

The Bulletin

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

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Spring 2008

SAM's Mission Statement Rationale and Discussion

The Board, taking into account the SAM listserv discussion on the new proposed mission statement, has approved a new version that combines aspects of both the current and proposed statements. SAM President John Graziano explains the thinking behind the new statement below; selected comments from the SAM listserv follow. SAM members are asked to vote for their preference by 15 June, on the SAM website: <http://www.american-music.org/>

Since the inception of our Society, there has been a continuing debate among its members about the scope and inclusiveness of our organization. One indication of our earliest grappling with this issue can be seen on the Sonneck Society's earliest brochures, as well as in its journal, *American Music*: "all aspects of American music and music in America." It was clearly the aim of many of the Society's founders to limit the meaning of America to the United States. And perhaps, in our initial struggle

for recognition, that was enough of a task to contemplate. Over the years, with a steady growth of Canadian members, the Society quietly redefined the meaning of "American" to mean "North American" music. This change allowed the inclusion of Canadian topics.

It has become increasingly clear over the last decade that American music is not limited to North America. As was demonstrated at our last conference, there were, and are, many kinds of "music(s) in America." Some is from Mexico, and some from South America. There are very strong musical connections between the Americas today; for example, jazz musicians from Brazil and the States are influencing the stylistic developments in both countries. Do we not want to be able to hear a paper on this fascinating phenomenon because it involves a South American country? During much of our history, individual performers and companies toured the Caribbean, Central America, and parts

of South America. Is a study of their tours not appropriate for a SAM conference?

Our current mission statement, while providing an umbrella for much of what the Society does, relegates South America to "cultures everywhere in the world." This omission has created some concern from prospective and current members. In an effort to respond to stated concerns, the Board requested our past President to propose a new mission statement. It is briefer and somewhat more general, and at our last meeting in San Antonio, the Board felt that it would better serve the Society in its future endeavors, by encouraging research in an expanding world culture.

Several respondents are concerned that papers may not be given in English or that they may focus on topics that do not directly deal with music of the United States. That is not our intention. As in the past, the mission of SAM is to encourage research that demonstrates the connection between music in the States and other countries. I do not believe that our conferences will be open to presentations of, for example, a South American, European, or

continued on page 26

NEW STATEMENT

The mission of the Society for American Music is to stimulate the appreciation, performance, creation, and study of American musics of all eras and in all their diversity, including the full range of activities and institutions associated with these musics throughout the world.

CURRENT STATEMENT

The mission of The Society for American Music is to stimulate the appreciation, performance, creation and study of American music in all its diversity, and the full range of activities and institutions associated with that music. "America" is understood to embrace North America, including Central America and the Caribbean, and aspects of its cultures everywhere in the world.

in this issue:

New JSAM Editor | 29

Conference Report | 31

Remembrance | 44

Book Reviews | 44

Asian composer or group who has had no direct and significant connection to the States. Our revised mission statement is an attempt to address our actual practices over the past several years.

– John Graziano

The following comments were first published on the SAM listserv. They appear in chronological order and with the author's permission; all were written before 27 April. SAM members are encouraged to join the listserv in order to participate more fully in this discussion. To join, go to <http://list.pitt.edu/mailman/listinfo/sonneck>. Comments are archived. Alternatively, you can post comments on the SAM website.

From Ron Pen:

At this busy time towards the end of the spring semester, please allow me a brief moment to intrude into your lives to note a few of my thoughts concerning the proposed new mission statement.

I endorse the simplicity and directness of the new mission statement. It is very difficult to say more with less, but I think that this version succeeds admirably in that regard.

I endorse the “concept” of expanding the spatial and cultural reach of the Society to include our North and South American neighbors. The recent meeting in San Antonio was a most successful bridge to an inclusive mission that includes all of our neighbors to the north and to the south. On an idealistic level, I appreciate this expansion.

I am afraid that the pragmatist in me observes a tension, however, between the concept of the mission and the reality of its implications. If we are to really seek to embrace South and Central America as well as North America in our Society, that implies that we must advocate holding conferences in the countries north and south of U.S. borders. This seems possible, in the case of Canada, but challenging if not fiscally impossible to do so south of our borders. The only example we have as a model was the delicious Trinidad conference, but this was an anomaly since it occurred during “vacation” time and did not replace the “regular” meeting because of our Mega Conference participation.

I also see issues associated with language as we initiate reviews of Spanish

and Portuguese books in our journal and accept articles in Spanish and Portuguese as well. There would be similar challenging issues if we were to be inclusive of other languages at the conferences held in countries where English may not be the “official” language. I realize that other societies may hold conferences in other countries and with various tongues represented, but this is more problematic in our Society because of the focused nature of the music and culture that is at the core of our Society's history and identity.

Finally, I have a personal conflict that I am unable to resolve at present. I cherish the cultures north and south of the United States, but I also cherish the origins, history, and personality of the Society for American Music. I am afraid that as we try to expand our notion of who we are, we will lose the distinctive sense of who we were and who we are. I believe that we have managed to negotiate a fine balance between the United States and other cultures by focusing on the ways in which our culture manifests itself elsewhere and ways in which other cultures function within our borders.

I like the bold new mission statement that our Society's mission transcends all time (“in all eras”). However, I fear that if we continue to expand our notion of the space that we delimit within our mission, we will lose the focus of our Society. In attempting to embrace every culture in the hemisphere, we may lose the distinctive sense of self and identity that has historically propelled our Society.

I would greatly appreciate hearing other voices in this conversation. Thank you all for your consideration.

From Anne Dhu McLucas:

My theory of mission statements is that they are the umbrellas – and that who actually gets under those umbrellas is part of a long process that develops through people knowing people, the development of the field of itself, and many other factors. I like the new mission statement for its brevity and inclusivity – it allows for all kinds of papers to be offered (as happened in San Antonio), but it does not require it. The focus of the Society will be lost only if we stop accepting good papers, publishing good articles, and planning good meetings. There are societies in the southern hemisphere, and they will continue their activities. Our membership and our activities focus mainly on the Northern hemisphere,

but do not need to exclude what comes from Central and South America.

I have lived through the development of many mission statements, and I find that the broader, more inclusive ones usually fare the best. Since I was president when the previous mission statement was crafted – and as I remember it, it was seen as a compromise and a temporary solution (and was also the result of a meeting in Texas!) – I fully endorse moving on to a new one.

From Paul Wells:

Many thanks to Ron for initiating discussion on this issue. He provides much good food for thought.

All other considerations aside, I feel that a much higher priority than trying to expand our geographic scope (as is implied, if not stated, in the proposed new statement) is working to do a far better job of embracing the musical and cultural diversity within our own borders, and expanding our membership accordingly. At times it seems as though we are making good strides in this direction, but at others I'm not so sure.

On the plus side, one colleague remarked that the San Antonio conference seemed “more like an SEM meeting,” and it was wonderful to have the chance to hear so much good music from the local Hispanic culture. But at the same time it seemed to me to be one of the whitest conferences we've had in a long time. My perceptions may have been skewed since I missed the first half of it, but I missed seeing a number of African American friends and colleagues.

The number of African American members in SAM remains low, and the numbers of Asian and Hispanic members are even lower. I wish I had some brilliant ideas of how to accomplish change. Change will, of course, come only when the academic disciplines we draw on for our membership change as well. But it seems to me that we ought to be putting our energies in this direction, rather than trying to establish networks of colleagues in nations thousands of miles away – which is a pragmatic consideration that would have to happen if we do, indeed, want to expand our geographic scope.

From Phil Gentry:

I can't speak to the Board's motivations, but for myself, the problem lies not so much with SAM's scope, but with the

disjuncture between our name and our mission. If we wish to focus on music in the United States, our name ought to reflect that. "American" is a title that the entire Western Hemisphere, above and below us, can lay claim to, and I'm sure we've all experienced the annoyance of friends and colleagues from other such countries at the appropriation of the word in the U.S. I suspect nobody wants another name change, so perhaps making our official mission a bit more open-ended has the effect of, at the very least, not enshrining such rhetoric in SAM policy.

From Ralph Locke:

Regarding Phil Gentry's posting: The name Society for American Music is, I would say, quite consistent with standard usage in academia (Professor of American History; ENG 201: History of American Literature; "the impact of the Beatles on American popular music – and the reverse") and in international affairs ("Pax Americana," "America out of Iraq!" and so on). "America" is a distinguishing part of the name of our nation, and so this shorthand has developed, parallel with the shorthand of "United States" (or U.S. or USA). There is nothing prejudicial or exclusionist in saying that SAM is a society for the study of American (meaning USA) music and directly related areas. I certainly can't see Phil's argument that we should use the vagueness in the name of the Society as a reason to change the Society's mission and mission statement. (Nor, I agree, should we change the name of the Society – again. ... I strongly prefer going back to the previous mission statement, with its elegantly worded inclusion of Canada, Mexico, and the Caribbean (and its nuanced inclusion of the rest of the world, to the extent that developments there show evidence of "aspects of its [North America's] cultures"). Unless, that is, there are significant practical reasons, as has been suggested by Kay Norton, for (say) broadening the Society's scope in order to (for example) increase membership.

From David Patterson:

It has been intriguing to read the recent postings related to the proposed Society for American Music's amended Mission Statement. My own "two cents," as it were, follow, and I hope that they are useful in stimulating further discussion. (I'd also add that when I was a graduate student, I

probably wouldn't have read such postings at all, given that I was still just starting out in the field. But since you – our graduate students – are the ones who will have the most far-reaching interest in and, ultimately, impact on the course of Society, I hope you'll make yourselves an active part of the conversation as well. Looking back 40 years from now, you'll realize that SAM was what you chose to make of it.)

The current online thread – and the proposed amended Mission Statement, obviously – are clear indications of SAM's current questions of identity. When the Society was founded in the 1970s, of course, the central tenet of its mission was the much-needed banner-waving for American music in response to a long-standing and aggressive disinterest in such topics on the part of the American Musicological Society. Now, some thirty years later, the Society's position has been vindicated entirely, and history will record that the Sonneck Society, later renamed the Society for American Music, constituted the vanguard of what ultimately exploded into the musicological study of a subject once openly denigrated by a European-centric profession. In short, we won. Consequently, though, we are now dealing with the irony that because the topic of American music has become so accepted into the mainstream, the original purpose of – and in fact, the very need for – our Society might be the subject of debate today. As one SAM member recently said to me, "We are the victims of our own success."

In less optimistic moments, I myself have wondered if there was really a need for the Society for American Music anymore. Papers on American music topics are part and parcel of AMS conferences now, not to mention (although we should mention it – and much more often) SEM conferences. Is SAM, therefore, anachronistic? How is our Society anything more than redundant to what is already being done in the central professional societies that boast much larger memberships and far more substantial operating budgets?

The answers for me are immediately evident when I try to picture a future academic climate without SAM. Consider this: If there were only AMS and SEM, and SAM were to have been dissolved, where would be the loss? Who among us even needs to reflect on that question? No Society for American Music? The loss would be beyond tremendous. Apparently,

there is something that other organizations cannot offer – needs or services or energies – that is unique to the SAM experience. So what is the nature of this uniqueness? Wherein do we find our intrinsic value? So much of what I have felt myself has revolved around issues of academic culture. I know which conferences leave me feeling enriched, encouraged, and reinvigorated; I also know which organizations have conferences that leave me feeling as though I'd lost a quart of plasma and make me ponder abandoning the field entirely. I know the settings in which as a graduate student I could find easily senior scholars who were personable and supportive, or in which independent scholars mingled naturally with academics, music librarians, and performance-oriented professionals in what has struck me throughout my career as an ideal environment for music scholars. (This, I'll admit, is a purely personal reaction, as I tend to value quite highly personable collegiality and intellectual bonding and am prone to eschew the haughty, the pretentious, the egotistical, and the inappropriately hostile – but that's just me.)

So what would be missing if there were no Society for American Music? I've given my personal answer; others will have opinions of their own. But these answers in their totality will reveal, I think, the central goals of our mission for the future. I have no doubt that the proposed revisions to the Mission Statement for SAM will garner a good deal of discussion – which is marvelous. The more discussion that ensues, the greater the level of interest that can be documented, I say. It is also clear that we cannot rest solely upon the goals originally set in the 1970s, since those goals have been more than well met, to the credit and honor of the Society's founders and other American music scholars of the past 30 years.

Ultimately, in our discussions, I am genuinely excited because there is an all too rare opportunity here – opportunity to discuss and plan and readjust and secure a vibrant future for the Society for American Music. Indeed, and just as in the past, the key selling points of the Society for American Music today are not so much how it copies the practices of other organizations but how it is distinctive from them. In our efforts toward self-definition, then, we must emphasize these unique and innovative aspects of the Society – some of which are immediately evident, and

continued on page 28

some that remain to be discovered as the Society itself develops and our conversations ensue.

My own response to the proposed Mission Statement revisions, therefore, is another series of questions. (We need not draw any conclusions this very week, fortunately, and I look forward to our continuing conversation.)

What is our ideal constituency?

What can we offer that is not obtainable via any other professional organization?

Are we at all distinctive in our openness to membership beyond the ivory tower of the academy? If so, how have we reached out to these communities to date? How might we do so in the future? In what ways have we been or might we be appealing as a resource to these communities?

Are our conferences to be re-creations of every other kind of conference that one attends, or is there the possibility for novel approaches in this area? (Kudos to Kay Norton and her San Antonio conference committee for starting off this line of thinking with poster sessions. What else can we come up with?)

What would make our conferences more essential to SAM members? I'm absolutely delighted that Ralph Locke is contributing in such a valuable way to this discussion – without putting him on the spot, I wonder, candidly, what would actually make the Society important enough that it might bring him back to the conferences themselves. We miss him. What could we do to bring J. Peter Burkholder back as a regular (one of my personal favorite scholars), or any of the other key Americanists we see far too infrequently? Again, what need can we satisfy that cannot be met by other organizations? Where can we enhance our appeal in this regard?

