magee's work provides us with a bird's eye view of what it meant to participate in American popular music as a black musician even as the infrastructure of its industry – the venues, the recording industry, the marketing, and the criticism – developed ways to promote, disseminate, and exploit his work. By focusing on a figure whose behind-the-scene work was mostly known to industry insiders, Magee has illuminated the density and singularity of jazz as a creative act, one whose complexity belies the seemingly transparent experience of a typical three-minute recording.

–David Brackett



Lowens Article Award to Beth Levy

I would like to express my sincere thanks to the members of the Lowens article committee for 2005 – Carol Hess, Renee Norris, Catherine Smith, and Travis Jackson – each of whom read more than fifty articles in the process of selecting a winner. The first stage in our deliberations involved combing through numerous journals to identify eligible articles. The result was an initial pool of about seventy articles, each of which was read by at least one, but preferably two committee members. Members then nominated potential prizewinners, resulting in a semi-final pool of sixteen articles, which were read by the entire committee. From this very strong group, the committee chose five finalists, and ultimately a single winner.

The committee honors Beth Levy as winner of the 2005 Lowens article prize for her essay "From Orient to Occident: Aaron Copland and the Sagas of the Prairie," published in the collection *Aaron Copland and His World*, edited by Carol J. Oja and Judith Tick. In this article Levy engaged in a close reading of a relatively unexplored piece by a quintessentially "American" composer. It is tough to say something original about Copland these days, since so much has been written about him, but Levy managed to develop a highly nuanced interpretation of stylistic changes during the 1930s, a crucial period in his development. The article takes into consideration issues of racism and anti-Semitism, as well as changing attitudes toward jazz. It also utilizes data culled from careful sketch studies and close examination of the composer's correspondence, thus welding a coherent picture of

a complex topic from a wide variety of source material. Of crucial importance is Levy's engagement with the music itself, which is skillfully interwoven with contextual sources.

The committee also wishes to honor two runners-up with the designation of honorable mention. These articles are: Norm Cohen's "The *Forget-Me-Not* Songsters and Their Role in the American Folksong Tradition," *American Music* 23(2): 137–219; and John Kimsey's "'One Parchman Farm or Another': Mose Allison, Irony and Racial Formation," *Journal of Popular Music Studies* 17(2): 105–32. The committee praised Cohen for his meticulous groundwork on an under-researched repertory, opening up an entire period and genre of American music to investigation and analysis. John Kimsey's article deals with a single song, but places it in a wide social and cultural context, tying together numerous interdisciplinary threads in the process of unpacking the significance of something seemingly trivial, managing in the process to tease out fascinating connections.

– Leta Miller

Housewright Dissertation Award to Jeremy Grimshaw



The 2005 Housewright Award committee comprised Elizabeth Crist, Ralph Locke, Steve Swayne, and Mark Butler. We reviewed some 15 submissions from the fields of musicology, ethnomusicology, art history, and American studies. As is true within our field more generally, the twentieth century was particularly well represented, especially popular music and jazz.

Before naming the winner, we would like to recognize one finalist, Kiri Miller,

for her excellent dissertation “A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora,” completed under Kay Kaufman Shelemay at Harvard University. We commend Kiri and her multifaceted thesis.

This year’s winner is Jeremy Grimshaw, for his dissertation “Music of a ‘More Exalted Sphere’: Compositional Practice, Biography, and Cosmology in the Music of La Monte Young,” completed at Eastman University and advised by Kim Kowalke. Grimshaw’s claims about Young and his music are imaginative and bold. The repertoire in question provides significant obstacles to scholarly analysis, which the author overcame in various ways. With extraordinary access to the composer and his archives as well as clear sympathy for his subject, Grimshaw teases out the philosophical and in some cases quasi-religious principles behind Young’s various projects and works. This dissertation sets the benchmark for work on La Monte Young and is of interest to scholars working on serialism, minimalism, tuning ratios, and experimental acoustics as well. Congratulations, Jeremy.

—Elizabeth Crist

Mark Tucker Award to Nathan Platte

The winner of the Mark Tucker Award for 2007 is Nathan Platte for his paper “The Happy Farmer, the Silent Cinema, and the Art of Musical Quotation in Herbert Stothart’s Score for *The Wizard of Oz* (1939).” Drawing from an impressive array of sources, from the conductor’s score to the latest scholarship in film music, Platte’s analysis of Stothart’s score offers fresh insights into an iconic film that we all thought we knew musically (all those songs by Judy Garland and the rest of the cast), demonstrating just how much of value is to be learned from the film score. With highly polished prose, Platte deftly illuminates the numerous and disparate sources for the *Wizard of Oz* score and the subtle ways in which they are manipulated to construct the profound sense of nostalgic longing that is central to the film’s narrative allure. The committee especially appreciated his careful

argumentation and the positioning of his own work with respect to scholars in related fields.

— Lisa Barg

SAM History Project Report

On behalf of the SAM History Project and the larger Society, I would like to thank committee members George Boziwick, George Keck, Susan Koutsky, Vivian Perlis, Deane Root, Judith Tick, and Mariana Whitmer, as well as Sara Nodine, graduate student at Florida State University’s College of Music, for her work transcribing hours of tapes and organizing papers and materials associated with the project.

The fourth public session of the SAM History Project took place in Pittsburgh. This time, rather than mount a formal session with invited speakers, we hosted a 3½-hour open mic. Eighteen people shared thoughts, memories, concerns, and hopes for our Society. Comments were alternately emotional and profound, and often both.

Over and over people commented upon the warmth, friendliness, and collegiality that distinguishes our Society. They talked about the impact of individual people. Regardless of when we joined, we likely feel similarly about that aspect of this organization. But beyond our charm and charisma, something else was isolated by our final speaker yesterday. In her famously clean, clear, and direct style Carol Oja stated quite simply: “I have a career because of this organization.”

As bells rang loudly in my own head, I wondered how many of shared that same truth. How many of us do what we do because of the efforts of someone we met at a Sonneck or SAM meeting?

The SAM History Project initiative was Carol’s brainchild when she presided over this Society as president, and I’ve been fortunate to shape this effort. As we enter a new phase of the project, one that involves further organizing and writing up some of the findings of the past 3½ years’ work, I hope that we can all benefit from what we’ve learned, and in the words of another of yesterday’s speakers, Paul Laird, “move into the future with a knowledge of our past.”

— Denise Von Glahn, Chair

Report of the SAM Consortium of Centers for American Music

The first session of the SAM Consortium was held at the Pittsburgh conference, entitled “Sharing American Music in the Twenty-first Century.” The purpose was to discuss ways in which centers for American music may make their holdings accessible via technology to scholars and other interested individuals who may be unable to travel to the center. Kathryn Miller Haines, from the Center for American Music at the University of Pittsburgh, described the digitization of the Stephen Foster Sketchbook and the Foster Hall Recordings, and David Nicholls, from the University of Southampton, discussed the “Development of the Semantic Web and Research in American Music.” It was appropriate to kick off the Consortium with this discussion at a conference in conjunction with the Music Library Association, since the librarians in the audience contributed significantly to the conversation.

