

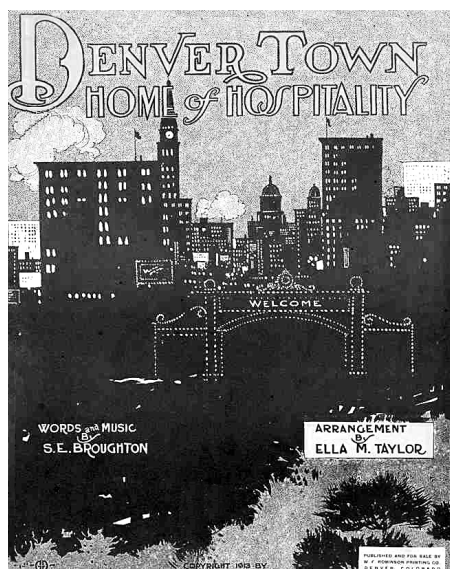
The Bulletin

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

Vol. XXXV, No. 1

Winter 2009

Denver Update



— John Koegel
Program Chair
California State University, Fullerton

— Larry Worster
Local Arrangements Chair
Metropolitan State College

Please join us in Denver for the 2009 SAM conference at the Denver Marriott City Center, March 18-22, 2009. The Program and Local Arrangements Committees have prepared an outstanding conference! Building upon the extraordinarily rich and diverse SAM conference in San Antonio in 2008, and in keeping with the Society's mission to encourage the understanding of American music in all of its facets, the Program Committee (John Koegel, Michael Pisani, Ann Sears, Cecilia Sun, Patricia Woodard, Mina Yang) and Local Arrangements Committee (Larry Worster, Joice Gibson, Petra Meyer-Frazier, Peter Schimpf, and Trudi Wright) are pleased to sponsor presen-

tations and performances covering the entire historical, ethnic, geographic, and stylistic range of American music. We are particularly glad to note that the main themes of the conference—Native American music and music in the West—are very well represented on the program. No fewer than seven sessions will be devoted to Native American/First Nations/Indigenous musical traditions of the United States, Canada, and Mexico, surely a first for SAM. And sessions devoted to topics as wide-ranging as Canadian composers, Cage and Sousa, popular music in Los Angeles, music in Colorado and the Pacific Northwest, Julius Eastman and experimental music in New York City, 18th- and 19th-century repertoires, film music, and musical theater also appear on the program. The diversity and depth of American music research as represented on the program is truly amazing. Interest in the conference was very strong, as reflected in the large number of proposals received (more than 260). Because of the strength of the proposals, the Program Committee was pleased to schedule four concurrent paper sessions for each time slot throughout the conference. Two poster sessions and a wide range of special interest group meetings further enrich the meeting. The lecture-performance sessions highlight three varied themes: the traditional New Mexican indita, the work of Sylvia Glickman and Hildegard Publishing Company in issuing the music of American women composers, and American piano music (including a presentation honoring the 100th anniversary of composer Elie Siegmeister).

Special conference events will be rich and numerous. Denver's first church, Trinity Church (1859), is two blocks from the hotel and will host two Thursday

night events: the traditional SAM Sacred Harp Sing and the induction of the 2009 honorary member Tony Isaacs, founder and chief recordist of Indian House Records, which will follow the sing. Isaacs has recorded the music of Native American singers and drummers for over forty years, and Indian House has one of the largest catalogues of recorded native music making available commercially. He will present a lecture on the Plains music of the powwow, illustrated with live performances by a prominent Colorado drum and singing group. On Friday after lunch, Buffalo Bill's Cowboy band, featuring performers from Wyoming and Montana, will present a visually illustrated and narrated concert of the music of Buffalo Bill's outdoor traveling Wild West Show, which defined and mythologized early popular notions of American cowboys and Indians in the American West. The Curator of the Buffalo Bill Museum in Cody, Wyoming will serve as narrator, and the Buffalo Bill Grave and Museum in Golden, Colorado is a co-sponsor of the event. A Saturday afternoon concert at Trinity Church by St. Martin's Chamber Choir,