As I said, these are all points to consider in what I'm sure will be an extended process of healthy re-definition, and I look forward to reading other responses to the proposed Mission Statement amendment. We could, I suppose, define this as a moment of self-doubt and weakness for the Society; on the other hand, I'd much rather appreciate it as a rare opportunity of flexibility in which we might re-strategize. I'm confident that the Board will be doing this in its own careful and concentrated efforts at long-range Strategic Planning in the coming year. But our general membership will need to be an essential part of this

process as well.

By way of "full disclosure," I'll conclude by noting that I'm also writing in part as the new chair of the Development Committee – a kind of task that I've never undertaken before, and in fact would never undertake at all except for an organization as important to me as the Society for American Music. In the near future, you can be sure that this committee will be putting together carefully crafted missives meant to cajole you into supporting the Society beyond your basic membership, using whatever rhetorical devices and clever ploys might best state the Society's case. But in the long run, quite frankly, these will all prove to be variations on the same simple theme – what does the Society for American Music mean to you? Imagine what it would be like if SAM were not here; then recognize how different things are because it actually exists. Calculate the difference between those two scenarios and let your donations do the talking. This is really what it all boils down to; I'll give you more thorough details later. In the meantime, contributions can be sent to:

Mariana Whitmer
Executive Director, Society for American Music
Stephen Foster Memorial
University of Pittsburgh
Pittsburgh, PA 15260

If you are interested enough in the Society for American Music that you've read all of this response up to this point, you can be sure I'm speaking directly to you as an individual. Regardless, we wouldn't be engaged in such an in-depth discussion of the amended Mission Statement if the Society for American Music itself were not so essential to each and every one of us. May our mutual faith in the fundamental importance of our organization always be the lynchpin as we develop our vision of the SAM of the future.

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

Students:

Jacqueline Avila, Norwalk, CA
Barbara Taylor, Santa Barbara, CA
Roger Zylstra, Lansing, MI
Samuel Baltimore, West Hollywood, CA
Michael Mauskapf, Ann Arbor, MI
Luis-Manuel Garcia, Chicago, IL
Cara Wood, Princeton, NJ
John Spilker, Tallahassee, FL
Katy Leonard, Nashville, TN
Matthew Thomas, Los Angeles, CA
Matthew Wittman, Ann Arbor, MI
Emily Grannemann, St. Louis, MO
León García, Tallahassee, FL
Rebecca Meador, Evanston, IL
Lynn Julin, Oxford, PA
Karen Wicke, Chapel Hill, NC
Kelly Huff, Lawrence, KS
Hsun Lin, Lawrence, KS
Sarah Wells, Baton Rouge, LA
Cutler Edwards, San Diego, CA
Ryan Oldham, Kansas City, MO
Heidy Ximenes, Campbellsville, KY
Jonas Westover, Astoria, NY
Andre Mount, Goleta, CA
Charity Chan, Oakland, CA
John Wriggle, New York, NY
Michael Conklin, Ewing, NJ
John Gabriel, San Diego, CA
Brian Jones, Salt Lake City, UT
Svetlana Nagachevskaya, Brooklyn, NY
David Moschler, Davis, CA
Travis Allen, Goleta, CA
Elizabeth Clendinning, Tallahassee, FL

Individuals:

Sterling E. Scroggins, Washington, DC
Helena Simonett, Nashville, TN
Jean Dickson, Buffalo, NY
David Harnish, Bowling Green, OH
Marva Duerksen, Salem, OR
Roland Carter, Chattanooga, TN
Tina Murdock, Dallas, TX
Carole Blankenship, Memphis, TN

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 of the Society for American Music* (JSAM), 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
President elect.	Thomas Riis
Vice-president.	Mary DuPree
Secretary.	Carol Hess
Treasurer.	Paul Laird
Members-at-large	Sandra Graham, Charles Hiroshi Garrett, Beth Levy, Gayle Sherwood Magee, Michael Pisani, Howard Pollack
Editor, <i>Journal of the Society for American Music</i>	Ellie Hisama
Editor, SAM Website.	Patrick Warfield
Executive Director	Mariana Whitmer

Standing Committee Chairs:

Finance: Paul Laird; Long-Range Planning: John Graziano; Development: David Patterson; Honors and Awards: Mary Wallace Davidson; 2007 Lowens Award (Book): Neil Lerner; 2007 Lowens Award (Article): Bonny Miller; Housewright Dissertation 2007: Jane Riegel Ferencz; Cambridge University Press Award: Amy Beal; 2009 Mark Tucker Award: Theo Cateforis; Membership: Karen Bryan; Conference Site Selection: Carol Hess; Nominating: Larry Worster; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): vacant; 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: vacant; 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: Melissa De Graaf; Research Resources: Alisa Rata; Twentieth-Century Music: David Patterson

Electronic Resources

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

Annual Conferences

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

36th Annual Conference, Ottawa, Canada
Michael Pisani, Program Chair
James Deaville, Local Arrangements Chair

Meet JSAM's new editor

On 1 September 2008 *JSAM* says farewell to editor Ellie Hisama and welcomes Leta Miller, who will edit the journal for the next four years.



Where do you teach, and what's your background in American music studies?

I am a professor at the University of California, Santa Cruz; my research over the past 15 years has focused on the 20th-century avant-garde. I have published two books and a critical edition (in *MUSA*) on the life and works of Lou Harrison, as well as about a dozen articles on Harrison, Cage, Cowell, Ives, and other topics in various journals and essay collections. I am currently working on a book on music in San Francisco from 1906 to 1945. A preliminary article on that topic (on racial segregation in the SF Musicians' union) appeared in *JSAM* vol. 1.

Who else will be on the JSAM editorial staff when you become editor?

Book review editor: Amy Beal; recordings review editor: Daniel Goldmark; and multimedia review editor: Jason Stanyek.

When will the change in editorship take place?

On 1 September, but Ellie Hisama and I are in close contact in the interim. Prior to 1 September continue to send submissions to Ellie at jsam@columbia.edu. After that, submissions should be sent to me at jsam@ucsc.edu. Ellie is keeping me updated on articles in the pipeline.

Is there a back-log in terms of publication?

At present, volume 2 (2008) is complete.

continued on page 30

Volume 3(1) is a special issue on Bernstein in Boston, spearheaded by Carol Oja and Kay Shelemay, with Sarah Adams as guest editor. We are thus currently accepting articles for the remaining three issues in volume 3 (2009). There are a number of articles in various stages of the review process at present.

What is your feeling about publishing special issues?

Since *JSAM* publishes four times a year, there is certainly room for an occasional special issue. At the same time, these issues reduce the space available for individual submissions. I do welcome such proposals, but intend to publish no more than one special issue per year. Those wishing to propose a special issue should contact me (jsam@ucsc.edu), and I will send detailed instructions about submitting a proposal (which should include an overall description, list of contributors, article abstracts, bios, and other material). Ellie established excellent procedures for evaluating such proposals, which I intend to follow.

Will you institute any changes in the submission procedures?

For reasons ecological as well as financial, I am committed to moving as much as possible toward electronic manuscript handling. (Such procedures also speed up the review process.) Beginning 1 September, authors will need to send only two, rather than three, hard copies of submitted articles. I'm hoping that

by the end of my term only a single hard copy will be needed. Reviewers of articles will be encouraged to receive material electronically, and to submit their reports in the same way. I am aware of some pitfalls of this approach, of course, and will be sure to maintain a blind review process, with the identification of authors and reviewers kept confidential.

What about the journal's areas of coverage?

One of the notable aspects of *JSAM* – and one that has elicited strong praise from those outside the Society – is what Lou Harrison would have called its “inclusivity.” The journal's breadth of coverage in terms of geographical areas, musical styles, and genres, as well as its embrace of diverse methodological approaches, is impressive. I will uphold the mission statement: “The *Journal of the Society for American Music* will deal with all aspects of American music and music in America, focusing on its transformations in the field at home as well as its complex transnational interactions. *JSAM* is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American Studies. Our aim is to encourage a dialogue as broad-ranging as possible in terms of discipline and geography.”

What other goals do you have for the journal?

I hope that the financial picture of the journal will make it possible, by the end of

my term, for the Society to provide financial support for the graduate student assistant editor. I am extremely grateful to Lisa Sloan, Dean of Graduate Studies at the University of California, Santa Cruz, for providing an annual stipend in the form of a research assistant for three years. At the same time, this support is not the responsibility of the editor's academic institution, and I thus hope that the Society will eventually be able to assume this obligation.

The assistant editor beginning 1 September will be Mark Davidson, a Ph.D. student at UCSC. He will handle routine business, but will not have a voice in deciding whether articles are accepted. Furthermore, in order to protect confidentiality, reports from external reviewers will be seen only by me.

Any closing remarks?

I am truly humbled and honored by the Society's expression of trust in me, and am grateful for the path set by the previous editors. We owe a great debt of gratitude to Ellie Hisama for bringing the journal through a difficult period. She handled this demanding assignment with integrity and grace, and the result is two outstanding volumes of scholarship. The model set by Ellie (and before her by David Nicholls) is one I aim to match. It is my hope to make *JSAM* a vital and indispensable voice in scholarship on the music of the Americas.

FROM THE PRESIDENT



One of the most important functions of the Society for American Music is our annual meeting. This past March we met in San Antonio, where Carl Leafstedt's Texas hospitality provided us with many happy memories that will linger for a long time. Of course, the main reason for attending our conferences is not to talk and gossip with your old and new

friends, or go to the book exhibit, or take a Friday afternoon tour, or bid at the silent auction, or sit through the business meeting – but to diligently attend all sessions and listen to and absorb the details of the many presentations selected by the Program Committee, chaired this year by Kay Norton. A record number of attendees – more than 350 – were not disappointed. This year's conference also marked the beginning of a new role for our Society, as we broadened our historic mission to include the musics of all the Americas (see article on p. 25).

We also launched a fundraising initiative to increase our endowment, so we can have more year-to-year financial stability and fund more activities for the society. We have raised \$110,000 during the silent phase of our initiative as the foundation of a matching campaign. We hope to be able to double it by our conference next March in Denver. I ask every member to join in this effort by giving our

society a donation, large or small, which will demonstrate to the outside funding sources that we intend to approach that SAM is supported by a significant percentage of its membership. We would like to be able to say that 85% of SAM's members have shown their commitment to our cause. You will be hearing more about this initiative from David Patterson, who is the new chair of the Development Committee.

Finally, plans for our Denver conference are moving along at a rapid pace. The date has been changed from 11–15 March to the following week, 18–22 March, to afford us the opportunity to attend many more events, including the annual Denver March Pow-Wow. If you would like to present a paper at the conference, the deadline for submission of abstracts is 15 June.

— John Graziano

President's Welcome

Welcome to the SAM conference here in San Antonio, for our Society's second visit to Texas. In 1999 we were here for a great conference in Fort Worth. Although the final tallies are not yet complete, it appears this meeting is going to set an attendance record for us – almost 400 attendees. It is gratifying to see how the Society has grown; at our earliest meetings, we worried that we could attract 100 people. In those days, we ran single sessions. What a difference from this meeting; as you can see in your program, we are running four simultaneous sessions for most of the conference. And then there are all the "extras" – the various interest groups, meeting on Thursday and Saturday at lunchtime and on Thursday evening; the poster sessions, which we have recently added to our offerings; and five longtime traditions of our society – the Sacred Harp sing; the Brass Band concert; the Friday afternoon trips; the silent auction, which supports our student members; and our fabulous thirty-third banquet, a tradition that was begun by Raoul Camus in New York in 1976.

The growth of the Society has mirrored the phenomenal growth of interest in American music. When this society was formed, very few articles and books on American music were being published, and sessions devoted to American topics were rare. Our first journal, *American Music*, was published to respond to that problem. Over the past two decades, the increase in research has been phenomenal, and the study of American music is no longer viewed by the scholarly establishment as an exotic frill. There is even a series of volumes, *MUSA*, which is co-sponsored by the Society, that publishes critical editions of American music.

At this conference, in addition to the presentations that have defined our Society over the past decades, we are pushing the envelope once again by expanding the scope of our mission to include the music of the Americas, both north and south of our country's borders. Our first plenary session is devoted to the music of New Spain, and later this morning, a session on pan-American music making is scheduled. Throughout the remainder of the weekend, several other sessions will be devoted to Latin and South American topics. We

are also engaging in a dialogue with our neighbors to the north. In 2010 we will be meeting in Ottawa, Canada, and I am sure our program will once again reflect our interest in music of the Americas. To encourage the presentation of research in these areas, I am pleased to announce that Cambridge University Press, the publishers of our present journal, *JSAM*, is sponsoring a prize for the best paper delivered at our conference by an international scholar.

This is an exciting time for the Society of American Music. We are in the midst of an American "boom" that is enlarging the knowledge and understanding of the music of our country and of the Americas. The many presentations you will hear during the next four days demonstrate our depth of inquiry into areas of music study that only a few years ago would have been greeted as unattainable. Let's have a great conference!

— John Graziano

Riders In The Sky Receive Honorary Membership

Citation read by John Graziano,
written by Dale Cockrell

Who'd have thought that when Riders In The Sky first climbed into the saddle they'd be getting back into it again and again and again, 30 years in a row now. And not yet a single saddle sore!

In 1977 the "western" part of "country and western" had shriveled on the cactus. That was the year that fearless cowhands Ranger Doug, Too Slim, and Woody Paul first came riding to the rescue of a form of

American music and culture that was in danger of being forgotten – the songs, stories, legends, and myths of the American West. Their saddlebags were loaded with an impeccable sense of harmony; superior musicianship; a knack for storytelling; comic timing of the highest order; consummate professionalism; inventive and compelling songwriting; an intelligent and informed approach to their material; and the best yodeling this side of the High Sierras. And after Joey the Cowpolka King wandered into camp, with his trusty "stomach Steinway" – his "belly Bösendorfer" – slung around his neck, the sound and the legend was complete, for he squeezed fresh bellows of mesquite-scented wind devils into the melodies and sprinkled new cow-wit into the entertaining stew simmering away down there on Harmony Ranch.