Announced at the session (and this will be posted to the SAM website) are the benefits available to all members of the SAM Consortium. These are:

- Free additional publications (the SAM Bulletin and Directory) to display at their center
- A listing on the SAM website on a special page devoted to informing the world of their existence, with reciprocal links
- A listing in the SAM Directory on a separate page highlighting the centers in the Consortium
- Access to the Consortium listserv
- Access to the Society’s mailing list for free
- A complimentary table in the exhibit area of the annual conference for members of the Consortium to display current projects or leave informational brochures about their center.

Any viable organization may participate in the Consortium; the word “center” need not be present in their designation or description, but their goal or mission needs to be consistent with that of the Society. To take advantage of the benefits available to Consortium members, an individual membership must be main-

tained with the center's address as the mailing address.

Thomas Hampson, the Society's Honorary Member for 2007, commented on the timeliness and importance of establishing such a Consortium for the promotion of American music, and offered to help in any way he could. This bodes well for this initiative of the Society and I look forward to seeing it expand. For further information and updates, check the SAM website or contact Mariana Whitmer (SAM@american-music.org).

Historiography Interest Group Report

Josephine Wright, Professor of Music and the Josephine Lincoln Morris Professor of Black Studies at The College of Wooster, and recipient of the SAM Lifetime Achievement Award in 2005, gave a talk entitled "Researching African-American Slave Spirituals: The Case for a Return to Historical Method." She addressed three interrelated issues involving investigations of slave music in America (which also challenged some false assumptions about sources): (1) problems facing the researcher: historical method vs. interpretative theories about U.S. slave music; (2) selected resources and underutilized primary materials for research of this topic, particularly the U.S. slave narrative literature (not all of which currently resides in America); and (3) preliminary inquiry into what kinds of information some U.S. ex-slave authors tell us about slave plantation music and expressive culture in the South. Key sources for her inquiry, apparently overlooked by scholars, are the slave narratives – nearly 6000, it is believed, though not all were published. These reveal significant information that is yet unacknowledged about song performance practice during the centuries of African American slavery. The presentation was supplemented with examples from the online database of slave narratives from the University of North Carolina at Chapel Hill website, "Documenting the American South."

– Michael Pisani, Chair

Music Theatre Interest Group Report

The Music Theatre Interest Group had a delightful session (and business meeting) on Sunday morning at the 2007 Pittsburgh conference. Our special guest, one of the foremost authorities on the life and experiences of both Richard Rodgers and Oscar Hammerstein 2d, was Bert Fink. Mr. Fink is Senior Vice-President of Communications for the Rodgers & Hammerstein Organization, where he serves in a variety of promotional, marketing, archival, and production capacities for the organization and its concerns in theatrical licensing, concert work, and music publishing. He took some time to explain the genesis of the company – Rodgers's foresight and desire to control the quality of his own music and theatrical works – and the history and expansion of the organization to include R & H Theatricals, R & H Concert Library, Williamson Music, and the Irving Berlin Music Company.

Bert spoke to the group in an intimate setting, relating detailed stories of visiting Salzburg numerous times, collaborating recently with the city government for their first German-language production of *The Sound of Music*, and the political impact on Austrians after decades of refusing to produce the work in Austria. The discussion also included Richard Rodgers's grandsons, both of whom are successful musical theatre composers (including Adam Guettel, composer of *Light in the Piazza*, whose works are available through R & H). The revival of *Flower Drum Song* by David Henry Hwang presented an interesting topic (and quite a stir among purists), with Bert noting that while very different, both the original version and the revival version are available for production.

Bert Fink's interest in research and scholarship opened up a new dialogue, as he invited several attendees to forward to Rodgers & Hammerstein Organization copies of their dissertations, so as to be available (on file) at the R & H offices in New York.

The new chair of the interest group is James Lovensheimer, Vanderbilt University.

– Anna Wheeler Gentry
Outgoing Chair

Resolutions on Music and Torture and Suspension of Habeus Corpus

The following resolutions were read at the SAM Business Meeting for discussion and action.

Item one concerns the use of music as part of psychological torture and surfaced among the musicological community because of a paper presented by Suzanne Cusick at the national meeting of the AMS in Los Angeles in October 2006. The Society for Ethnomusicology has since adopted a resolution, which is posted on its website, with a link to Cusick's paper. The Board has voted to consider this issue by printing it in the Bulletin and on the website, and providing space for discussion and comments, with a vote to be taken at some point as yet undecided but certainly in the next few months.

Text of Resolution: Whereas, We, the Society for American Music, join the chorus of protest and dissent against the use of torture in military interrogations, Whereas, we, as scholars and musicians, who devote our lives to sustaining American music, protest the contamination of our culture by the heinous misappropriation of music as part of psychological torture, Whereas, art has an ethical, in fact spiritual dimension, no matter what style or genre, and its corruption shames us all, Resolved, we, the Society for American Music condemn the use of music as torture in military interrogations and in particular the debasement of American music in such a fashion.

Item two is a resolution related to the fact that aliens – a legal term for non-American citizens – can be seized in the United States (and other sovereign territories) and imprisoned without trial for an indefinite length of time if they are labeled "enemy combatants." (The right to a trial and the prohibition of seizure without named cause is called habeas corpus, or "show me the body." Its suspension for aliens comes out of a law called the Military Commissions Act, which was signed by President Bush in October 2006.)

Because SAM has many international members, this affects our academic lives

in various negative ways, as discussed below. Thus, the Board of Directors supported the idea of circulating this resolution so that individual members of SAM could sign it. The Board voted not to present the petition as an official statement of SAM as an organization. The timing of the presentation of the petition relates to the fact that a case involving this issue is on its way through appeal to the Supreme Court. The case is discussed in "American Liberty at the Precipice," *New York Times*, 22 Feb. 2007.

If you wish to support this resolution and sign the petition, please send this information to Judith Tick at jtick@verizon.net or by mail to the Department of Music, Northeastern University, Boston 02115. She will give this petition to the Center for Constitutional Rights.

Text of Resolution: Whereas habeas corpus is the bedrock principle set out in Article I of our Constitution to protect individuals against indefinite imprisonment without trial,

Whereas the Congress in the Military Commissions Act of 2006 has authorized the Executive Branch to seize at any time and any place and imprison indefinitely any alien characterized as an "enemy combatant,"

Whereas, we, who are members of the Society for American Music, which consists of scholars and musicians who are both citizens and aliens, believe the Military Commissions Act has an intimidating and chilling effect on free discourse, both within our Society and without, and further, that it constrains scholarship and free speech, compromising and harming our cultural and intellectual democracy,

Now, therefore we call upon the Supreme Court to restore the constitutional right of habeas corpus to aliens.