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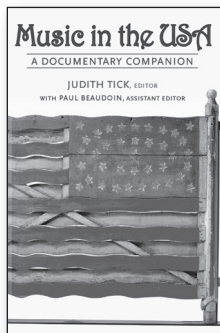
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MUSIC IN THE USA

A Documentary Companion

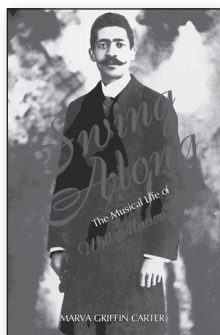
JUDITH TICK, Editor, with
PAUL BEAUDOIN, Assistant Editor
“Everyone who has an interest or a passion for
this nation’s music will want to become
immersed in *Music in the USA*.”—George
Bozwick, Curator, American Music
Collection, The New York Public
Library for the Performing Arts
2008 920 pp.; 40 halftones, 25 line illus.
paper \$45.00 cloth \$149.95



SWING ALONG

The Musical Life of Will Marion Cook

MARVA CARTER
“This book will be *must* reading for teachers
and professors of music, and certainly
worthwhile reading for the public at-large,
especially those how want to know more
about the sources of the musical heritage of
the United States of America.”—Samuel
Floyd, author of *The Power of Black Music*
2008 208 pp.; 7 halftones, 20 music examples
cloth \$27.95



THE HEARING EYE

Jazz & Blues Influences in African American Visual Art

Edited by GRAHAM LOCK and
DAVID MURRAY
The widespread presence of jazz and blues in
African American visual art has long been
overlooked. *The Hearing Eye* makes the case
for recognizing the music’s importance,
both as formal template and as explicit
subject matter.
2009 384 pp.
paper \$24.95 cloth \$99.00



THRIVING ON A RIFF

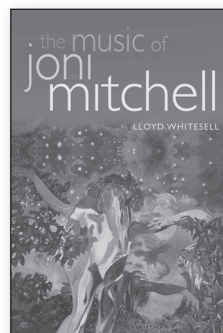
Jazz & Blues Influences in African American Literature and Film

Edited by GRAHAM LOCK and
DAVID MURRAY
Focusing here on literature and film, *Thriving
on a Riff*’s expert contributors trace the
changing roles of jazz and blues in a range of
key contexts, from the Harlem Renaissance to
Hollywood, bebop fiction to blues poetics.
2009 320 pp.; 9 halftones
paper \$24.95 cloth \$99.00



THE MUSIC OF JONI MITCHELL

LLOYD WHITESELL
“Whitesell’s splendid study illuminates an
impressive span of Joni Mitchell’s music,
offering fans and scholars alike new ways
of hearing these songs. A magnificent
achievement.”—Ellie M. Hisama,
Columbia University
2008 288 pp.; 75 music examples
paper \$21.95 cloth \$99.00



New in Paperback!

Winner, Association for Recorded Sound Collections Award for
Excellence for Best Research in Recorded Country Music

COUNTRY MUSIC RECORDS

A Discography, 1921-1942

TONY RUSSELL
BOB PINSON
“This volume has turned out to be mightily impressive, beyond
even what aficionados could possibly have hoped for. The American
arm of Oxford University Press have served the project in the finest
possible manner.”—*Musical Traditions*
2008 1200 pp.
paper \$49.95

THE UNCROWNED KING OF SWING

Fletcher Henderson and Big Band Jazz

JEFFREY MAGEE
“Magee does an excellent job of placing his subject in the context of
uncertain social changes in the African American community. Well
researched and highly readable.”—*Library Journal*
2008 336 pp.; 22 b/w halftones, 122 music examples
paper \$24.95