More than thirty years later, we are here as evidence that the nation's love for Western music is alive and well. And we are here to honor Riders In The Sky – the reasons for that abiding health.

Their accomplishments would fill a whole train of Conestogas:

- Over 5500 concert appearances in all fifty American states and ten countries, from county fairs to Carnegie Hall to multiple appearances with the San Antonio Symphony Orchestra.
- Coveted membership in the Grand Ole Opry in 1982.
- Weekly television shows on TNN and CBS.
- "Woody's Round Up" in *Toy Story 2* (ask your kids or your grandkids about the importance of *that!*).

continued on page 33



FROM THE EDITOR

New Bulletin Editor Appointed

This is my last issue as editor of the Bulletin. Profound thanks to the many SAM members who have contributed the articles, Standpoints, Counterpoints, book reviews, and conference reports that make the Bulletin worth reading. Please keep them coming as we welcome our new Bulletin editor: Kendra Preston Leonard.

Kendra is a musicologist with interests in the music and musical culture of twentieth-century America, France, and Britain; women and music; and music and film. Her first book, *The Conservatoire Américain: A History*, was published in 2007, and she is currently at work on projects involving music in Shakespearean film adaptations; music in fantasy and science fiction television and film; and American composer Louise Talma. She has worked both inside and outside of academia in scholarly and educational publishing, and often serves as a publishing consultant for editors and presses.

I am delighted to hand the Bulletin editorship to such capable hands. Effective immediately, please send articles, personal news, and communications regarding the Bulletin to Kendra at kendraprestonleonard@gmail.com.

Web Reviews

In order to provide more timely reviews of books and media of interest to our members, we are now publishing original reviews on the SAM Website *in addition to JSAM* and the Bulletin. *JSAM* Book Reviews Editor Amy Beal decides how to distribute the reviews, and Bulletin Reviews Editor Brian Moon oversees publication of book reviews in the Bulletin and on the Web. Laura Pruett will be indexing the reviews on the Web (by reviewer, title, and author); and Patrick Warfield will oversee the physical Web publication, which will coincide with publication of the Bulletin (three times a year). Web reviews will be indexed in RILM and announced via listservs. This new policy creates a large demand for reviewers, so when Brian calls on you, please say “yes” if you possibly can! And please read the Web reviews! Thank you.

— Sandy Graham

Journal of the Society for American Music

Volume 2, Number 2 (May 2008)

Special issue on Technology and Black Music in the Americas

Guest Editor

George E. Lewis

Foreword

After Afrofuturism – *George E. Lewis*

Articles

“That Ill, Tight Sound”: Telepresence and Biopolitics in Post-Timbaland Rap Production – *Dale Chapman*

History, An Exit Strategy: The RetroFuture Fabulations of kara lynch – *Gascia Onzounian*

“O for a Thousand Tongues to Sing”: Anthony Braxton’s Speculative Musics – *Mike Heffley*

The Avenging Angel of Creation/Destruction: Black Music and the Afro-technological in the Science Fiction of Henry Dumas and Samuel R. Delany – *Salim Washington*

Reviews

Books

Michael E. Veal, *Dub: Soundscapes & Shattered Songs in Jamaican Reggae* (Louis Chude-Sokei)

Pathways to Unknown Worlds: Sun Ra, El Saturn and Chicago’s Afro-Futurist Underground, 1954–68, ed. John Corbett, Anthony Elms, and Terri Kapsalis and *The Wisdom of Sun Ra: Sun Ra’s Polemical Broadsheets and Streetcorner Leaflets*, ed. John Corbett (Brent Hayes Edwards)

Herman S. Gray, *Cultural Moves: African Americans and the Politics of Representation* (Ajay Heble)

Mark Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music* (Vijay Iyer)

Alexander Weheliye, *Phonographies: Grooves in Sonic Afro-Modernity* (George Lipsitz)

Recordings

Pamela Z., *A Delay Is Better* (Ellen Waterman)

Morgan Craft and DJ Mutamassik, *Rough Americana* (Fred Moten)

Multimedia

Wave Twisters, dir. Syd Garon and Eric Henry (Joseph Schloss)

High Tech Soul: The Creation of Techno Music, dir. Gary Bredow (Rebekah Farrugia)

The Bulletin of the Society for American Music

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Beginning 1 June 2008 items for submission should be addressed to Kendra Leonard, 5216 Oleander Road, Drexel Hill, PA 19026, or, preferably, submitted as an attachment to e-mail: kendraprestonleonard@gmail.com. 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.

continued from page 31

- “Ranger Doug’s Classic Cowboy Corral” on XM Satellite Radio.
- Grammys for the music to *Toy Story 2* and *Monsters Inc.*
- The long-running “Riders Radio Theatre” on public radio.
- More than two dozen released recordings.
- And rumor has it that the author of the definitive “History of the Singing Cowboy,” titled *Singing in the Saddle* (published 2002), Douglas B. Green, is some blood relation to “Ranger Douglas B. Green.”

No singers, songwriters, musicians, or cowpokes are more deserving of the special attention we pay Riders In The Sky tonight. By their talent, hard work, accomplishments, dedication, compassion, and humanity are we all blessed. The Society for American Music is deeply honored to welcome Riders In The Sky into membership in our society of lovers of America’s music, whether Northern, Southern, Eastern, or – especially – Western!

Minutes of the Annual Business Meeting, San Antonio



President John Graziano called the meeting to order at 4 p.m. on Saturday, 1 March. The minutes to the 2007 annual business meeting, printed in the *Bulletin*, were approved without comment or correction. Graziano began by announcing that the conference had witnessed record attendance (352 registrants). He then read the names of the SAM members who had passed away in the year since the last meeting: Oscar Peterson (Honorary Member), H. Wiley Hitchcock, Henrietta Yurchenko, John Kressler, Rosemary Killam, and Patricia Norwood.

Paul Laird stood to deliver the Treasurer’s

Report for calendar year 2007, which, he said, held “good news and bad news.” The good news was that the Society had more members, including more institutional members now that the journal is published by Cambridge University Press. There is more cash in, but the bad news is that the Society still could not make the year’s final payments to the Press and to its Executive Director. He then appealed to the members by recalling that SAM is a volunteer organization with one paid staff member. He noted three kinds of income that an active membership can generate: membership dues, institutional memberships, and conference profits. Members can help the Society in several ways: by renewing their membership and perhaps joining with a lifetime or five-year membership (for a slightly reduced fee), by encouraging their home institution’s librarian to subscribe to *JSAM*, by attending the conference, and by making a donation.

Reporting on behalf of Nominating Committee chair Larry Worster, President Graziano thanked outgoing board members Michael Broyles (past president), Jeffrey Magee (secretary), Kay Norton (member-at-large), and Larry Starr (member-at-large), and committee chairs Judith McCulloh (SAM representative to the Committee on the Publication of American Music) and Jeff Taylor (Book Publication Subvention). He then welcomed new members of the board Tom Riis (president-elect), Carol Hess (secretary), Charles Garrett (member-at-large), and Sandra Graham (member-at-large).

As Ellie Hisama stepped forward to report on *JSAM*, she touched a computer key that summoned a rich bass voice singing the words “I’m just an Irish, Negro, Jewish, Italian, French and English, Spanish, Russian, Chinese, Polish, Scotch, Hungarian, Litvak, Swedish, Finnish, Canadian, Greek and Turk and Czech and Double Czech American.” It was Paul Robeson singing “Ballad for Americans,” Hisama noted, and she used the excerpt – highlighted in a recent article by Lisa Barg – to call attention to a new feature of the *JSAM*: audio links in the online versions of some articles. She continued by saying that *JSAM* continued to be on schedule, with vol. 2, no. 1, now available, nos. 2 and 3 already submitted for publication, and no. 4 almost set. Cambridge University Press

(CUP) brings multimedia capacity to its journals: through the internet, all articles are available, plus contents alerts, citations, and abstracts, and it is able to track the most the frequently read articles including reviews. She noted a forthcoming issue to be guest-edited by George Lewis, and that, so far, senior scholars and junior scholars, including grad students, have received a balanced representation in the journal. She also noted a 50-50 balance between men and women authors, and a significant contribution by authors of color. She noted that the current number of 151 institutional subscribers has exceeded predictions, and that the journal has more than 2200 total subscriptions. Now in the last year of her 3-year term, Hisama thanked the 6 review editors and 36 editorial board members with whom she has worked, and singled out assistant editor Ben Piekut for fine service. President Graziano thanked Hisama for her unusually hard work in face of the special challenges raised by the journal’s transition to a new publisher. He also thanked outgoing book review editor Ron Pen. Both received a plaque recognizing their work on behalf of the Society.

Graziano then introduced Leta Miller as the *JSAM*’s new editor. Miller noted that she welcomes new submissions when she begins her term on 1 Sept. 2008. She has already commissioned the first issue of vol. 3, which will contain articles on Bernstein in Boston that grew from the panel organized last year by Carol J. Oja and Kay Shelemay.

Sandra Graham stood to report on the *Bulletin*, from which she is stepping down as editor. She thanked contributors for helping make it a “must read” among members of the Society, and singled out the recent tribute to H. Wiley Hitchcock (co-written by Richard Crawford, Carol J. Oja, and Judith Tick) and a “Standpoint” article by Susan Key as notable recent contributions. She also invited all members to submit articles and relevant announcements and photographs. She announced that Laura Pruett has just begun working as the *Bulletin*’s indexer and that Brian Moon is the new reviews editor. She reminded members that the *Bulletin* can be read on the SAM website. She recognized the *Bulletin* as a kind of “nerve central” of the Society and has enjoyed working on it.

continued on page 34

continued from page 33

New Bulletin editor James Deaville then stood, thanked Graham for her work and expressed the hope that he can follow her excellent example. [James Deaville has since declined the position as editor because of his duties as Local Arrangements Chair for the Ottawa conference in 2010.]

Mark Katz came forward to deliver what he said would be his last report from the Website Committee after 5 years. He thanked current committee members Ryan Bañagale, Drew Massey, Joan O'Connor, Mark Porcaro, Mariana Whitmer, and Patrick Warfield, who will serve as the new committee chair. He noted that Warfield was a long-time webmaster for American Musicological Society's Capitol Chapter, and that the website will be more content oriented, including reviews and some multimedia features. He again invited all members to make suggestions, since it is "your website."

The Development Committee report came from Deane Root, who announced that \$110,000 marks the end of the "silent phase" of a campaign to raise money for the Society. He urged members to double that amount by the time SAM meets in Denver next spring.

Denise Von Glahn reviewed the history of the History of Society project, which was charged to collect memories from founding members, who were sent a questionnaire, and others, who have offered written memories and oral testimonies. At the meetings of 2004–06, panels of members presented their memories, fears, and hopes for the Society's future. Last year's "open mic" session drew fifteen members in a two-hour videotaped session. Assistant Sarah Nodine has transcribed all of the sessions, and a DVD will be made available to members. All materials collected as part of the project will be stored in the Society's archives and will ultimately go to the Library of Congress. She asked members to stay mindful of their own history-making activities, and closed with the notion that "history is what gets recorded," and thus urged members to take part in the project lest someone else write the Society's history for them.

As Von Glahn sat down, Catherine Parsons Smith stood and began talking loudly on her cell phone about the Silent Auction, thereby continuing the great tra-

dition of wacky, unexpected theater pieces designed to raise awareness of – and cash for – the student travel fund. Sarah Gerk, as co-chair, with Vilde Aaslid, of the Student Forum, then came forward to review the students' recent activities. She noted that eleven new members had joined the Forum this year, that the group (established last year by Ryan Bañagale) had its first meeting, and that Douglas Shadle was the new co-chair. She thanked Carol J. Oja, Mark Clague, and Ellie Hisama for speaking to the Forum this year about publication. She reminded the Society that the students have now assumed responsibility for the Silent Auction after many years of service by Dianna Eiland. With more students becoming involved (and thus attending conferences), she urged members to bid on the Silent Auction.

Carl Leafstedt, Local Arrangements Chair, briefly reviewed some highlights of the conference, including the barbeque and mission tours. He also plugged the banquet, which would feature music by local stars of conjunto. President Graziano thanked him for his hard work.

Program Chair Kay Norton thanked her committee, including Dale Cockrell, Bill Everett, Sondra Wieland Howe, John Koegel, and Leonora Saavedra. She also thanked Carl Leafstedt for finding babysitters for members who had brought their children. She noted that the program had demonstrated "the many Hispanic accents of American music," and that many newcomers had introduced new areas of study to the Society. She also noted that many senior scholars had served as session chairs, and she thanked Michael Broyles for asking her to be Program Chair.

Looking ahead to the 2009 conference in Denver, Program Chair John Koegel invited papers, panels, performances, and posters by the deadline of 15 June 2008. He noted that the call for papers would appear on the Society's website soon and that the Program Committee encouraged papers addressing themes linked to the American West. Speaking for Local Arrangements Chair Larry Worster, Joice Gibson described Denver as an "intersection" of many currents in American life. She also highlighted several amenities of the conference, including a hotel in the center of the city near a pedestrian mall with shuttle service, potential activities

exploring local culture, and a Saturday night banquet featuring a hoe-down.

The following conference will be in Ottawa, the capital of Canada. James Deaville, Local Arrangements Chair, announced that the conference would be held in late March 2010. Michael Pisani, Program Chair, described a new format for the meeting, based on a model recommended by the American Council of Learned Societies and successfully featured by other societies. Building on the thematic focus of the 2008 and 2009 conferences, the Ottawa meeting will go one step further by featuring a seminar format over one or more days, including thematically linked papers submitted in advance and more discussion about them. He noted that more about this would appear in the fall 2008 issue of the Bulletin.

The Honors and Awards segment of the meeting began with the Sight and Sound Award. For the committee, Gillian Rodger announced that the winner was the Harmony Ensemble, for its New York performance and recording of Gershwin pieces (including some rare arrangements for Paul Whiteman) to appear on Bridge Records.