Report of the Website Committee

The website committee is continuing to develop SAM's website. Two main changes are in the works: a new web host and the implementation of a content managements system. Both developments will not be visible, but will make the website

cheaper and easier to manage. I would like to thank the committee's two outgoing members, Andrew Berish and Patrick Warfield, for their service, and welcome three new members, Ryan Bañagale, Joan O'Connor, and Mark Porcaro. Moreover I'd like to express my appreciation to continuing members Glenn Pillsbury, Drew Massey, and Mariana Whitmer for their excellent work over the past year.

— Mark Katz

Report of the SAM Silent Auction

The Silent Auction in Pittsburgh netted \$2,280.50 thanks to all of the many contributions from members, musical organizations, and the hard work of Dianna Eiland and the Student Forum. We thank the New York Philharmonic, the Metropolitan Opera, and the Pittsburgh Symphony for donating tickets, which together resulted in \$153.00 for the Student Travel Endowment Fund. If you know of other organizations who may want to contribute tickets or services for the Silent Auction in San Antonio, please let us know.

The Society extends a special thank you to Mrs. Gordon Myers, who contributed a large number of books from the estate of her husband that resulted in sales of almost \$1,000. Many members took advantage of the opportunity to purchase some rare editions and also to acquire a reminder of our beloved colleague and friend. Thank you also to Douglas Moore, who brought these materials to Pittsburgh for the auction.

"Call for Proposals" continued from page 21

rationale for the session, in addition to abstracts for each paper.

New in 2008: Research Poster Sessions

The poster format provides an opportunity for SAM members to meet informally with authors and discuss research. Each author attends his/her 90-minute session, distributes abstracts, and answers questions. Supporting sound and/or video examples (on personal computers and utilizing battery, rather than A/C power) will be coordinated with other presenters once sessions have been formed by the Program

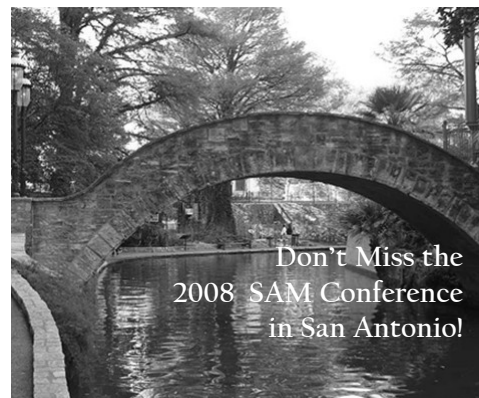
Committee. Further poster guidelines may be found at www.american-music.org.

Include the following for all submissions:

- 1) 250-word proposal
 - 2) 100-word abstract suitable for publication in the conference program
 - 3) audio and visual needs selected from the following list: CD and audiocassette player, overhead projector, VHS/DVD player, LCD projector. Due to logistics and the high cost of renting this equipment, *we cannot accommodate AV changes once a proposal is accepted.*
 - 4) proposer's name, address, phone number(s), e-mail address, and institutional affiliation or city of residence.
- For *lecture-performances* please include the above-mentioned materials, plus:
- 5) seven copies of a recording (CD, cassette tape, DVD, or VHS)
 - 6) an addressed, stamped mailer if you would like the recordings returned
 - 7) a list of any other needs (e.g., piano, music stand, space for dance demonstration, choral risers)

All materials must be electronically date stamped (online submission) or postmarked (mail submission) by **15 June 2007**. In the case of online submission failure (only), submit to Kay.Norton@asu.edu by the same deadline.

Postal submissions should be addressed to: Kay Norton, Chair, SAM 2008 Program Committee, School of Music E 301, Arizona State University, PO Box 870405, Tempe, AZ 85287-0405.



Treasurer's Report: Calendar Year 2006

The Society for American Music has had a rough year financially. As reported in the first half of 2006, we lost \$6,357.39 on our conference in Chicago, rather than realizing a profit of about \$6,000, which has been the case with the conferences in recent years. In total, that is a reversal in our income of about \$12,500, and in addition our membership income was down more than \$6,000 from 2005. There is no question that we must address, both in the short and long term, questions about membership, the need for conferences that appear to carry little financial risk for the organization, and identification of new income streams. As may be seen below, the total balance of all accounts is down for the second straight year, representing to an extent transfers out of unrestricted funds to meet operating expenses.

After dedicated work by Mariana Whitmer over several months, we have changed our financial software to Quickbooks, and we now operate on a cash basis. This means, among other things, that activity in all accounts is reflected in the Statement of Financial Condition, and not just activity in our operating account. We now have far more information about our books than before and we are just getting to know what that tells us. Our reported loss of \$18,828.18, therefore, does not mean what it would have in past years.

1996	\$258,208.32
1997	\$261,777.97
1998	\$276,629.58
1999	\$272,878.19
2000	\$293,859.73
2001	\$295,062.99
2002	\$270,380.91
2003	\$311,129.66
2004	\$315,519.11
2005	\$307,481.45
2006	\$299,956.24

More detailed information about the Society's finances during 2006 can be found in the Statement of Financial Condition.

– Paul R. Laird, Treasurer

STATEMENT OF FINANCIAL CONDITION

Society for American Music
Year Ending December 31, 2006

GENERAL FUND

Income

Membership Dues and Assessments	\$55,200.46
Conference Income	3,350.00
Directory Ads	200.00
Mailing List Sales	200.00
Other Program Service Income	100.00
Interest Income	5,188.59
Dividend Income	314.95
Interest Income (Other)	1,644.62
Net Unrealized Gain	18,534.25
Miscellaneous Income	2,229.99

TOTAL INCOME **\$86,962.87**

Expenses

I. PROGRAM

<i>American Music</i>	\$41,397.83
<i>Bulletin</i>	5,524.70
<i>Directory</i>	2,678.07
Membership Maintenance	2,295.16
Conferences	10,032.94
Total Awards	10,057.25
Development	4,922.60
Special Project Costs	77.77
Total Board Expense	4,626.49
Program Services (Other)	498.44

TOTAL PROGRAM **\$82,111.25**

II. MANAGEMENT

Executive Director	\$ 12,821.13
Office	337.09
Accounting Fees	248.62
Bank Fees	7,258.96
RILM Donation	1,260.00
Insurance	945.00
ACLS Dues	550.00
Fees and Miscellaneous	259.00

TOTAL MANAGEMENT **\$23,679.80**

TOTAL EXPENSES **\$105,791.05**

INCOME MINUS EXPENSES: **–\$18,828.18**

Closing thoughts from Jim, who was over in the U.S. for the first time: "I salivate at the thought of the steaks I enjoyed and look forward to continuing my research into American beers (all part of being a member of CAMRA – the Campaign for Real Ale!)" And from Martine: "I still can't get over how similar Pittsburgh is to my home town of Liverpool – the waterfront, a gritty industrial heritage, a melting pot of immigrants, friendliness and, of course, music!"