Award Winner

STEEL DRIVIN’ MAN

John Henry, The Untold Story of an American Legend

SCOTT REYNOLDS NELSON
“Written at the crossroads where American myth and reality
intersect, *Steel Drivin’ Man: John Henry, the Untold Story of an
American Legend* is a tribute and requiem to the real steel drivin’
men who built this country.”—Bruce Springsteen
2008 224 pp.; 35 halftones
paper \$14.95

Winner of the National Award for Arts Writing, The Arts
Club of Washington

Winner of the Anisfield-Wolf Book Prize

Finalist, Library of Virginia Literary Awards

Winner of the Merle Curti Award of the Organization of
American Historians

continued from page 1

one of the finest choral ensembles in Den-
ver, will feature the choral compositions
of Colorado Springs native Cecil Effinger,
and German-born pianist, composer, and
music educator Jean Berger, a long-time
Colorado resident.

The conference will be at the Denver
Marriott City Center, located two blocks
off the fifteen-block-long 16th-Street
Pedestrian Mall with its many fine res-
taurants and shops. Free shuttle buses
that run every few minutes throughout
the day and evening allow for easy travel
anywhere between the beautiful Capitol
and Denver Art Museum complex to the
south and the historic Larimer Square and
Union Station district to the north. The
conference will be on the same weekend
as several fine cultural events. In addition
to the Denver March Powwow, the newly
expanded Denver Art Museum will be
featuring a fine collection of Western art.
The acclaimed Colorado Symphony Or-
chestra will present a masterworks concert
on Friday and Saturday nights, including
Puccini’s *Preludio sinfonico*, Stravinsky’s
Symphony in Three Movements, and
Beethoven’s “Emperor” Concerto.

Three SAM Friday afternoon excur-
sions will be offered to pique your curios-
ity: a visit to the Denver March Powwow;
a walking tour of historic Denver sites
with afternoon tea at the luxurious Brown
Palace Hotel; or a grand mountain tour
to the Buffalo Bill Grave and Museum in
Golden, Colorado and the 1876 Central



City Opera House capped off by a gour-
met dinner of buffalo and quail and a per-
formance by yodeling cowboy singer/poet
Gary McMahan at the world-renowned
Fort Restaurant. The traditional Saturday
night SAM banquet will be closed by an
old-fashioned high plains hoe down, led
by Chris Kermiet with old-timey band
Poultry in Motion. We are ready to show
off our hospitality. See you in Denver!

[Photo 2 goes about here. Credit: Den-
ver Metro Convention & Visitors Bureau]

For hotel information, conference reg-
istration, and the conference program, see
the SAM website: <http://www.american-music.org/>.
Registration deadline by mail:
February 15, 2009. (Mail-in registration
must be received by that date; register on-
line or on site after that date.)



Credit: Denver Metro Convention & Visitors Bureau

FROM THE EXECUTIVE DIRECTOR

On behalf of the Board of Trustees and
myself, I extend to everyone heartfelt best
wishes for a peaceful, healthy, and gratify-
ing new year. May all of your endeavors
be successful and your travels safe.

2009 will bring one exciting change
for the Society, and that is the format for
the 2010 annual conference, to be held in
Ottawa. As announced recently, we are
slightly amending the traditional design
to include lengthier and in-depth sessions
on a specific topic, called “seminars.”
These will not replace the regular sessions,
but will augment the program with op-
portunities to convene extended conver-
sations based on pre-submitted papers.
American music is our main interest and
our passion; these seminars will allow us
to share and investigate related ideas in a
meaningful way. Visit the website to read
the call for seminar proposals.

Although change can often be excit-
ing, there is one change that is consis-
tently troublesome, at least from my
viewpoint: Address changes. If you are
moving, please let us know ahead of time.
We ask the Postal Service to inform us
of changes and they are happy to do so.
However, they charge us for this service
and your Bulletin is tossed into their gar-
bage. Please help us keep the landfills a
little emptier and our pocketbook a little
fuller by letting us know when and where
you are planning to move. An email is all
it takes: sam@american-music.org.