The book subvention (Johnson Bequest) came next, with Jeff Taylor thanking committee members Naomi André, Mark Clague, Evan Rapport, and Michael Saffle, encouraging more submissions, drawing attention to the information and criteria listed on the SAM website, and announcing that this year's winner was Mark Zobel, for his edition of Ives's Third Symphony to be published as Volume 6 in the CMS Sourcebooks in American Music, published jointly by Pendragon and the College Music Society.

The Mark Tucker Award for outstanding student paper went to Loren Kajikawa (UCLA) for "Eminem's 'My Name Is': Signifyin(g) Whiteness, Representing Race." Cecilia Sun noted that Kajikawa's paper stood out among nine submissions, and thanked committee chair Steve Baur, and fellow committee members Sally Bick, Theo Cateforis, and Annie Randall.

The Wiley Housewright Dissertation Award went to Drew Davies for "The Italianized Frontier: Music at Durango Cathedral, *Español* Culture, and Aesthetics of Devotion in Eighteenth-Century New Spain" (University of Chicago). Chair

Patrick Warfield thanked committee members Jane Ferencz, Brian Harker, and Carol Hess. He said the committee considered 22 submissions from several fields, including musicology, ethnomusicology, music theory, and history. Three of the dissertations were about Charles Ives, and the most submissions came from Indiana University and University of North Carolina.

The Lowens Article Award went to Leta E. Miller (University of California, Santa Cruz) for her article "Henry Cowell and John Cage: Intersections and Influences, 1933–1941," in the *Journal of the American Musicological Society* (vol. 59, no. 1). Committee Chair Mary Jane Corry congratulated Miller and thanked her committee members Nic Butler, Bonnie Miller, and June Ottenberg.

The Lowens Book Award went to Anne Danielsen (University of Oslo) for *Presence and Pleasure: The Funk Grooves and James Brown and Parliament* (Wesleyan University Press). Committee chair James Deaville noted that Danielsen's book emerged as the best in a final round of 8 books, chosen from 35 submissions from 12 different publishers. He thanked committee members Tammy Kernodle, Neil Lerner, Jocelyn Neal, and Lloyd (Chip) Whitesell.

Paul Wells then stood to introduce the winner of the Lifetime Achievement Award: Bill C. Malone. A native Texan, Malone is a pioneering scholar of country music whose many publications and projects include his book *Country Music U.S.A.*, a standard-setting work published 40 years ago and revised twice since.

Three items of new business arose: (1) Amy Beal announced the establishment of the Cambridge University Press Award for best conference paper by an international scholar. (Details appear on the SAM website.) She noted that there were no submissions this year, and that the award was created in line with efforts to internationalize the Society's activities and membership, efforts reflected also in the *Journal* and in the growing number of scholars around the world working on music in America; (2) Michael Broyles discussed the new mission statement that he had drafted, comparing it (with Power Point slides) to the earlier mission statement. He highlighted two points: (a) its brevity, reflecting his belief that the quality of an organization

stands in inverse relation to the length of its mission statement, and (b) its implicit inclusion of South America as part of the Americas, an embrace of more music south of the border that is reflected in this year's conference. He noted that the new statement is "not cast in stone," and that the Board wants Society members to comment on it through the website or listserv. The Board will then revisit the statement at its September meeting in Pittsburgh.

President Graziano then introduced Tim Brooks, who appeared on behalf of the Association for Recorded Sound Collections (ARSC) to explain its recommendation for changes in U.S. copyright law, which, he noted, puts up barriers to the legitimate academic study, preservation, and dissemination of recorded sound. Brooks has spoken to members of Congress about this, and is seeking support from related societies, including SAM, the Music Library Association, and several others. Graziano noted that the ARSC recommendations will be posted on the website and comments will be welcomed. Unless there is unforeseen opposition, he noted that the Board will probably approve it.

A few comments from the floor ended the meeting: Two members (Kitty Preston and Carol Baron) praised the conference and conference site as one of the best in the Society's history. Adrienne Fried Block also suggested that program committees continue to include a session on local history in each conference. The meeting was adjourned at 5:30 p.m.

– Jeffrey Magee

Bill C. Malone Receives 2008 Lifetime Achievement Award from SAM

Citation written and read by Paul F. Wells

Each year the Society for American Music honors an individual who has made a "substantial lifetime achievement in scholarship, performance, teaching, and/or support of American music." For 2008, the Society is pleased to present its Lifetime Achievement Award to Bill C. Malone.

Few individuals have had as much impact on developing scholarship in their areas as has Bill Malone. His seminal work, *Country Music, U.S.A.*, was the first serious history of what was, at the time, a genre of American music that sat far on the fringes of academic respectability. That it came from the mind, heart, and pen of a historian rather than a musicologist should surprise no one. What is perhaps most important to realize about the book is not simply that it was the first in its field, but that it set a standard for all subsequent work on country music. *Country Music, U.S.A.*, immediately became the foundational work in the field, and remains so today, 40 years and two revisions after its initial publication. It was the first book on country music that I read, and is still the default choice of "first book" for anyone interested in the history of country music. *Country Music, U.S.A.*, helped put me on my own life path, and there are many other scholars who will say the same.

Having given the field of country music scholarship its foundation, Bill Malone has continued to produce an impressive body of work. In 1975 he and Judith McCulloh collaborated on *Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez*, and *Southern Music, American Music* followed in 1979. Lectures that he gave at Mercer University were published in book form in 1993 as *Singing Cowboys and Musical Mountaineers*. These served as something of a prelude to his most recent book, *Don't Get above Your Raisin'*, published by the University of Illinois Press in 2002.

In addition to his books and many articles, Bill has compiled and annotated some of the best reissues of historic recordings of country music. This includes *The Smithsonian Collection of Classic Country Music*, a set of eight LPs of material select-

continued on page 36

continued from page 35

ed and annotated by Malone in 1981.

There is no doubt about the fact that he loves what he writes about and writes about what he loves. As he notes in the introduction to the most recent revision of *Country Music, U.S.A.*: "My affection for the music has never been hidden, and, for good or ill, that emotional attachment has colored my scholarship." Malone comes by this affection naturally. He was born in 1934, on a farm in Smith County, in East Texas, in the community of Galena, which he notes has now disappeared. Country music has always been a part of his life, as he was listening to it, and performing it, long before he ever made it the focus of his academic work. He continues to carry this affection far beyond his academic life. He remains an enthusiastic and skilled performer of his favorite music, often in partnership with his wife, Bobbie. He hosts a weekly, three-hour radio show, "Back to the Country," produced by WORT-FM in Madison, Wisconsin, where he has made his home since retiring from his post at Tulane University several years ago.

This abiding and unabashed love for his subject matter does not hinder his ability to write about country music with remarkable clarity, objectivity, and just plain good sense. His vision of country music is refreshingly free of romantic notions of the music's origins. To again quote from the man himself: "Public perceptions of country music around the world are still clearly influenced by visions of southern mountaineers, cowboys, or Celtic minstrels, and even the most intelligent performers are still prone to assertions of romantic nonsense concerning their music's alleged Celtic or Appalachian ancestry."

It is particularly appropriate that for our San Antonio conference we bestow the Society's Lifetime Achievement Award upon a native Texan, one who writes about a genre of music in which Texans have figured prominently from the very beginning, and who himself is a product of the very working-class culture from which country music emerged. That this also comes in the year of the 40th anniversary of the publication of *Country Music, U.S.A.*, is icing on the cake. Please join me in congratulating Bill C. Malone.

Acceptance Remarks from Bill C. Malone



I want to extend my heartfelt thanks to the Society for American Music for giving me this award, and to Paul Wells for his generous remarks. My appreciation for this honor was such that I even missed the basketball game between the University of Wisconsin Badgers and the Michigan State Spartans in order to be here!

While the award is of course personally rewarding, I also view it as a recognition of country music's growing acceptance in American culture. Country music long ago demonstrated its commercial power in American life, but it continues to struggle for recognition of its artistic worth. This award from the Society for American Music, to me, is a validation of both my work and the subject that I have chosen to study.

I've always been quick to acknowledge that I was a fan long before I became a scholar of country music. I feel the need, then, to pay tribute, to those people and forces that introduced me to this music, and who instilled in me an affection for it that has never wavered. First, I remember my mother – the first "country" singer I ever heard – who not only introduced me to a cherished storehouse of gospel and sentimental parlor songs, but who also revealed to me just how integral this music could be in addressing the longings and frustrations of poor and working class people. And I also remember the Philco battery-powered radio, first brought into

our house in 1939, and which introduced to us the vast world that lay far beyond our little cotton tenant farm in East Texas. Above all, I remember such entertainers as the Callahan Brothers, the Shelton Brothers, the Chuck Wagon Gang, Ernest Tubb, Roy Acuff, and other radio hillbillies who played their music on stations in such cities as Dallas, Fort Worth, Tulsa, Shreveport, and Nashville. The radio hillbillies that I heard early each morning, at noon, and over the Saturday night barn dances were in one sense larger than life to me, and embodiments of the alluring myths of faraway places – the remote and isolated glens of Appalachia, and the lonely expanses of the Western Plains. But they were also virtually members of our family, almost siblings or cousins, and they cultivated that sense of family with their friendly stage patter and downhome humor and songs. We willingly bought the products they sponsored, and embraced the music that they dispensed.

I don't think that we can overemphasize the sense of security and warmth that these entertainers brought into the lives of people like my own family, as they negotiated their way through the shoals of the Great Depression, World War II, and the mass migrations that took them away from the farms and into the uncertain existence of life in the cities as blue collar or industrial laborers. The music accompanied these people as they moved into new locales and new occupations, and it changed as they changed. In my published works I have tried to document these transformations with accuracy and objectivity. My readers and critics can decide how well I have succeeded. I'm sure that some critics have always thought that it was the height of chutzpah for me to attempt to write the entire history of country music long before studies of local and regional manifestations and individual styles had been written, or before the pertinent biographies had been assembled. I hope, though, that my work has inspired other scholars to follow their own paths in documenting the details of this vital music. Some of them, such as Joe Weed with his pioneering analysis of the ways that fiddle tunes have evolved, and Tracy Laird who has given us a fine account of the development of the Louisiana Hayride, are in the audience today.

Again, in accepting this honor, I want to make it quite clear that I do it also on behalf of all those working class musicians who brought joy into my life, and who have bequeathed to the world the fruits of their musical talents. This one is for the hillbillies!

– Bill C. Malone
Madison, Wisconsin

Leta A. Miller Wins Lowens Article Award

The committee's task was especially difficult because the articles in 2006 showed that research on American music subjects has reached a high level of scholarship. We chose Leta A. Miller's article "Henry Cowell and John Cage: Intersections and Influences, 1933–1941," *Journal of the American Musicological Society*, 59/1 (2006), 47–110. Miller's subject is of great importance: by sharing ideas, two eminent composers inspired innovation in musical composition. Miller showed a thorough knowledge of the lives and works of her two subjects, John Cage and Henry Cowell, and made a detailed study of the newly accessible Cowell collection at the New York Public Library. Miller's presentation was comprehensive, clear, and amply illustrated by musical examples, program excerpts, and, in the appendix, a chronology of the "intersections" discussed.

The Lowens Article Award Committee members were Mary Jane Corry, Chair; June Ottenberg, Bonny Miller, and Nicholas Butler. We read all the articles on American music published in 2006 in *JSAM* and *American Music*, plus 32 articles from other journals.

Wiley Housewright Dissertation Award to Drew Davies

The Society's Wiley Housewright Dissertation Award Committee (Jane Ferencz, Brian Harker, Carol Hess, and Patrick Warfield) was thrilled to receive 22 submissions from our newest colleagues, but unfortunately we could choose only one for the award. The winner was Drew Davies, who completed a dissertation at the University of Chicago entitled "The Italianized Frontier: Music at Durango Cathedral, Español Culture, and the Aesthetics of Devotion in Eighteenth-

Century New Spain." Dr. Davies's study expands our understanding of American music geographically, temporally, and aesthetically, all while challenging standard conceptions of eighteenth-century European music. Using Durango Cathedral as a case study, this outstanding dissertation shows how Italian theatrical music was anything but a distraction to new forms of interior devotion. Rather, operatic music was used to dramatize religious scenes even on the frontiers of New Spain. The scholar's unprecedented access to chapel archives allowed him to reconstruct the Cathedral's mid-eighteenth century repertoire and link it to contemporary religious iconography. By writing compellingly about the music itself, our winner paints a vivid picture of religious and musical life in a part of the Americas that remains underexplored during a time when it remains undervalued. The study is a tour de force of American musicological scholarship, and it, like so many of the other dissertations submitted this year, demonstrates that our field is not only strong and expanding, but remains fertile ground.



Mark Tucker Award 2008 to Loren Y. Kajikawa



There was a diverse array of high quality papers, but of the nine excellent submissions one clearly stood out, being ranked first or second by every committee member. The winner of the Mark Tucker Award is Loren Y. Kajikawa, author of "Eminem's 'My Name Is': Signifyin(g) Whiteness, Rarticulating Race."

The committee was impressed by Kajikawa's nuanced analysis, which moved convincingly from broad social and political issues to specific musical details and back again. While his reading of whiteness in Eminem's music is provocative, it also is firmly grounded in a deep understanding of hip-hop history, and its repertory and creative practices. With clear, highly polished prose, Kajikawa addresses the work of a notoriously controversial artist, tackling an array of highly fraught issues with both sensitivity and sophistication, contributing valuably to our understanding of how music can act to inform our experience and perception of racial identity. By deftly blending musical analysis and cultural critique, Kajikawa allows us to hear Eminem with a fresh pair of ears.