Upcoming in JSAM 1/3 (August 2007):

Articles

"Sobre las olas": Cultural Synecdoche of the Past

Teresa Magdanz

Opera and the Mainstreaming of Blackface Minstrelsy

Renee Lapp Norris

The Multiple Voices of American Klezmer

Abigail Wood

Reviews

Book

Christine Ammer, *Unsung: A History of Women in American Music; Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff; and *Music and Gender*, ed. Pirkko Moisala and Beverley Diamond
Melissa Ursula Dawn Goldsmith

Recordings

George Whitefield Chadwick, *Thalia, Melpomene, Euterpe, The Angel of Death, Aphrodite and American Character: Piano Music of George Whitefield Chadwick*
E. Douglas Bomberger

George Rochberg, *Black Sounds, Cantio Sacra, Phaedra*; Symphony No. 5, *Black Sounds, Transcendental Variations*; Symphony No. 2, *Imago Mundi*
Judy Lochhead

The Harry Partch Collection, Vols. 1 & 2
Ron Wiecki

The Society for American Music

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

Officers of the Society

President	John Graziano
Past President	Michael Broyles
Vice-president	Mary DuPree
Secretary	Jeffrey Magee
Treasurer	Paul Laird
Members-at-large	Beth Levy, Gayle Sherwood Magee, Kay Norton, Michael Pisani, Howard Pollack, Larry Starr
Editor, Journal of the Society for American Music	Ellie Hisama
Editor, SAM Website	Mark Katz
Executive Director	Mariana Whitmer

Standing Committee Chairs:

Finance: Paul Laird; Long-Range Planning: John Graziano; Development: Deane Root; Honors and Awards: Mary Wallace Davidson; 2006 Lowens Award (Book): James Deaville; 2006 Lowens Award (Article): Mary Jane Corry; Housewright Dissertation 2006: Patrick Warfield; Mark Tucker Award: Lisa Barg; Membership: Karen Bryan; Conference Site Selection: Carol Hess; Nominating: Larry Worster; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): Jeffrey Taylor; Sight and Sound: Kip Lornell; Silent Auction: Student Forum; Publications Council: Michael Broyles; Cultural Diversity: Steven Swayne.

Appointments and Ad Hoc Committees:

ACLS Delegate: Michael Broyles; Archivist: Susan Koutsky; Committee on Publication of American Music: Judith McCulloh; SAM History Project: Denise Von Glahn; US-RILM Representative: Denise Von Glahn; Registered Agent for the District of Columbia: Samuel Brylawski.

Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Connecting Outside the Academy: Joseph Horowitz; Dance: Renee Camus; Early American Music: Nicholas Butler; Folk and Traditional Music: Ron Pen; Gay/Lesbian/Bisexual/Transgendered: David Patterson; Gospel and Church Music: Roxanne Reed; Historiography: Michael Pisani; Music of Latin America and the Caribbean: Paul Laird; Musical Theatre: James Lovensheimer; Popular Music: Philip A. Todd; Research on Gender and American Music: Liane Curtis; Research Resources: Alisa Rata; Twentieth-Century Music: David Patterson

Electronic Resources

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

Annual Conferences

34th Annual Conference, San Antonio, Texas
Kay Norton, Program Committee Chair
Carl Leafstedt, Local Arrangements Chair

35th Annual Conference, Denver, Colorado
John Koegel, Program Committee Chair
Larry Worster, Local Arrangements Chair

Multimedia

A Music Video Canon?
Carol Vernallis

Don Cherry's *MultiKulti* and The Art Ensemble of Chicago, *Swim – A Musical Adventure*
David Borgo

Harry Chapin, *Remember When, The Anthology*
Michael Schoenecke

Tom Dowd and the Language of Music
Angela Hammond

Rush, *R30—30th Anniversary World Tour*
Durrell Bowman

Introducing SAM's Executive Director, Mariana Whitmer



Editor's Note: This is part of a continuing series of FAQs that introduce behind-the-scenes operations of SAM to its members. If you have a suggestion for a future topic, please contact Bulletin Editor Sandra Graham.

When did you start working for SAM (or the Sonneck Society)?

I started working for SAM shortly after the name change, in June of 2001. Kate van Winkle Keller, who was involved in the formation of the Sonneck Society, was my predecessor. So there have only been two Executive Directors in the 22-year history of the Society. When I learned of the position I was working on the teacher resource guide, *Voices Across Time: American History Through Song*, initiated several years ago by Deane Root and the education committee of the Society.

Where's your office?

My office is located on the campus of the University of Pittsburgh. Although my mail is sent to the Stephen Foster Memorial, my office is actually located in another building. The office is large and pleasant, with a wonderful view of the Heinz Memorial Chapel and the Cathedral of Learning.

What are your duties, and how many hours do you spend on them per week?

My duties are varied, however I spend most of my time with administrative tasks, such as handling memberships

and finances. Some of the larger, more strategic projects I spend time on include development (handling the contributions of the Society and creating new ways to get members to contribute more), membership (how to establish sustainability for the Society in the future), and planning the annual conferences. I am active in the American Council of Learned Societies (of which SAM is a constituent member) and attend several meetings of the Council of Administrative Officers. The CAO is a group of my peers (among them Robert Judd of the American Musicological Society and Alan Burdette of the Society for Ethnomusicology), which meets once per year, in addition to the Annual Meeting of the ACLS, to exchange information relating to the managing of learned societies. This interaction with the ACLS not only helps me understand the intricacies of running a society, both strategically and tactically, but also assists me with planning our conferences. Every year the CAO is invited to visit different cities where we can become acquainted with different hotels and conference amenities. Although some of these cities may not be suitable for our conference, I am always expanding my knowledge with regard to the highs and lows of planning meetings.

Pinning down the number of hours I spend working for SAM each week is absolutely impossible! Some weeks I may spend as many as 50 hours (as I did at the recent conference here in Pittsburgh, or when I travel) and other weeks it may be only 15 or 20.

How has your job changed over the years?

It has gotten much more complex in different ways, especially when I consider that I have a role in the strategic direction of the Society, as well as managing the day-to-day tasks. When I assumed this position the Society was outsourcing the membership functions. Although bringing it in-house has increased my workload, it has saved us considerable money and has provided us with much more information about our members. So while I am interacting with the membership on an administrative level, I am also looking at how the membership is changing, if at all,

and what the Society can provide to our members. The website has become much more useful and dynamic, which has brought about more responsibility, but also improved our communication with our members and the world.

What do you like best about your job?

The people. I know everyone says that about their job, but in this case I can think of nothing else. From the first conference I attended in Charleston, I have fallen in love with the members of this Society. I look forward to each and every conference, no matter how much work is involved, because I will be able to see so many of our members. I especially look forward to greeting new members and seeing how the students are doing. Through ACLS I have also become acquainted with other humanists in different disciplines, leading to some wonderfully invigorating meetings and conversations. Yes, definitely the people.

What's your academic background? Do you teach? Are you involved in any research project at the moment?