These are financially difficult times, yet
we hope that everyone will renew his or
her membership. While we like to think
that music is recession-proof, it may not
always be the case. If you are unable to
support your dues, please let us know. If
you have any questions about your mem-
bership, please feel free to contact me:
sam@american-music.org.

I’m looking forward to seeing many of
you in Denver!

— Mariana Whitmer

STUDENT FORUM

Getting Ready for Denver

The annual meeting in Denver is fast approaching! Student Forum organizes several events and we are always looking for volunteers to help. If you'd like to get involved, contact co-chairs Vilde Aaslid (vilde@virginia.edu) and Doug Shadle (dshadle@email.unc.edu).

Denver Events

This year's Student Forum panel at the annual meeting will focus on resources and strategies for funding research in American music at the graduate school level and beyond. Check the program for the time and place.

Student Forum will hold a meeting on Friday at 5:30 p.m. to elect a new co-chair and discuss student ideas and issues. Check the program for the location, or

look for signs at the conference. After the meeting, we all relax at the Student Forum dinner. We hope to see you there!

Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the Denver conference are eligible to compete for the 2009 Mark Tucker Award. For information on where and when to submit applications, please see the society website: american-music.org.

Silent Auction

The Silent Auction, held annually at the Society meetings, supports the Student Travel Endowment. The auction is now coordinated entirely by Student Forum. This means we need your help! Recipients of the Student Travel Endowment are required to help out with the closing of

the auction on Saturday evening, but we welcome and encourage other volunteers during the course of the auction. As always, we seek donations of books, recordings, and other SAM related materials for the auction. If you would like to help with planning, acquiring materials, or running the auction please contact co-chair Doug Shadle (dshadle@email.unc.edu).

Roommate Search

Help stretch your travel budget and get to know a fellow SAM student member by participating in the Student Forum roommate search. If you need help finding a roommate for Denver, please email Vilde (vilde@virginia.edu).

We look forward to seeing you in Denver!

— Vilde Aaslid and Doug Shadle

FROM THE PRESIDENT



Dear SAM colleagues,

As the holidays and the end of the year approach, the mail piles up with requests and pleas for those end-of-the-year contributions that will help this or that charity. And then there are those pesky phone solicitations. Well, here I am asking, on behalf of SAM, for your generous contributions as we close out this tumultuous year of financial crises. We have a number of important needs to make SAM a financially stronger organization. Among them are the important student travel fund, which allows our young members the ability to come to our conferences and network with the scholarly community of Americanists; the support of students who are writing

dissertations on American music topics; and the full funding of the many awards given at our annual meetings.

The government has extended the IRA Charitable Rollover, which was originally to expire last December. Individuals 70 1/2 and over can transfer up to \$100,000 per year to a qualified charity such as SAM. This benefit, which can satisfy minimum distribution requirements, has been extended through December 31, 2009. If you fall into that category of gift giving, please contact Mariana Whitmer. And, of course, the Board and I appreciate any contribution that arrives with your renewal.

In case you've missed the news, JSAM, under the expert editorship of our departing editor, Ellie Hisama, has garnered two important awards in the two years of its existence: an ASCAP Deems Taylor award to Laurie Stras for her article "White Face, Black Voice: Race, Gender, and Region in the Music of the Boswell Sisters"; and the AMS's H. Colin Slim award to Christopher Reynolds for his article "Porgy and Bess: 'An American Wozzeck'." Both awards appeared in issues of volume 1 of JSAM!

— John Graziano

Call for Manuscripts

The University of Rochester Press welcomes manuscripts in its new series, the Eastman/Rochester Studies in Ethnomusicology. We invite submissions of work on all aspects of music in contemporary world cultures. We seek new and original manuscripts, primarily based on the anthropological method of ethnographic fieldwork, that examine intersections between contemporary musical practices of all kinds and their social and cultural contexts.