Committee members were Steven Baur, chair; Sally Bick, Theo Cateforis, and Annie Randall.

continued on page 38



continued from page 37

15th Annual Sonneck Sacred Harp Singing

For a brief shining moment, the Minuet Room of the Menger Hotel in San Antonio was the epicenter of the shape noted musical universe. Thursday afternoon at 5:30 p.m. Sacred Harp singing exploded in full-throated celestial harmony with members of the Society joined by enthusiastic local and regional singers. The singers' ranks were swelled by guests including Matt Hinton (co-director/producer of the Sacred Harp documentary *Awake My Soul*, screened at the conference later that evening), John Plunkett (longtime singer associated with the venerable Chattahoochee Convention and collaborator on *Awake My Soul*), as well as

strong Texas singers including a grandson of the Denson family. Although there were some scattered earlier singings, this marks the fifteenth continuous annual Sonneck Sacred Harp Singing. Many thanks to all of you who joined in this wonderful musical celebration of our national heritage.

It is traditional custom to record the tunes sung during the course of a singing. On 28 Feb. 2008 members and guests of the Society for American Music convened for the 15th annual Sonneck Singing from the 1991 *Sacred Harp*. The tunes sung included 73, 159, 192, 299, 503, 172, 64, 67, 86, 340, 341, 49, 47b, 47a, 512, 268, 345b, 49b, 209, 333, 99, 163b, 358. The singing concluded with 267.

Respectfully submitted,
Ron Pen

American Band History Group Report

The American Band History Interest Group explored the Texas band tradition at the San Antonio meeting in 2008. We were updated on Lavern Wagner's research on band music in the Benjamin Grierson Collection. General Grierson is today famous for his part in Grant's Vicksburg Campaign during the Civil War, but he was also a devoted musician and promoted the band at the two Texas installations under his command (Fort Concho and Fort Davis). The surviving music from his Youngstown, Ohio, band from the 1840s is likely the earliest documentation of an American wind band's repertoire. While Lavern was unable to attend the meeting himself, we were grateful for his paper. The Interest Group also heard from Gary Barrow on the early band movement in Texas. Starting with an infusion of ideas from outside bandmen, Texas bands wit-

nessed a flurry of advancement between 1925 and 1935. Eventually fostered by homegrown leaders, the state saw its first high school band and first director-training program. Memoirists' accounts reveal that with civic pride on the line, this environment was ripe for unscrupulous individuals who made a practice of selling instruments, beginning a program, then moving on without providing adequate instruction. Public pressure eventually led to the formation of the Texas Band Teachers Association and its greater emphasis on education, rather than profit. As always, we thank Craig Parker for organizing and conducting the Society's Brass Band, which played some music from the Grierson Collection. SAM members working on projects related to band research and interested in joining or speaking to the Interest Group are encouraged to contact Craig Parker (cbp@ksu.edu).

– Patrick Warfield



Student Forum – San Antonio Conference Report

Participation in Student Forum continues to grow, and this enthusiasm was apparent at this year's annual meeting. The Student Forum panel, entitled "Opus No. 1: Publishing as a Graduate Student Today," addressed current trends in publishing with the hope of providing advice for graduate students in American music. Panelists Mark Clague, Ellie Hisama, and Carol Oja presented many helpful suggestions, both pragmatic and philosophical, from their experiences as editors, advisers, and publishing scholars. Student Forum also conducted a survey of faculty members, aiming to gather specific advice on where students should be focusing their publishing efforts. Results of the survey will soon be available on the Student Forum website. Thank you to everyone who participated.

Many students were able to travel to San Antonio with the help of 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 the first time, this year's auction was coordinated entirely by Student Forum. We are always hoping to expand and improve the auction, so if you have ideas for next year's event or would like to help in procurement of items, please contact co-chair Doug Shadle (dshadle@email.unc.edu).

This year's meeting marked the end of Sarah Gerk's two-year term as co-chair of SAM Student Forum. We would like to thank Sarah for her outstanding service and helping continue the growth of Student Forum. At this year's Forum busi-

ness meeting, the group elected incoming co-chair Doug Shadle. Last year, we established a volunteer committee whose members helped immensely with broadening the functions of the Student Forum. We would like to thank outgoing committee members Jessica Bisset and Phil Gentry for their service. This year our committee expanded to seven members: Anna Ochs, Jeff Wright, Sarah Gerke, Ryan Bañagale, Elizabeth Yackley, Judy Brady, and Kevin Kehrberg. Co-chairs Doug Shadle and Vilde Aaslid are already looking forward to next year's Student Forum events. To join in during this exciting time you can join our listserv by sending an email to student-request@american-music.org with "subscribe" in the subject field, or contact Vilde directly for more information. We look forward to seeing you in Denver!

– Vilde Aaslid, vilde@virginia.edu

Treasurer's Report – Calendar Year 2007

Society for American Music
Paul R. Laird, Treasurer
25 February 2007



The Society for American Music has some reasons for celebration as we look at the 2007 budgetary results. Membership dues are up substantially over 2006, from

\$55,200.46 to \$78,379.00. Given the wonderful attendance at our San Antonio conference, one can hope that this is the start of a positive trend. Journal costs are down since we have launched *JSAM*, but it is too early to know how this will impact on our long-term financial health. Cash flow problems do continue, however, and we were unable to meet some major expenses related to the final journal payment and salary for the executive director at the end of 2007. These expenses were easily met with the infusion from cash from our fine membership numbers for 2008, but clearly in the long run we need to be able to pay major expenses for a year with that year's income. Mariana Whitmer has continued to work closely with our accountant on our books, and we have a much better handle on what happens with our money than we did a few years ago.

1996	\$258,208.32	Amounts in various funds:	
1997	\$261,777.97	Unrestricted funds:	\$48,758.88
1998	\$276,629.58	ED Endowment	2,453.24
1999	\$272,878.19	Lowens Award	23,443.12
2000	\$293,859.73	Sight and Sound	23,876.42
2001	\$295,062.99	Johnson Publ. Subventions	111,865.13
2002	\$270,380.91	Housewright Diss. Endowment	20,624.07
2003	\$311,129.66	Student Travel Endowment	37,775.41
2004	\$315,519.11	Life Membership Fund	18,038.61
2005	\$307,481.45	Mark Tucker Award Fund	8,612.84
2006	\$299,956.24	TOTAL	\$295,447.72
2007	\$295,447.72		

These two pages, to be distributed to the membership at the Business Meeting, contain more detailed information about the Society's finances during 2007:

1. Statement of Financial Condition
2. Statement of Financial Income and Expense for 2007.
3. Balance Sheet for accounts as of December 31, 2007.

Sincerely,
Paul R. Laird, Treasurer

STATEMENT OF FINANCIAL CONDITION

Society for American Music
Year Ending December 31, 2007

GENERAL FUND

Income

Mailing List Sales	\$200.00
Directory Ads	850.00
Bulletin Ads	377.50
Conference Income	0.00
Membership Dues and Assessments	78,379.00
Interest Group Donations	98.00
RILM Donations	52.00
Interest and Dividend Income	1,152.95
TOTAL INCOME	\$81,109.45

Expenses

I. PROGRAM

<i>JSAM</i>	\$23,829.14
<i>Bulletin</i>	5,859.83
<i>Directory</i>	3,061.78
RILM Donation	1,260.00
Other Outreach	717.33
SAM History Project	1,725.00
Total Awards	10,486.59
TOTAL PROGRAM	\$46,939.67

II. MANAGEMENT

Executive Director	10,019.00
Office	933.15
Board Expenses	2,053.19
Treasurer Expenses	1,784.77
Membership Services	1,328.28
Bank Fees	7,061.30
Development	2,562.77
Insurance	945.00
ACLS Dues	550.00
TOTAL MANAGEMENT	\$27,237.46

TOTAL EXPENSES	\$74,177.13
INCOME MINUS EXPENSES	\$6,932

IMAGES FROM THE CONFERENCE



IMAGES FROM THE CONFERENCE



SAM Conference

18–22 March 2009
Denver, Colorado

Call for Proposals

2009 Program Committee: John Koegel, Chair

The Society for American Music invites proposals for papers, panels of 2–3 papers, concerts, lecture-performances, and scholarly posters for its 35th Annual Conference. The conference will be held in Denver, Colorado, 18–22 March 2009, at the Marriott City Center Hotel. Concerts and other special events will be offered as part of the conference, including a Friday afternoon visit to the Denver March Pow-Wow. The online and postmark submission deadline for all proposals is 15 June 2008.

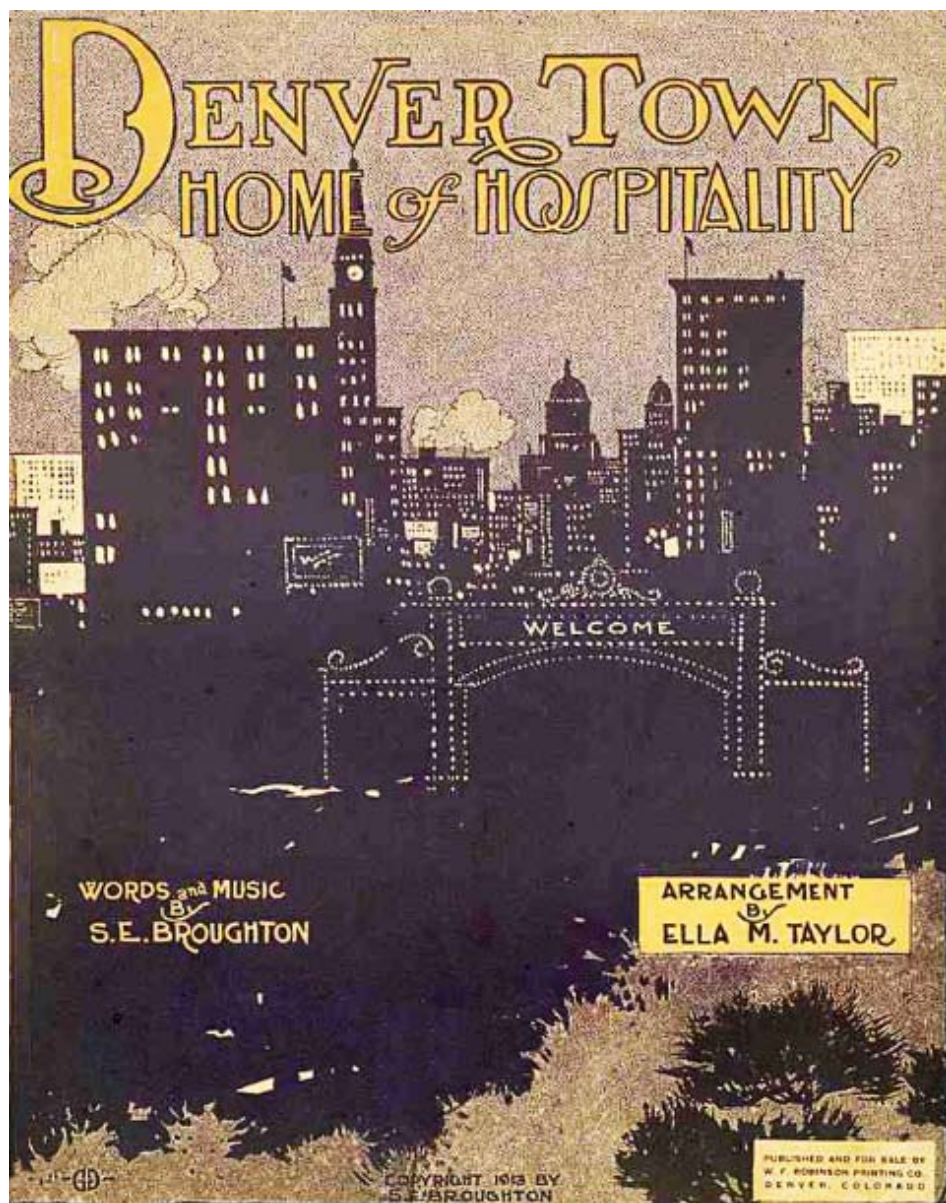
We welcome proposals involving all facets of musical life throughout the Americas, and American music and aspects of its cultures anywhere in the world. We especially welcome proposals addressing:

- Musical life in the West: The western United States, western Canada, and in Mexico, the equivalent of the U.S. West – Mexico's northern states
- Music and shifting geographic images of the West, related to westward expansion and changing political borders
- Local and regional identities in the West: Denver and the Inter-Mountain West, the Southwest, Pacific rim, California
- Composers and performers of art music looking westward toward Pacific Asia
- Connections between the music of native peoples and Euro-American musical cultures in the West
- Native American musical traditions
- Asian American, Latino/Latina, African American studies

Guidelines

Presenters are required to register for the entire conference. The committee encourages proposals from those who did not present at the 2008 San Antonio meeting, but all proposals will be judged primarily on merit. With the exception of concerts and lecture-performances, all proposals should be submitted through the online electronic submission process.

Proposers for all **except** concerts or lecture-performances 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. Concerts and lecture-performances should be no longer than thirty minutes. For complete session proposals, the organizer should include an additional statement explaining the rationale for the session, in addition to proposals and abstracts for each paper.

Research Poster Sessions

The poster format provides an opportunity for SAM members to meet informally with authors and discuss research. Each author attends her/his respective 90-min-

ute 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.

Concerts and Lecture-Performances

Proposals for concerts and lecture-performances of music from anywhere in the Americas are particularly welcome.

Include the following for **all** submissions:

1. 250-word proposal.
2. 100-word abstract suitable for publication in the conference program booklet.

3. Panels must include proposals and abstracts for each paper.
4. Audio and visual needs selected from the following list only: 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.**
5. Proposer's name, address, phone number(s), e-mail address, and institutional affiliation or city of residence

For lecture-performances and concerts please include the above-mentioned materials, plus:

6. Seven copies of a recording related to the proposed concert or lecture-recital (CD, cassette tape, DVD, or VHS)
7. An addressed, stamped mailer if you would like the recordings returned
8. A list of special needs (e.g., piano, music stand, space for dance demonstration, choral risers)

The online and postmark submission deadline for all proposals is **15 June 2008**. For online submission see: <http://american-music.org/conferences/Denver/DenverCallForPapers.php>

All materials must be electronically date-stamped by **15 June 2008**. Postal submissions for concerts and lecture-performance materials only should be addressed to:

John Koegel
Chair, SAM 2009 Program Committee
Department of Music
California State University, Fullerton
800 North State College Blvd.
Fullerton, California 92831-3599

Questions about the submission process may be sent to: jkoegel@fullerton.edu

Interest Groups

Interest Groups with a guaranteed slot for 2009 are requested to convey a brief description of their plans to the Program Committee using the online submission system not later than 5 August to ensure proper scheduling and room assignments. Interest Groups without a guaranteed slot for 2009 may submit panel proposals via the online submission system if they wish, but acceptance or rejection of these proposals will be at the discretion of the Program Committee.