My doctorate is in historical musicology, received from the University of Chicago in 1989. Although my dissertation was on the compositional process of Anton Bruckner, I am now completely immersed in American music. I teach an introductory undergraduate course at the University of Pittsburgh called "Music and Film." I am completely taken up by this topic and am very excited to have recently become aware of Elmer Bernstein's sketches for his score for *The Magnificent Seven*. Lately I have been pondering the question of what makes a film score "western" and how cues from "cowboy" movies have developed over the years. This is a big topic, so I suspect it will dominate my research interests for some time.

would not have registered for the draft at age 15 in Sept. 1918.) In any event, his return date from Europe indicates that he probably spent only about a year abroad.

Dewey Covan, with whom Yancey returned home on the *SS Philadelphia*, started a career in dance as a "pickaninny" or "pick" in the 1900s. According to his brother Willie Covan, whose story is told in Rusty Frank's *Tap! The Greatest Tap Dance Stars and Their Stories, 1900–1955* (New York: William Morrow, 1990; 23–29),² both Willie and Dewey Covan traveled with the act "Cosie Smith and Her Six Pickaninnies" to the West Coast around 1908. (Although a letter Yancey wrote to William Russell in 1940 suggests that he too worked with Cozy Smith,³ he did not indicate where and when that took place.) Around 1917 Willie Covan formed a tap dancing quartet called the Four Covans – "two boys and two girls" – who played in colored theaters and appeared in the all-black Broadway musical show *Shuffle Along* in 1922. A photograph of the Four Covans performing a tap act ca. 1932 published by Frank identifies the dancers in that photograph as Carita Harbert, Dewey Covan, Willie Covan, and Florence Covan. The proximity of Dewey Covan's name on the ship's manifest right above Yancey's suggests that the two performed together as "picks" in Europe.

Indeed, knowing that Covan and Yancey traveled together back to the United States on the *Philadelphia* occasioned a search on my part for Covan's name on the American Family Immigration History Center website maintained by the State of Liberty-Ellis Island Foundation, Inc. <www.ellisland.org>, which I had earlier searched for Jimmy Yancey. This time I found Yancey's name on the manifest of the *Philadelphia* right below Covan's, but it had been interpreted on the website as Yoncey, due to the second letter's having been written over. Both this record, which appears to have been posted on the History Center's website recently, and that posted on Ancestry.com indicate that the *Philadelphia* arrived in New York on 31 Jan. 1914.

The online publication of the *Philadelphia*'s passenger list for 24 Jan. 1914 allows us to add another piece of

information to Jimmy Yancey's early biography. I am extremely indebted to Dave Moore, Howard Rye, and Konrad Nowakowski for collectively bringing Yancey's presence on the *Philadelphia* to my attention.

Notes:

1. Ancestry.com, *New York Passenger Lists, 1820-1957* [database online] (Provo, UT: Generations Network, 2006); based on Passenger Lists of Vessels Arriving at New York, New York, 1820–1897 (National Archives Microfilm Publication M237), Records of the U.S. Customs Service, Record Group 36, National Archives, Washington, DC; and Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897–1957, National Archives Microfilm Publication T715, Records of the Immigration and Naturalization Service, National Archives, Washington, DC.

2. See also "Willie Covan," *Vaudeville Times* 2, no. 1 (Spring 1999): 10–13.

3. Her first name was variously spelled. The letter is in the William Russell Collection in the Historic New Orleans Collection.

Bulletin of the Society for American Music

Specifications and Rates for Advertisements

The Bulletin of the Society for American Music is the regular conduit for keeping members updated on the state of the discipline. It contains short articles and open discussions relating to American music, and occasional reviews of books, recordings, and web resources. It also includes information regarding conferences and performances, along with news relating to member activities. It is sent to members three times per year. Circulation: 1,000 copies. About 100 of these go to libraries.

SUBMISSION DEADLINES:

15 December, 15 April, and 15 August

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

Tear sheets will be sent after publication.

SPECIFICATIONS AND PRICES

Overall Page size: 11" x 8½" (page height x width). PDF format appreciated; images should be in black/white or grayscale.

\$ 125.00 Full page: 10" high x 7½" wide
\$ 75.00 Half page: 5" x 3¾"
\$ 50.00 Third page: 3½" x 7½"
\$ 40.00 Quarter page: 2½" x 2¼"

All prices are per single issue. A 15% discount will apply for ads placed in all three issues of a volume.

ELECTRONIC FILES ENCOURAGED

Submit jpg, gif, or pdf files to:
SAM@american-music.org

STUDENT FORUM

Pittsburgh Conference Report

The enthusiasm and energy of the Student Forum members at this year's national meeting was noted by many, including outgoing SAM President Michael Broyles, who commented on it during his business meeting welcome speech. This year's Student Forum panel, entitled "Wanted: One Americanist," addressed an area foremost on the minds of many graduate students: the job market. Panelists Beth Levy, Mark Katz, and David Schiff presented helpful information and advice for students, both from the perspective of the candidate and the hiring committee. Co-chair Sarah Gerk presented her statistical analysis of recent job postings, summarizing the current state of the market facing graduating Americanists. The results of her research will be available on the Student Forum website. Thank you to everyone who participated.

A number of the students in Pittsburgh were supported by the Student Travel Fund. The amount of money available for student travel is directly dependent on how much is raised by the Silent Auction. For some time now, Dianna Eiland has had an integral role in coordinating the auction and we would like to thank her for her years of service. Students took a more active role in the auction this year, learning the ropes from Dianna. Next year's

event will be coordinated entirely by the Student Forum. If you would like to assist in the procurement of items or have other ideas for the auction, please contact us.

This meeting marked the conclusion of Ryan Bañagale's two-year term as co-chair of the SAM Student Forum. The Student Forum experienced significant growth during his term and we would like to formally thank Ryan for his exceptional service. This year's meeting saw the formation of the SAM Student Forum Committee, which will introduce more services for student members of the Society and involve additional students in SAM at the organizational level. We welcome committee members Jessica Bisset, Judy Brady, Phil Gentry, and Kevin Kehrberg. Incoming co-chair Vilde Aaslid and current co-chair Sarah Gerk are looking forward to next year's Student Forum events.

These changes reflect the enthusiastic involvement of SAM student members. To join in during this exciting time you can join our list-serv by visiting http://list.pitt.edu/mailman/listinfo/sam_students, or contact Sarah directly for more information (srgmusic@gmail.com). It was great to see so many of you in Pittsburgh and we look forward to next year's meeting in San Antonio!

– Vilde Aaslid (va5s@virginia.edu)

Publication Committee Announcements

Amy Beal (University of California, Santa Cruz) is retiring from her position as indexer of the Bulletin in order to serve as book review editor for *JSAM* (term beginning 2008), replacing Ron Pen. **Jason Stanyek** (New York University) will become *JSAM's* multimedia review editor at the same time, as Charles Hiroshi Garrett steps down.

Laura Pruett (Middle Tennessee State University) has been appointed indexer for the Bulletin, effective immediately. **Brian Moon** (University of Arizona) will serve the Bulletin in the new post of reviews editor, as we institute a new system of book and media reviews to be published in the Bulletin as well as in Web-only versions on the Society's Website (more on this in the coming months).

Sandra Graham will chair the *JSAM* Public Relations Committee, assisted by members Michael Broyles, Ellie Hisama, Carol Oja, Judith Tick, and Mark Katz. The mission statement of the committee is to serve as a liaison between (1) the publishers of *JSAM* (Cambridge University Press and the Editor of the Journal) and (2) SAM members plus the journal's general readership, and particularly to support them in the publicity of this new venture. This is a subcommittee within the Publications Committee.

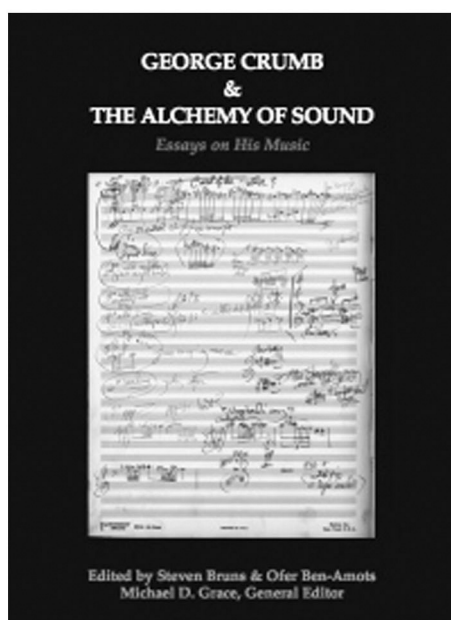
GEORGE CRUMB & THE ALCHEMY OF SOUND

Edited by Steven Bruns & Ofer Ben-Amots
Michael D. Grace, General Editor

Now Available From

The Colorado College Music Press
14 E. Cache La Poudre
Colorado Springs, CO 80903

ISBN 978-0-965052-07-7



**Only
\$36.00**

+
**\$5.00
Shipping &
Handling**

**CO Residents
add
7.4% Sales Tax**

BULLETIN BOARD

Members in the News

Ray Allen (Brooklyn College) and **Ellie Hisama** (Columbia University) are editors of *Ruth Crawford Seeger's Worlds*, recently published by University of Rochester Press. Contributors to the volume include **Lyn Ellen Burkett**, **Melissa J. De Graaf**, Taylor A. Greer, Lydia Hamessley, Bess Lomax Hawes, Jerrold Hirsch, Roberta Lamb, **Carol J. Oja**, Nancy Yunhwa Rao, Joseph N. Straus, and **Judith Tick**.

Maxine Fawcett-Yeske, Associate Professor of Music at Nebraska Wesleyan University, was named 2006 Professor of the Year for the state of Nebraska by the Council for the Advancement and Support of Education and the Carnegie Foundation for the Advancement of Teaching at a ceremony held in Washington, DC, in November 2006. She was recognized for sharing her passion for music through stimulating and engaging classes, fostering diversity by establishing the World Music Concert Series on the NWU campus, and advocating for facilities and services for students with disabilities.

Ralph P. Locke, Professor of Musicology at the Eastman School of Music (University of Rochester) co-chaired, with Elizabeth Wells, the session on *West Side Story* at Harvard's festival-conference "Leonard Bernstein: Boston to Broadway" (October 2006, discussed by Steven Ledbetter in the Winter 2007 issue of this Bulletin). Locke is on academic leave during 2006–07, thanks to a fellowship from the National Endowment for the Humanities. His main aim is to complete a book on music and the exotic from 1700 to the present (Cambridge University Press), in which he discusses American as well as European works. In November 2006, the American Musicological Society presented him with the H. Colin Slim Award for his "Beyond the Exotic: How Eastern is *Aida*?" (*Cambridge Opera Journal*, 2005). The award committee praised the article as a "scholarly tour de force," noting "its combination of musical analysis, cultural history, and sources that many scholars have overlooked, including cos-

tume design, staging, and sound recordings." The performers discussed include several who sang their respective roles in *Aida* at the Met, were born in the U.S., or made recordings of excerpts from *Aida* here.

W. Anthony Sheppard (Williams College) has received an American Philosophical Society Sabbatical Fellowship for 2007–08 to finish his book *Extreme Exoticism: Japan in the American Musical Imagination*. He has also been invited by the executive director of the American Philosophical Society (APS) to serve as one of the four American scholars who will organize the 2008 "German-American Frontiers of the Humanities" international symposium, a partnership between the APS and the Alexander von Humboldt Foundation in Germany.

Archeophone's *Lost Sounds* Wins 2007 Grammy for Best Historical Album

Lost Sounds: Blacks and the Birth of the Recording Industry, 1891–1922 has received this year's Grammy award for Best Historical Album. **Tim Brooks**, David Giovannoni, Meagan Hennessey, and Richard Martin are the producers and authors of this critically acclaimed CD from Archeophone Records. All four winners attended the 11 February ceremonies in Los Angeles.

Based on Tim Brooks's award-winning book of the same name (University of Illinois Press, 2004), *Lost Sounds* traces the contributions of African-American performers and public figures during a remarkably fervent yet relatively unexamined and often misunderstood period in American history. Brooks's book introduced modern readers to forgotten entertainment pioneers such as George W. Johnson – a former slave who was the first black to make commercial records. Archeophone's CD introduces us to their actual performances.

Brooks remarked upon receiving the award: "The birth of the recording industry coincided with a period of intense racial oppression in the U.S. The contributions of the pioneering African Americans

who recorded in these early years are of interest to scholars, historians, and a public that craves knowledge of this complex American story. We are immensely satisfied that our efforts to transport these 'lost sounds' into the 21st century are appreciated by the members of the Recording Academy."

David Giovannoni added: "We stand on the shoulders of giants – the artists who created these works, scholars like Tim who rediscover them, and record labels like Archeophone that make them available to modern audiences." With Brooks, Giovannoni contributed to *Lost Sounds*' 60-page booklet, and both provided source transfers of some of the world's rarest recordings from their personal collections.

Indeed, at least a dozen of *Lost Sounds*' 54 tracks are from the *only* copies of these recordings known to survive. In one instance, a wax cylinder recording from 1891 did *not* survive – but is heard here thanks to the heroic efforts of "Cylinder Doctor" Michael Khanchalian, who reassembled the physical cylinder from its broken shards, and producer and Archeophone co-owner Richard Martin, who transformed the 15-minute transfer of skips, repeats, and pops into a seamless track of less than three minutes. "Restoration is both a labor of love and a matter of great urgency," said Martin. "Not only are we privileged to work on such rare specimens of American history, we are obliged to do so immediately. The ravages of time and neglect never cease, and important recordings like this are irretrievably lost each passing year."