TO:

- American Civil Liberties Union: Kelly Goss at Kgoss@aclu.org.
- Amnesty International: Angela Wright (International Secretariat, London) at AWright@amnesty.org; Joshua Rubenstein (Northeast region) at jrubenstein@aiusa.org.
- Center for Constitutional Rights: Shane Kadidal at SKadidal@ccrjustice.org; Gita Gutierrez at GGutierrez@ccr-ny.org; Emi Maclean at Emaclean@ccr-ny.org.
- Alliance for Justice: Lanae Erickson at Lanae@afj.org
- Human Rights Watch: Jennifer Daskal at Daskalj@hrw.org
- Constitution Project: Virginia Sloan at VSloan@constitutionproject.org.
- Human Rights First: Devon Chaffee at ChaffeeD@humanrightsfirst.org.

In February 2007 at its annual meeting, the Board of Directors of the Society for American Music voted to present a resolution concerning habeas issues before its membership. The membership of SAM includes international scholars, musicians,

music professionals, and educators from around the world.

The resolution was presented before the membership of the Society for American Music with the understanding that the signees were acting as individuals, not representing SAM as a whole.

We, the undersigned members of the Society for American Music, acting as individuals, publicly support the following statement:

Text of Resolution

Whereas habeas corpus is the bed-rock 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

Honors & Awards Committee Call for Nominations

The Honors & Awards Committee welcomes nominations for the following awards:

1. *Distinguished Service Award* (to be announced in Denver 2009), given by the Board to a current member of the Society who has given exemplary and continued service to the Society and its mission.
2. *Lifetime Achievement Award* (announced in Denver 2009), given by the Board in recognition of the recipient's significant and substantial lifetime achievement in scholarship, performance, teaching, and/or support of American Music.
3. *Honorary Member* (announced in Ottawa 2010), given by the Board to a well-known, prominent senior figure normally not a current member of the Society who has made important contributions to the field of American music.

Previous winners of these awards will be found in the Society's Membership Directory. Nominations may be sent by e-mail or mail, within ten days of receipt of this *Bulletin*, to Mary Wallace Davidson, Chair, Honors & Awards Committee, 201 Virginia Road, Concord, MA 01742, mdavidso@indiana.edu.

scholarship and free speech, compromising and harming our cultural and intellectual democracy,

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

Ayden Adler, Philadelphia Orchestra

Amy Beal, University of California, Santa Cruz

Adrienne Fried Block, City University of New York

Wilma Reid Cipolla, SUNY at Buffalo

Dale Cockrell, Vanderbilt University

Ron Cohen, Indiana University

Elizabeth Craft, Harvard University

Charles Hiroshi Garrett, University of Michigan

Harlan Jennings, Michigan State University

Raymond Knapp, U.C. L. A.

Kay Norton, Arizona State University

Beth Levy, University of California, Davis

Paul Machlin, Colby College, Maine

William Mayer, composer, Composers Recordings, Inc., NYC

Richard Mook, ASU School of Music

Carol J. Oja, Harvard University

David Patterson, independent scholar

Larry Starr, University of Washington

Judith Tick, Northeastern University, Boston

Patricia Norwood

– Katherine K. Preston

Patricia P. Norwood – known to her many friends as Pat – died suddenly on Tuesday, 22 Jan. 2008, in Fairfax, VA, as the result of a stroke. Her death shocked and saddened her colleagues at the University of Mary Washington in Fredericksburg, VA, where she had taught for over 30 years. The greater Washington, DC, musicological community, of which she had been a productive, supportive, gracious, and warm member for many decades, was also stunned by the news. “She was an incredibly kind, generous person,” Grayson Wagstaff (of Catholic University) wrote to the AMS Capital Chapter list upon hearing the news of her death. “When I moved to Richmond in 1995, with a very meager job, she made me feel at home and encouraged me to participate actively in the chapter. She gave me the sense that I was respected in the chapter as a colleague, although I was only a [visiting] faculty member. Her importance in our discipline, especially in the region, cannot be measured by those traditional benchmarks we throw around. She encouraged [her] younger colleagues and was, I am sure, a fantastic teacher.”

Pat was born in Brooklyn, NY, and grew up in Nutley, NJ. Her academic degrees were from Wheaton College (BA, Music) and the University of Texas at Austin (Master’s, Ph.D). She taught at the University of Mary Washington from 1977, rising through the academic ranks



from instructor to full professor, and served two terms as Chair of the Department of Music. Her service to Mary Washington was both generous and unstinting; her dedication was recognized in 2005 when she received an outstanding faculty service award from the university.

Pat Norwood’s areas of scholarly interest ranged widely, from medieval vocal music to nineteenth-century *Lieder*. Her diverse interests were reflected in her membership in professional societies, which included the American Musicological Society, the Medieval Academy of America, the Hagiographical Society, and the Southeast Medieval Association, in addition to the Society for American Music. In recent years she had turned her attention to the study of music in America during the Federal Period, especially in relation to President James Monroe, who worked and lived in Fredericksburg in the early nineteenth cen-

tury. Norwood presented the fruits of this work several times at SAM conferences; she also published a booklet titled “Music in Mr. Monroe’s Fredericksburg, 1786–1789.” She was working on producing a compact disc recording of marches and other compositions related to James Monroe at the time of her death. She had also planned to present a poster session on another American topic at the San Antonio conference of the Society (Feb. 2008); her poster, titled “The Stage: Opera, Vaudeville, and the Ziegfeld Follies: Operatic Life in 19th-Century Fredericksburg” was mounted posthumously in her memory.

Pat Norwood was quiet, unassuming, and loyal to her friends, family, students, and colleagues; she was, as one colleague put it, “a class act.” She was also consistently upbeat and optimistic: Her glass was always at least half-full. She had suffered from cancer in recent years, but – in typical Pat fashion – consistently downplayed any possible negative prognosis. As her longtime friend and colleague Martha Fickett told me on the day of Pat’s memorial service, “if Pat had suffered a medical setback, those of us close to her would have been the last to know. She never complained – she always looked on the bright side of things.”

She is survived by her husband, Gyles P. Norwood of Fredericksburg, and their son, R. Kyle Norwood of Wilmington, NC. She will be sorely missed by all who knew her.

BOOK REVIEWS

CageTalk: Dialogues with & about John Cage. Ed. by Peter Dickinson. Eastman Studies in Music, 38. University of Rochester Press, 2006. 296pp. ISBN-13: 978-1580462372 (hc).

– Charles Madsen
University of Arizona

Perhaps the most vivid portrait of Cage is one that respects the multifaceted nature of his life and philosophy and does not attempt too much in the way of categorization and conclusive analysis. If this is the case, then the almost overwhelmingly

complex impression of the composer left after reading Peter Dickinson’s *CageTalk* is highly successful. The book is primarily a collection of transcripts from interviews, most of which were undertaken as part of a 1989 BBC radio documentary entitled *John Cage: Inventor of Genius*. Of the 21 interviews that form the main text, 14 were conducted in 1987 and early 1988 and comprise the source material for the

one-hour BBC broadcast. The remaining interviews are from diverse BBC programs centering on Cage and his works that were broadcast between 1966 and 1988. In addition to discussions with Cage himself, many notable friends and colleagues of the composer are interviewed, including Merce Cunningham, Bonnie Bird, David Tudor, Jackson Mac Low, Virgil Thomson, Otto Leuning, Karlheinz Stockhausen,

Earle Brown, Kurt Schwertsik, La Monte Young, John Rockwell, Pauline Oliveros, and Paul Zukofsky.

The stated purpose of publishing these interviews was “to make this material available both as an introduction to Cage and his context and as a resource for scholars of the future.” The book will likely be more valuable in regards to the latter function: It does make previously inaccessible first-hand accounts of the composer available for study but does not make for a trouble-free introduction to Cage for those unfamiliar with the composer and his works. The individual commentator’s perspective and opinions all inform certain aspects of Cage and his work, but together they form a rough mosaic rather than a sharp portrait of the composer. The great strength of *CageTalk* is that it gives the reader the opportunity to see Cage through the eyes of those who knew him without the added filter of interpretation or explanation aside from that given in the copious footnotes.

Even without a great deal of editorial commentary, the breadth and depth of Dickinson’s knowledge is evident in the footnotes, where he frequently elucidates the interviewees’ comments by cross-referencing them with both the writings of Cage and relevant studies concerning the composer. The book is obviously targeted for an interdisciplinary audience and while it may be useful for certain readers to reference a brief description of Anton Webern’s compositional style or to note the importance of Wassily Kandinsky as a pioneer in abstract painting, the usefulness of footnoting, for example, the dates and representative writings of Karl Marx or Sigmund Freud may be somewhat excessive. This, however, is a small complaint as the footnotes are instructive to readers in various fields and their inclusion at the bottom of each page makes them eminently readable as a generally indispensable gloss on the text.

The interviews themselves are expansive in their range of topics. Nevertheless, Dickinson does repeat many of the questions from one interview to the next. Core

questions asked in most of the interviews include the relationship between Cage’s works and Zen philosophy, the relationship of Cage and his audience, his probable legacy, and the potential longevity of his compositions. Dickinson explains that reiteration of these same questions was a conscious part of his plan in creating the BBC documentary and states he devised the questions based on the subjects he and Cage covered in their interview of 1987. While this approach may have facilitated editing together the documentary, it also benefits the continuity of the collected text in that it allows the reader to gain a nuanced and multifaceted perspective of Cage as the same topics are interpreted through the eyes of the various commentators.

While much of the actual information presented in *CageTalk* is available elsewhere, the first-hand accounts related by Cage’s colleagues offer new insights and a palpable vibrancy that makes revisiting this material well worthwhile. Notable in this regard are Bonnie Bird’s effusive and theatrical recollections that include the early association of John Cage and Merce Cunningham, the invention of the prepared piano, and the early experiments with turntables and tone records that ultimately resulted in *Imaginary Landscape No. 1*. While there is nothing new or startling in the substance of Bird’s interview there is a sense of intimacy and richness of anecdotal detail that deepen her remarks in a manner that a more or less objective description cannot. Through Bird’s recollection the youthful Cage emerges as a vibrant creator with boundless energy and enthusiasm. Even though her commentary convincingly captures the essence of the youthful composer, certain aspects of her recollections are fanciful and may be apocryphal. Her rather elaborate account of how Cage came to the idea for the prepared piano, while highly entertaining, includes questionable details, such as Cage’s “eureka moment” when a piece of metal pipe accidentally falls into the piano and gives him the idea (71). Cage, on

the other hand, conspicuously omits this detail but credits the prior work of Henry Cowell as inspiration for the creation of the prepared piano in his account in *Empty Words* (7).

Like the interview with Bonnie Bird, that with pianist David Tudor reveals many details that are absent in other sources. One example is his informative commentary on the genesis of “4’33” Tudor reveals that the immediate impetus for composing the piece was Cage’s realization that a completely silent piece was one possible result of the same *I Ching* procedures used in composing *Music of Changes*. Tudor further reveals that the original score for “4’33” consisted of measured silences obtained from the *I Ching* and notated on a traditionally staffed manuscript. This document has since been lost and Cage replaced it with a version that does away with reference to a traditional score. This information, in itself, demands an amended account of Cage’s compositional procedures and the ultimate significance of this seminal composition.

If one were to make a detailed comparison of all the opinions regarding Cage’s life and work expressed in this collection of interviews, a contradictory and conflicted image of the composer would result. For the most part, Dickinson lets these individual opinions stand with no additional evaluation or commentary. There is no attempt made to reconcile the many viewpoints offered or paint a sharply defined portrait of the composer. Perhaps Cage himself would most value this approach. At one point during the interview with Cage, Dickinson felt the need to defend a question concerning the possible expression of Zen philosophy in a performance of *Roaratorio*. About this question Dickinson says: “I wasn’t being frivolous; I’m trying to understand.” Cage replies: “Well, I know. And I’m trying to keep it misunderstood!” While *CageTalk* will do little to dispel the enigma of John Cage, it does merit study by all with an interest in the composer.

The Conservatoire Américain: A History. By Kendra Preston Leonard. Lanham, MD: The Scarecrow Press, 2007. 312pp. ISBN-13: 978-0810857322 (pb).

— Elizabeth Bergman
Princeton University

In late June 1921, a motley crew of Americans ranging widely in age and musi-

cal ability arrived in the small town of Fontainebleau, some 70 kilometers south of Paris, for the inaugural session of the newly created *Conservatoire Américain*. Among the students was the 20-year-old

Aaron Copland, who had discovered the summer program from an advertisement in *Musical America*; among the instructors was Nadia Boulanger, a teacher of har-

continued on page 46

mony and counterpoint (not yet composition). The *Conservatoire* will forever be remembered as the place of their meeting, Fontainebleau as the fountainhead of the Boulanger line extending from Copland through Virgil Thomson, Elliott Carter, Louise Talma, Quincy Jones, Philip Glass, Andrew Imbrie, and even – fancifully – Ali McGraw as Jennifer Cavalleri in *Love Story*. (“I’m going to Paris to study with Nadia Boulanger,” she haughtily informs the smitten but benighted Ryan O’Neal.) As Virgil Thomson once quipped, “every town in the United States could boast two things: a five-and-ten cent store and a Boulanger student.”¹ Also on the faculty of the *Conservatoire* were pianist Isidor Philipp and the family Casadesus, including conductor Francis, pianist Robert, and his wife Gaby. In the history of American music, however, the *Conservatoire* is best known for the presence of Copland (in 1921) and Boulanger (from that same year to her death in 1979). Kendra Leonard’s lively but light account of the summer program, *The Conservatoire Américain: A History*, raises the question whether they are the reason we remember Fontainebleau at all.