"*Lost Sounds* takes us on an amazing 30-year journey through American music that many assumed was never recorded – a whole history hitherto unheard by modern audiences," said co-owner and producer Meagan Hennessey. "These performances presage American music for the entire century to follow; the rhythms and harmonies of proto-jazz, R&B, and even rock jump from grooves cut in the 1890s. Our understanding of music, of performance, of the character and impact of black artistic contributions is forever enriched. Some

continued on page 43

2009 Conference Preview

In the words of Jack Kerouac:

“What’ll Denver be like! I got on that hot road, and off I went in a brand-new car driven by a Denver businessman of about thirty-five. He went seventy. I tingled all over; I counted minutes and subtracted miles. Just ahead, over the rolling wheatfields all golden beneath the distant snows of Estes, I’d be seeing old Denver at last. I pictured myself in a Denver bar that night, with all the gang, and in their eyes I would be strange and ragged and like the Prophet who has walked across the land to bring the dark Word, and the only Word I had was ‘Wow!’ The man and I had a long, warm conversation about our respective schemes in life, and before I knew it we were going over the wholesale fruitmarkets outside Denver; there were smokestacks, smoke, railyards, red-brick buildings, and the distant downtown gray-stone buildings, and here I was in Denver. He let me off at Larimer Street. I stumbled along with the most wicked grin of joy in the world, among the old bums and beat cowboys of Larimer Street.” (*On the Road*, New York: Viking Press, 1957)

Denver is a vibrant city at the foot of the breathtaking Rocky Mountains with 300 days of annual sunshine. Our conference hotel will be located on the mile-long Sixteenth-Street pedestrian mall, connected by free, once-every-minute bus service to the capital district and newly expanded Denver Art Museum. We will be two blocks from the Denver Performing Arts Complex, the second largest in the nation with ten theatres seating 10,000 people for theatre, symphony, opera and ballet. I can’t promise the bums and beat cowboys of Jack Kerouac’s Denver, but I and the Metropolitan State College of Denver invite you to a conference held at the rich intersection of the Hispanic, Native, and East-coast immigrant cultures that are the roots of the Queen of the Plains.

– Larry Worster
Local Arrangements Chair



Photo courtesy of the Denver Metro Convention & Visitors Bureau

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

Individuals:

James Reid, Moscow, ID
Brian Harker, Orem, UT
Victoria von Arx, Niskayuna, NY
Julie Hobbs, Chicago, IL
Brian Short, Madison, WI
Lilianne Doukhan, Berrien Springs, MI
Stephanie Lawrence-White, Greensboro, NC
Robert Mitchell, Kearney, NE
Toni Anderson, LaGrange, GA

Students:

Jillian Rogers, Cambridge, MA
Christopher Lynch, Fredonia, IN
Mary Ober, Pepper Pike, OH
Maureen Gupta, Greenwich, CT
Jessie Fillerup, Leawood, KS
Jennifer Myers, Evanston, IL
Caroline Ehman, Rochester, NY
Clara Presser, Fargo, ND
Stephanie Stallings, Tallahassee, FL
Kerry O’Brien, Bloomington, IN
Marisa Banes, Lexington, KY
Jennifer Smull, Austin, TX
Paige Clark, Lexington, KY
David Blake, Stony Brook, NY
Jason Gottschalk, Chapel Hill, NC
Victoria Miller, Sylva, NC
Mandy Smith, Shelbyville, IN
Ursula Crosslin, Columbus, OH
Brent Reidy, Bloomington, IN
Katherine Altizer, Morgantown, WV
John Hamilton, Somerville, MA
Glenda Goodman, Cambridge, MA
Clare Thornley, Jersey City, NJ
Andrea Bohlman, Somerville, MA
Jeremy Allen, Bloomington, IN
Monique Ingalls, Nashville, TN

International Individual Members:

Cristina Gerling, Porto Alegre, Brazil
Mary Ingraham, Edmonton, AB, Canada

International Student Members:

Emily Abrams, London, ON, Canada
Janice Tulk, St. John’s, NL, Canada

Spouse/Partner:

Andree Berlin, Miller Place, NY
Bryan Burkett, Potsdam, NY

Retired:

Dolores Cascarino, Norristown, PA

Institutional:

California Institute of the Arts, Valencia, CA

CONFERENCE & CONCERT CALENDAR

June 2007: *Uncle Tom's Cabin* in the Web of Culture

The Harriet Beecher Stowe Center (Hartford, CT) and the "*Uncle Tom's Cabin* & American Culture" project at the University of Virginia announce a two-day multidisciplinary conference on 1–2 June 2007, at the Wilde Auditorium, Gray Conference Center, University of Hartford, West Hartford, CT.

Funded by the National Endowment for the Humanities, the conference will bring together nationally known scholars from eight different academic fields – history, African American studies, women's studies, children's literature, art history, music history, drama, and literature – to explore the story of Stowe's story as a cultural phenomenon. The presentations will address the larger meanings of *Uncle Tom's Cabin* in many media and over many periods of America's cultural history. This multidisciplinary approach will give the participants a rare chance to reach past the boundaries of their fields, and to share their expertise with a wide audience, which in turn will have many chances to interact with the presenters. Presenting scholars and their topics are:

Joan D. Hedrick, Trinity College:
"Stowe's Life and Uncle Tom's Cabin"

Michael Winship, University of Texas at Austin: "History of Uncle Tom's Cabin as a Book"

Mary Kelley, University of Michigan:
"Uncle Tom's Cabin and Women's Writing"

Patricia R. Hill, Wesleyan University:
"Uncle Tom's Cabin as a Religious Text"

Richard Yarborough, UCLA: "African American Responses to Uncle Tom's Cabin"

Jo-Ann Morgan, Coastal Carolina University: "Illustrating Uncle Tom's Cabin"

John W. Frick, University of Virginia:
"Antebellum Dramatizations of Uncle Tom's Cabin"

Deane L. Root, University of Pittsburgh:
"The Songs of Uncle Tom's Cabin"

Louise L. Stevenson, Franklin & Marshall College: "The 'Tomitudes': The Novel in the Parlor"

Patricia A. Turner, University of California, Davis: "The Tom Shows"

Violet J. Harris, University of Illinois, Urbana-Champaign: "Uncle Tom's Cabin as a Children's Book"

Stephen Railton, University of Virginia:
"Uncle Tom's Cabin on Film"

To be placed on the email list for the conference, contact Info@StoweCenter.org with full address, including email, and reference UTC Symposium in subject line. Registration fee will be \$80 (\$60 for students) for both days and \$50 (\$40 for students) for one day and includes lunch. Online registration and more conference details are available at <http://www.HarrietBeecherStowe.org>.

CFP: Crosscurrents

Crosscurrents: American and European Music in Interaction, 1900–2000, will be an international conference in two parts: Harvard University, Cambridge, MA, 30 Oct.–1 Nov. 2008; and Ludwig-Maximilians-Universität, Munich, 7–9 May 2009.

We invite papers exploring this cultural exchange and its historiographical implications. These issues can be discussed in relation to a broad range of musical idioms as well as to musical scholarship and criticism. The conference will be organized jointly by the Harvard University Department of Music, Ludwig-Maximilians-Universität Munich, and the Paul Sacher Foundation, Basel.