In twelve short chapters punctuated by three “interludes,” Leonard chronicles the summer program from its initial conception in 1918 as a school for American bandmasters, conceived by conductors Walter Damrosch and Francis Casadesus, through its present-day incarnation as a month-long session for up to 40 students pursuing piano, harmony, violin, viola, and cello. The focus falls on a few dominant personalities, Boulanger chief among them. As first a teacher of harmony and musicianship, later of composition, and director from 1949 to 1979, her “strong personality filled the chateau,” Leonard writes (93) – for good and ill. Boulanger inspired loyalty and fear in her students, played favorites among them, dictated repertoire to faculty and guest artists alike, and ran the *Conservatoire* as a cruel mistress: “La Belle Dame sans Merci,” as Leonard (quoting Keats) aptly titles the chapter on Boulanger’s tenure in the last two decades of her life.

Little new emerges in the portrait painted of the pedagogue, whose reputation clearly preceded her among American students and arguably outpaced her actual import as a teacher of composition. Even

one so devoted and gracious as Copland admitted that there was a case to be made against Boulanger, given her problematic “pet ideas” and troublesome “maternal means.” In responding to Thomson’s typically biting criticisms of their former teacher in 1931, Copland concluded, “There is no matter where or how a pupil learns his stuff just so that he learns it.”² Thus the question arises whether the *Conservatoire* itself matters as a place where students learned their stuff. From its very first year the *Conservatoire* struggled to attract capable musicians, with a longstanding practice of providing scholarships for the more talented by accepting full tuition from the less. And how seriously are we to take a summer program remembered by students in the early 1950s “as one whirlwind social event after another” (83)?

The most compelling material in the volume is the first of the three interludes: personal accounts by student Elizabeth Saylor, and pianists Gaby Casadesus and Emile Naoumoff. Saylor recalls her frantic attempt to flee France in late summer 1939 as war spread across the continent. Her tale recounts daily life in Fontainebleau, the sights and smells of French life (the local *marché* was “fun, but the fish smell clung to my clothes for hours” [42]), piano lessons with Robert Casadesus and Isidor Philipp, as well as a growing sense of dread. She sailed home to the States on September 2, 1939 – the day after Germany invaded Poland. During the war years, Leonard asserts that the *Conservatoire* operated in exile, but in reality the Casadesuses simply offered piano lessons and master classes in Newport, Rhode Island, and Great Barrington, Massachusetts, as they waited out the war.

Ultimately Leonard’s claim that the *Conservatoire Américain* was “one of the foremost institutions for training American musicians in the twentieth century” (xi) does not bear scrutiny. Not for lack of effort: Leonard is a talented writer and gifted researcher who has combed scattered, slapdash archives in Fontainebleau, New York, and New Haven; that the *Fontainebleau Alumni Bulletin* is so frequently cited perhaps inspires the reverent tone. Generations of American musicians have enjoyed the opportunity to spend time in France, partake of a vibrant social scene, and spend time immersed in their music. But in the absence of a wider context – an exploration, for example, of the cultural and political motivations for start-

ing a bandmasters school in the waning years of World War I or the impetus after World War II for cultural exchange – the story unfolds as a series of crisis concerning low enrollment (17 students for a 2-week session in 1994), tight finances (never satisfactorily explored here), and timeworn facilities (the school no longer has any appreciable ties to the Palais). It is never clear why donors and backers provided the financial support necessary to keep the program afloat, nor why Boulanger cared so much about the place, nor even what actually went on within the practice rooms, concert halls, and classrooms. The talk of French approaches to playing, changes in repertoire, and shifting styles of interpretation inspires less interest than seemingly more mundane – but in fact more substantial – issues of funding and the relationship between the French and American administrative offices that here receive scant attention.

In her epilogue, Leonard adopts a more critical tone, challenging the assumption that the *Conservatoire* is important per se, and strikes the pose of advocacy. She takes the institution to task for lacking “the focus, energy, and status of its heyday” and blames its “decline” in recent decades on the absence of a compelling mission and competent administration (172). But her own research reveals that there never was a heyday, no high point from which to decline beyond the occasional presence of a few people who would later become famous. Fans of Fontainebleau, Boulanger, and the Casadesuses may find much of interest here, to Leonard’s credit. And that there is little of substance for scholars is not necessarily Leonard’s fault. Fontainebleau may never have much mattered.

Notes

1 Quoted in Aaron Copland and Vivian Perlis, *Copland: 1900 Through 1942* (New York: St. Martin’s/Marek, 1984), 62.

2 Thomson’s letter of November 26 is published in *Selected Letters of Virgil Thomson*, ed. Tim and Vanessa Page (New York: Summit, 1988), 100–1. Copland’s undated response appears in *Selected Correspondence of Aaron Copland*, ed. Elizabeth B. Crist and Wayne Shirley (New Haven: Yale, 2006), 86–87.

– Steven Baur
Dalhousie University

In a recent issue of the *Bulletin* (Vol. XXXI, No. 3 [Fall 2005]), Katherine Preston issued a compelling plea for increased scholarly attention to musical culture in 19th-century America, and she identified a number of worthy and fascinating topics, repertoires, and individuals that have warranted further – and in many cases, preliminary – investigation. The response has been impressive, as subsequent SAM meetings have featured a robust array of excellent presentations on 19th-century topics. Together with the wealth of activity taking place at the CUNY Graduate Center, long a leading center for scholarship on music in 19th-century America, this area has become a hotbed of research in American music studies. *European Music & Musicians in New York City, 1840–1900*, a collection of essays proceeding from “Importing Culture: European Music and Musicians in New York City, 1840–1890,” a conference held at the CUNY Graduate Center in 2002, demonstrates the vitality of the field and points to the need for continued work on this crucial period in American musical history.

Space limitations preclude me from addressing every chapter in this volume, but a few examples suggest the breadth of topics covered: the performance and reception history of music by several canonical composers in New York City (including Schumann, Berlioz, and Liszt); the performances of renowned European musicians visiting the city (such as Sigismund Thalberg and Adelina Patti); the contributions of immigrant musicians based in New York City (including Carl Bergmann, Theodore Thomas, Leopold Damrosch, Patrick S. Gilmore, Claudio Grafulla, and Carlo Cappa); the complex web of activities surrounding leading impresarios and music booking agencies; and the history and role of specific musical genres in New York City (including choral music, German American musical theater, band music, orchestral music, and opera). The roster of contributors includes a refreshing blend of established and emerging scholars, and the scholarship is solid throughout.

The collection is extremely well edited, with typographical or other errors few and far between, and the writing is consistently clear and engaging. The painstaking research carried out in these essays makes available a wealth of information from period sources, including concert programs, unpublished musical scores, newspaper and journal reviews, and correspondence from leading musical figures, that deeply enhances our understanding of musical life in 19th-century New York. Most of the chapters include highly useful appendices that provide at-a-glance overviews of the European or European-derived repertoires that were heard in the city throughout the period, and these alone make this book a valuable contribution to the academic literature on music in 19th-century America.

There are several individuals, however, whom one might expect to figure prominently in such a collection of essays, but who receive only passing references. Louis Jullien, Jenny Lind, Anton Rubinstein, Ole Bull, Jacques Offenbach, and Sir Arthur Sullivan, to name just a few, all spent time in the New World, and all had a deep and lasting impact on American musical culture. The absence of chapters dedicated to any of these luminaries in this book is symptomatic of its broader tendency to emphasize the role of German music and musicians to an extent that is perhaps disproportionate. This is understandable considering that the essays were selected from among those presented at a particular conference rather than having been solicited specifically for a topical essay collection.

A great strength of this volume is its meticulous presentation of copious amounts of documentary evidence from primary sources that substantially fills in our knowledge of New York City’s vibrant musical life throughout this period. This impressive work points to an enormous amount of additional archival work that needs to be done before we have a handle on period sources pertaining to the city’s musical history. In her closing essay, Katherine Preston makes a convincing case that during the 19th century, New York was “an important part, but not necessarily the center” (286) of a complex web of musical activity that connected cities and towns throughout the country, further

emphasizing the extensive work yet to be done in uncovering evidence pertaining to musical culture in 19th-century America beyond New York.

While much of the kind of empirical documentary research exemplified in this volume remains yet to be done, it is also imperative that scholars of 19th-century American musical culture begin to undertake a more critical interpretation of the vast array of source materials that have been uncovered. Scholarship on 19th-century American musical culture has historically (and perhaps necessarily, considering the relative youth of the field) tended toward insularity, and the movement toward interdisciplinarity that has so enriched its parent disciplines of musicology and American studies has yet to be fully embraced within the field. While the chapters by Adrienne Fried Block, Christopher Bruhn, Ruth Henderson, and John Koegel each draw on and contribute usefully to the field of ethnic studies (and more specifically German-American ethnic studies) and while Hilary Poriss’s chapter on Adelina Patti profitably engages a critical approach drawing on cultural studies, most of the essays in this collection eschew considerations not pertaining specifically to musical life in 19th-century America.

During a period in which the nation experienced the birth of the women’s suffrage movement, the abolition of slavery (and its troubled aftermath), the rise of large-scale industrialization, and unprecedented waves of immigration, investigating the significant role of music in negotiating issues such as gender, race, class, and ethnicity seems to me a pressing concern. Thus, following Katherine Preston, I will use this space to make my own plea, not only for more of the kind of excellent research exemplified in this volume, but also for work that explores how music participated in defining social identities and relationships during a period characterized by severe tensions. If we wish to amplify the impact of our work beyond our own field, we must engage more thoroughly with scholarship outside of 19th-century American music studies.

Members in the News

Peter Bloom announces the release of The Aardvark Jazz Orchestra's 10th CD, *American Agonistes: Music in Time of War* (Leo Records, CD 508). According to the group's founder, Mark Harvey, *American Agonistes* is about the struggle for the soul of our constitutional democracy amid world tension and conflict; and it stands within the long tradition of music addressing larger social and political issues."

David Hildebrand will give a special Independence Day program on 2 July, at 6 p.m., Anderson House, 2118 Massachusetts Ave., NW, Washington, D.C., under the auspices of the Society for the Cincinnati. The concert will feature period instruments, appropriate costume, songs and instrumental works, and commentary music of the Revolution, with an emphasis on music related to George Washington. For further information call (202) 785-2040 or (410) 544-6149.

Ralph P. Locke, Professor of Musicology at the Eastman School of Music (University of Rochester) has completed a book on music and the exotic from 1700 to the present (Cambridge University Press), entitled *Musical Exoticism: Images and Reflections*. The book discusses broad issues but also case studies, including *The Desert Song*, *The King and I*, *West Side Story* and Tan Dun's opera *Marco Polo* (performed at New York City Opera, 1997). Recent articles on musical exoticism have appeared in *Journal of Musicology* (Fall 2007) and in *Musique, esthétique et société en France au XIXe siècle*. A book chapter – "Liszt on the Artist and Society" (in *Liszt and His World*, 2006) – was chosen as one of the ASCAP Deems Taylor Award winners. In it, Locke discusses – and translates, for the first time ever in English – the final installment of Liszt's youthful essay-series "On the Situation of Artists and on Their Condition in Society." Liszt's text raises issues that remain painfully relevant to musical life today in America and elsewhere.

Olivia Mattis has organized an exhibition of jazz photography and paintings called "Pops to Lady Day: Portraits in Jazz," which was displayed until 9 May at

Stony Brook University, in the Humanities Institute, Humanities Building room 1013. This exhibition featured vintage portraits of Louis Armstrong, John Coltrane, Eric Dolphy, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Milt Hinton, Billie Holiday, Thelonious Monk, Charlie Parker, Max Roach, Fats Waller and others by Ray Avery, William P. Gottlieb, Chuck Stewart and other masters of the genre. The exhibition, which was part of a jazz conference and festival at Stony Brook, received major press attention from *The New York Times* and *Newsday*.

Katherine Preston has been awarded a Fulbright Fellowship for spring semester 2009. She will be the Walt Whitman Distinguished Chair of American Culture at the University of Leiden.

Jonathan Hiam
Appointment at NYPL

Jonathan Hiam has been appointed Head of the American Music Collection in the Music Division of The New York Public Library for the Performing Arts, effective 23 June 2008. Jonathan Hiam is a scholar of 20th-century music with a particular focus on music in America. He is currently editing a book on music at Black Mountain College and holds a Ph.D. from the University of North Carolina at Chapel Hill. He most recently held a position as Assistant Professor of Musicology at the University of Hawaii at Manoa.

Formed in 1936 as part of the vision of Dr. Carleton Sprague Smith, the American Music Collection has become a focal point in the Music Division's international profile. The collection (whose first Head was John Tasker Howard) has grown in stature to become a premiere collection devoted to American Music with its own Head. Major holdings include the papers of Henry Cowell, manuscripts of John Cage and George Antheil, papers of Kander and Ebb, Bock and Harnick and most recently the archive of Meredith Monk.

People Take Warning Grammy
Nomination

People Take Warning! Murder Ballads & Disaster Songs 1913-1938, a 3-CD boxed set released by NYC-based independent label Tompkins Square, received a Grammy nomination for Best Historical Album and was featured on NPR's *All Things Considered* on 24 January 2008. Songs of death, destruction, and disaster, recorded by black and white performers from the dawn of American roots recording, are assembled together for the first time.

Whether they document world-shattering events like the sinking of the Titanic or memorialize long-forgotten local murders or catastrophes, these 70 recordings – over 30 never before reissued – are audio messages in a bottle reflecting a lost world where age-old ballads rubbed up against songs inspired by the day's headlines. Featuring beautifully remastered recordings by the some of the cornerstones of American vernacular recording such as Charlie Patton, Ernest Stoneman, Furry Lewis, Charlie Poole, and Uncle Dave Macon, these songs tell of life-and-death struggles forever immortalized on these rare and compelling 78 rpms. Produced and annotated by the Grammy-winning team of Christopher King and Henry "Hank" Sapoznik, with an introduction by Tom Waits, the accompanying 48-page booklet designed by Grammy award winning Susan Archie brims with eye-popping historic images never before reproduced.

For more information, please contact info@tompkinsquare.com. Song samples: <http://www.peopletakewarning.com/>.

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.

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Conference Report "Farther Along"

A Conference on the Southern Gospel Convention-Singing Tradition

More than 150 people from fifteen states gathered on the campus of Middle Tennessee State University in Murfreesboro on the first weekend in April, for the first-ever academic conference devoted to the southern gospel convention-singing tradition. Convention singing has been an important aspect of southern musical culture for well over a century, but remains little studied and understood by the scholarly community. "In planning and promoting the conference we spent a great deal of time explaining to people what this music was *not*," said Paul F. Wells, Director of the Center for Popular Music at Middle Tennessee State University, which sponsored the conference. "The first assumption many people made when we talked about doing a 'gospel' conference was that we were dealing with African American tradition," Wells continued. "And because the convention-singing tradition employs shape notes, people often thought we were talking about the four-shape fasola tradition of the *The Sacred Harp* and related books."

Indeed, it was the fact that this tradition is largely unfamiliar to people who are not participants in it that led to the decision to mount a conference focused on it. The idea for the "Farther Along" conference had its beginning in the fall of 2006. The Center has always had an interest in collecting songbooks and other materials relating to southern gospel in general, and the convention-singing tradition in particular, but had never taken the opportunity to present any public programming relating to the tradition. Musicologist Stephen Shearon of the MTSU School of Music has been engaged actively in fieldwork with the tradition in the past several years, going to conventions, getting to know many of the practitioners, and researching the history of some of the key publishers who have produced the songbooks used at conventions. Following numerous conversations between Shearon and Wells about this fieldwork and about the Center's collections, the need for a conference on the subject became apparent. Together with CPM librarian Grover Baker, Shearon and

Wells formed the program committee for the conference. Kym Stricklin, Executive Aide at the Center, served as Conference Coordinator.

In the convention-singing tradition, people throughout the South gather at monthly or annual conventions to sing gospel songs from small, upright, "new books," in which the songs are printed in seven-shape notation. Most singers at these conventions have learned to sight-read the notation, and learned basic repertoire, by attending one of several schools devoted to this tradition that are scattered throughout the South. This amateur tradition, and the publishing and educational industry that accompanies it, have been the fertile ground from which have come many well-known songs, and from which has emerged the world of professional southern gospel. Many songs from this tradition were recorded in the early days of hillbilly music by performers such as the Carter Family, and also have found a place in the bluegrass gospel repertoire. Still others have been accepted into the African American gospel tradition.

Southern gospel convention singing evolved out of the older four-shape tradition of *The Sacred Harp* and other oblong books. Its growth was led primarily by publishers such as Ruebush-Kieffer, Anthony J. Showalter, James D. Vaughan, Stamps-Baxter, Hartford Music, and other smaller concerns. 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 conservative bent, the southern gospel convention tradition also embraces the use of instruments, most particularly piano, to accompany the singers.

One notable aspect of the "Farther Along" conference is that among the registrants, practitioners from within the tradition outnumbered the academics more than two to one. There were numerous people who had a foot in both camps, further blurring the distinction between insiders and outsiders. Attendees came from all states in the southeast, as well as from Texas, Arkansas, Missouri, Illinois, and New Jersey. Nine singing schools were represented, as were all five of the publishers who are currently issuing new convention books. Bob Brumley, son of famed gospel songwriter and publisher Albert E. Brumley, attended the Saturday morning

continued on page 50

sessions in order to hear a paper on the history of his father's most famous song, "I'll Fly Away," given by Kevin Kehrberg, a Ph.D. student at the University of Kentucky. Piano accompaniment is a key aspect of convention singing, and some of the top pianists within the tradition were present.

Papers and presentations were given on a wide range of topics. There were sessions devoted to publishing, song histories, research resources, and community and family traditions, among others. Middle Tennessee has figured strongly in the history of convention singing, and papers devoted to gospel music in Overton County on the Cumberland Plateau, and on the R.E. Winsett family publishing company of Dayton, Tennessee, brought a regional focus to the conference.

Three roundtable "Conversations with..." sessions, in which audience members had the chance to query panelists about particular topics, were a key feature of the conference. The first of these, "Conversations with Publishers," featured representatives of three of the songbook publishing firms, Charles Towler (Gospel Heritage Music), Eugene McCammon (Cumberland Valley Music Company), and Byron L. Reid (Leoma Music Company). Publishers responded to questions regarding sales figures, criteria for accepting songs, marketing, and changes in the technology of music engraving.

The second roundtable was focused on the piano accompaniment style. This was preceded by a presentation by Tracey Phillips, one of the top pianists in the tradition and a student in the MTSU School of Music, in which she explained some of her methods and techniques in devising accompaniment to songs. Pianists are expected to be able to improvise on the written music in the songbooks, often very quickly upon being presented with a song that is new to them. Pianists are also expected to develop a personal style. Joining Phillips for the "Conversations with Gospel Pianists" were Sue Gray of Rising Fawn, Georgia, and Sidney Hicks, of Jasper, Alabama.

The final roundtable, "Conversations on the Future of Convention Singing," featured panelists Tom Powell, from Chattanooga, C. Nelson Bailey, from Knoxville, and Stephen Shearon of MTSU. There is much concern from within the tradition about the continued viability of

convention singing, and this panel provided a forum in which members of the audience, as well as the panelists, could voice some of their concerns. While no strong consensus was reached, the general feeling seemed to be that while an event such as the "Farther Along" conference was an important occasion in bringing attention to the genre, the impetus for growth or re-growth would have to come from within the convention singing community.

Another special aspect of the conference was a public singing on Friday night, 4 April. This drew an additional fifteen to twenty people, primarily from the MTSU and Murfreesboro communities. As is the custom at conventions, different people came to the front of the room to lead the singing. Leaders would choose a song and also designate which pianist they would like to have provide accompaniment. Ordinarily several different songbooks would be employed as sources of songs, but for this occasion it was agreed ahead of time to use only *The Church Hymnal*, which is recognized as the most popular and widely used songbook (and which was the subject of two presentations at the conference). "Special music" – a solo, duo, or group number – was interspersed periodically between songs by the entire group.

Christi Underdown and Lucinda Cockrell of the CPM staff prepared a small exhibit of materials from the Center's collection for display during the conference. Items that related to the topics of conference presentations were featured. The key item on display was the large (3' x 8'), hand-drawn pedagogical chart created in 1937 by R. W. Ledbetter of Livingston, Tennessee.

It is hoped that the momentum generated by the "Farther Along" conference will result in additional scholarly attention being given to this important genre of southern music. More importantly, it is hoped that the conference will stimulate interest from within the convention singing world in maintaining the health of the tradition.

– Paul F. Wells

New Directions in Church Music History

Members of the American Church Music History Consultation (ACMHC) explored new directions in church music history together with church history experts from the North American

Academy of Liturgy (NAAL). The two groups met during the NAAL's conference at Savannah, Georgia, this past 4 January. Liturgical expert and church musician Don Saliers (Emory University) served as spokesman for the ACMHC in a session chaired by NAAL member Kent Bureson (Concordia Seminary, Saint Louis).

Recognizing that American church music history has suffered from neglect for more than half a century, the ACMHC scholars are exploring new approaches that will take into account the enormously complex worship and music traditions in American religious life. They expect their work to encourage new research and eventual publication of a survey of the subject. It is no longer adequate, in the view of these scholars, to begin church music history at the landing of the Pilgrims and then simply chronicle major developments in mainline churches down to the present time. Too many traditions are ignored and too many misunderstandings are generated by that traditional approach.

The deliberations at Savannah were based on several papers provided by members of the ACMHC. Of special interest were submissions from Paul Westermeyer (Luther Seminary), Steven Marini (Wellesley College), Robin Leaver (Westminster Choir School), together with recent publications by Mark Noll (Notre Dame University) and Elizabeth Blumhofer (Wheaton College). Don Saliers summarized these papers and developed an agenda of considerations for further study.

It was proposed, for example, that more cross-cultural studies are needed to understand what is "American" in church music history, while recognizing that individual church traditions often are not confined to an American context. Church music scholars are urged to assimilate important insights from ethnomusicology, social history, theology, economics, and demographic studies. "High art," "pop art," and "folk art" need redefinition. Further, the development of new databases was encouraged along with increased attention to the "stories" of worshipers within denominations and various ethnic traditions.

Saliers remarked that "writing the history of church music is probably a more complex undertaking than any single author can envision, but we can and should encourage more particular histories of specific communities of song."

The ACMHC was organized in 2006

as a joint project of the major church music professional organizations, including the Association of Anglican Musicians, Association of Lutheran Church Musicians, Fellowship of United Methodists in Music and Worship Arts, National Association of Pastoral Musicians, Presbyterian Association of Musicians, United Church of Christ Worship & Education Team. Its first conference that same year was hosted by the Calvin Institute of Christian Worship and its director, John Witvliet. Consisting of a group of select scholars, the ACMHC is dedicated to serving both the academic community and the churches of North America in exploring the rich history of church music, thus overcoming a long history of neglect. It has placed a priority on development of a new survey history of North American church music, coordination and development of database resources in various churches, and formulation of newer principles for studying church music.

Victor Gebauer, Convener of the ACMHC, has stated, "Our scholars aim at more than scholarship. They are committed to exploring the multiple traditions and sheer complexity of church music to offer musicians a stronger sense of their mission and increasingly ecumenical, diverse, but

nonetheless shared music practice."

For more information about the American Church Music History Consultation please contact Victor Gebauer (vgbauer@bitstream.net).

Do Not Go Gently Wins Gold Medal at New York Festivals

Do Not Go Gently, the film about creative aging directed by Melissa Godoy, with executive producer Eileen Littig, which has been screened at festivals, art museums, and airing on PBS stations nationwide, earned a Gold World Medal in Humanities at the New York Festivals Film and Video Awards on 31 Jan. 2008. One of the film's most ebullient subjects, premiere danseur Frederic Franklin, accepted the award at the gala held at the Tribeca Rooftop in Manhattan. Franklin, one of the original dancers in the Ballet Russe de Monte Carlo and a current favorite at American Ballet Theater, has been dancing professionally since 1931.

At the awards ceremony, Franklin set the tone and brought the house down. He was the first award, and when asked about how he keeps going, responded, "A little vodka."

Other subjects featured in the film include Gee's Bend quilter Arlonzia Pettway (82) and 109-year-old composer Leo Ornstein. Groundbreaking creative aging researcher and author Dr. Gene Cohen offers insight into physiological changes of the aging brain and the importance of community and opportunities to create in old age.

Leo Ornstein's story is the subject of a new biography, *Leo Ornstein: Modernist Dilemmas, Personal Choice*, by FSU College of Music professor Denise Von Glahn and Penn State professor emeritus Michael Broyles, who were both featured in the film. A CD of his solo cello works appeared in spring 2007 featuring Joshua Gordon, cello, and Randall Hodgkinson, piano.

A surprising section of the film looks at the use of imagination by the nonprofit organization Arts for the Aging to engage people suffering from disabilities of age, including depression and dementia.

The fastest growing age group in America is ages 85 and above. *Do Not Go Gently* explores the old-old as a stage of human development with artistic potential. More information about *Do Not Go Gently* can be found at <http://donotgogently.com>.

CONFERENCE CALENDAR

CFP: 52nd Annual Meeting of the Canadian Society for Traditional Music/ Société Canadienne pour les Traditions Musicales, jointly meeting with the Helen Creighton Folklore Society

Saint Mary's University, Halifax, Nova Scotia, 14–16 2008

Deadline for abstract submissions: May 31st, 2008

www.yorku.ca/cstm

CFP: Opera Indigene: Critical Perspectives on Re/presenting First Nations and Indigenous Cultures

Kings College London, England
27 Sept. 2008

Deadline for abstract submissions: June 1, 2008

<http://www.sussex.ac.uk/cromt/1-3-8.html>

CFP: "The Train Just Don't Stop Here Anymore": An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America

Millikin University, Decatur, IL, 3–4 April 2009

Please send a 250-word proposal to Travis

Stimeling at tstimeling@millikin.edu. Electronic submission of proposals is encouraged. Print submissions can be sent to Travis Stimeling, Millikin University School of Music, 1184 W. Main St., Decatur, IL 62522 by **1 September 2008**.

Announcement for Crosscurrents conference:

Crosscurrents: American and European Music in Interaction, 1900–2000 (Wechselwirkungen zwischen amerikanischer und europäischer Musik, 1900–2000).

An international conference in two parts: Harvard University, Cambridge, MA, 30 Oct. –1 Nov. 2008; Ludwig-Maximilians-Universität, Munich, 7–9 May 2009.

Info: <http://crosscurrents08-09.org>

The international conference: Crosscurrents brings together scholars from both sides of the Atlantic to examine musical interactions between North America and Europe during the 20th century, and aims to promote a deeper grasp of

the close ties that linked American composers to their colleagues abroad. The types of connections among these musicians span the gamut from individual contacts to institutional collaborations to governmental programs. As appropriate for the theme of the conference, it will be divided between the two locations Cambridge, MA, and Munich, Germany, with the emphasis for the former on the first half of the 20th century, and for the latter, the second. The aim of the conference is to present new research from an international group of scholars on a topic of fundamental importance to the history of 20th-century music, but which is often overlooked in an age of extreme specialization: the mutual influence between North America and Europe that affected virtually every aspect of music and musical life during the 20th century. There will be 32 speakers (16 for each part), who come from six countries and have expertise in a wide range of twentieth-century music topics. Concerts are an integral part of the event, and a new work has been commissioned for it by the French-American composers Betsy Jolas.

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.

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