Please send an abstract of not more than 250 words as well as a short (maximum 50-word) biography to currents@fas.harvard.edu or to the postal address "Crosscurrents" c/o Department

of Music, Harvard University, Cambridge, MA 02138 USA. Deadline: 1 June 2007.

CFP: Nineteenth-Century American Orchestras

Music in Gotham, in collaboration with the New York Philharmonic, invites proposals for presentations on orchestras and their role in American life in the nineteenth century, to be held on 17–19 Jan. 2008 at the Graduate Center, City University of New York. We encourage abstracts on many different types of American ensembles: concert orchestras, theater orchestras, festival orchestras, hotel and resort orchestras, and amateur orchestras. Proposals on other aspects of orchestras and orchestral culture, including training of personnel, programming, touring, patronage, finances, labor relations, audiences, performance practices, role in the community, etc., particularly in New York City, are also welcome. Abstracts of up to 250 words should be sent to MusicinGotham@gc.cuny.edu by 30 June 2007.

CFP: "Farther Along": A Conference on the Southern Gospel Convention-Singing Tradition

The Center for Popular Music at Middle Tennessee State University invites proposals for this conference, to be held 4–5 April 2008. Proposal deadline: 1 Oct. 2007.

Southern gospel convention singing is an amateur American musical tradition in which practitioners train at singing schools and gather at monthly and annual singings to sing and play from upright, or octavo, "new books" containing southern gospel songs in seven-shape notation. Historically it follows the four-shape tradition (*Southern Harmony*, *Sacred Harp*, etc.) and has been led primarily by publishers such as Ruebush-Kieffer, Anthony J. Showalter, James D. Vaughan, Stamps-Baxter, Hartford, and others. These publishers also sponsored the largest and best-known singing schools from the 1870s through the early 1960s. Emphasizing new songs in the gospel style, as opposed to the four-shape tradition's more conser-

experts are now suggesting that our history books need to be rewritten."

Learn more about *Lost Sounds: Blacks and the Birth of the Recording Industry, 1891–1922* at www.archeophone.com.

"Conference Calendar" continued from page 42

vative bent, the southern gospel convention tradition also embraces the use of instruments, most particularly piano, to accompany the singers. In addition, this amateur tradition and the publishing and educational industry that accompanies it have given rise to many well-known songs and the world of professional southern gospel.

Southern gospel convention singing is part of a broader musical phenomenon stemming from the Protestant Reformation and Americans' responses to it: the recreational and congregational group singing of sacred music. This phenomenon has played a central role in the history of Protestant music-making in the U.S., from the unison and heterophonic psalm-singing of the colonial era through the part-music of the nineteenth century to the unison and homophonic choruses of modern praise-and-worship music. After almost a century of scholarship devoted to this broader musical phenomenon, the southern gospel convention-singing tradition remains little understood by the larger scholarly community – an anomaly, given its popularity.

This conference is intended to help address this oversight through sessions devoted to scholarly presentations, practitioners' perspectives (the views of today's publishers, singing-school teachers, songwriters, singers, and pianists), and singing. We encourage proposals for papers and presentations on all aspects of the convention-singing tradition and related activities. Topics may include, but are not limited to, studies of:

- composers and lyricists
- publishers
- geographical distribution of convention singing
- community traditions
- singing schools
- pianists
- songs and songwriting
- performance styles
- crossover with bluegrass and country gospel

- relationship to professional southern gospel
- inter-cultural exchange
- mass media
- the business of gospel music

Proposals should include an abstract of 250–300 words and an indication of audio-visual needs. Electronic submissions are strongly encouraged, but hard-copy submissions will be accepted. Please submit proposals by 1 Oct. 2007 to: Kym Stricklin, Center for Popular Music, Box 41, Middle Tennessee State University, Murfreesboro, TN 31732; e-mail: kstrick@mtsu.edu or fax: 615.898.5829. If you would like to join the conference mailing list, send contact information to Kym Stricklin.

Performance Calendar

June

As part of the celebration of the 400th anniversary of the founding of Jamestown, the 2007 Opera Partnership will stage the premiere of the opera *Edge of Glory*, with music by Emory Waters and libretto by Mary Ann Waters, on 15–17 June in Petersburg, Virginia. The plot is historical fiction based on the lives of African Americans in Petersburg in the 1880s and 1890s, and includes a scene that depicts the appearance of famed soprano Sissieretta Jones at the A.M.E. Zion Church in Petersburg in April 1893. For information about the opera and its performances, please call 804-524-5018 or 804-732-0999, or contact Ethel N. Haughton at ehaughton@vsu.edu.

October

The Kelpius Society is sponsoring a concert, *Music of the Wissahickon Glen (1694-1709)*, that reconstructs hymns, songs, and excerpts from the 1705 music drama *The Power of Love*. It will take place at St. Mary's Church, Locust Walk, on the campus of the University of Pennsylvania, on Saturday, 20 October 2007, at 4 p.m. Taking part will be noted Philadelphia soprano Dolores Ferraro, keyboardist Peter Gowen, a number of other singers and instrumentalists, and two high school choirs (Milburn, NJ, High School Chorale and the William Tennent High School Madrigal Singers of Warminster, PA), with Sharon Morrison conducting. See <http://kelpius.home.att.net>.

In Memoriam: Howard S. Shanet (1918–2006)

Longtime SAM member Howard Shanet died 19 June 2006 at the age of 87 in New York City. He trained with many luminaries of the twentieth century, including musicologist Paul Henry Lang at Columbia University (bachelor's degree 1939; master of arts 1941); Bohuslav Martinu and Aaron Copland, with whom he studied composition; Serge Koussevitsky and Fritz Stiedry, with whom he studied conducting; and Leonard Bernstein, whom he assisted in conducting the New York City Symphony in the 1950s.

Shanet returned to Columbia University in 1953, this time as professor of music. He spent his entire career there, serving as the university's first director of music performance, and music department chair. He earned a reputation for adventurous programming, favoring largely ignored works like Sousa's *El Capitan* as well as new music. His reconstruction of Gottschalk's *Night in the Tropics* became popular in the 1970s. While at Columbia he continued an active conducting career, appearing with the New York Philharmonic, the Boston Symphony, the CBS Symphony, and orchestras in Holland and Israel.

He was also an active scholar, and wrote two influential books: *Philharmonic: A History of New York's Orchestra* (Doubleday, 1975), which documented the orchestra from 1842 to 1971 and listed all concerts and repertoire during that period, and *Learn to Read Music* (Simony & Schuster, 1956), a textbook that is still in print and widely used.

AWARDS OF THE SOCIETY

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

H. Earle Johnson Bequest for Book Publication Subvention

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

Sight and Sound Subvention

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

Irving Lowens Memorial Awards

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

Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music, 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
University of Pittsburgh
4301 Forbes Ave.
Pittsburgh, PA 15260



Change Service Requested

Printed in USA

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