Although authors working in all areas of ethnomusicology are encouraged to submit their work, we especially seek studies that illuminate the relationship between music, gender and sexuality. Both single and multiple-authored works will be considered. Submissions may also include supplementary materials, such as CDs, DVDs, and web-based materials. An Advisory Board, consisting of scholars from a variety of institutions will oversee the series.

Anyone interested in submitting work for consideration should send a project proposal or prospectus to the series editor, Ellen Koskoff. The proposal should include: 1) a brief description of the work addressing its intended contribution to the existing literature; 2) an abstract of 300 words or less, summarizing the work's content; 3) a complete Table of Contents; 4) one sample chapter. For further details, see the University of Rochester Press website: www.urpress.com.

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 Garrett, Beth Levy, Gayle Sherwood Magee, Michael Pisani, Howard Pollack, Ellie Hisama
Editor, <i>Journal of the Society for American Music</i>	Patrick Warfield
Editor, SAM Website	Mariana Whitmer
Executive Director	

Standing Committee Chairs:

Finance: Paul Laird; Long-Range Planning: John Graziano; Honors and Awards: Mary Wallace Davidson; 2007 Lowens Award (Book): Neil Lerner; 2007 Lowens Award (Article): Bonny Miller; Housewright Dissertation 2007: Jane Riegel Ferencz; Mark Tucker Award: Theo Cateforis; Membership: Karen Bryan; Conference Site Selection: Joice Waterhouse Gibson; Nominating: Judith Tick; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): James Lovensheimer; Sight and Sound: Kip Lornell; Silent Auction: Student Forum; Publications Council: Michael Broyles; Cultural Diversity: Steven Swayne.

Appointments and Ad Hoc Committees:

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

Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Connecting Outside the Academy: Joseph Horowitz; Dance: Renee Camus; Early American Music: Nicholas Butler; Folk and Traditional Music: Ron Pen; Gay/Lesbian/Bisexual/Transgendered: David Patterson; Gospel and Church Music: Roxanne Reed; Historiography: Michael Pisani; Music of Latin America and the Caribbean: Paul Laird; Musical Theatre: James Lovensheimer; Popular Music: Philip A. Todd; Research on Gender and American Music: 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, Ontario, Canada
Michael Pisani, Program Committee Chair
James Deaville, Local Arrangements Chair

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

Institutional members:

Sueltenfuss Library, San Antonio, TX

Students:

Scott Carter, Madison, WI
Amy Dunning, Tallahassee, FL
Chris Robinson, Lawrence, KS
Joelle Meniketos-Nolting, Ann Arbor, MI
Peter Purin, Lawrence, KS
Mireya Obregon, Stanford, CA
Jeremy Mikush, West Hollywood, CA
Karl Ettinger, Winter Park, FL
Hernán Mouro, Davis, CA
Jura Pintar, New Haven, CT
Kimberly Marshall, Pullman, WA
Michael Joiner, Goleta, CA
Erin Scheffer, Tallahassee, FL
Kevin Lewis, Cincinnati, OH
Steven Young, Taunton, MA
Rachel Chacko, Boulder, CO

Post-Graduate:

Willa Collins, Miami, FL
Elizabeth Scoggin, Watertown, MA
Colin Roust, Oberlin, OH

Individuals:

Rochelle Sennet, Urbana, IL
James Haines, Lancaster, PA
Anna Celenza, Washington, DC
Sara Heimbecker, Greeley, CO
Susan Pickett, Walla Walla, WA
Steven Bruns, Longmont, CO
Clarity James, Radford, VA
Paula Conlon, Norman, OK
Margaret Foote, Richmond, KY
Peter Lefferts, Lincoln, NE

Spouse/Partners:

Karen Shadle, Durham, NC

International Individual Members:

Paul Attinello, Newcastle UK
Miguel Olmos Aguilar, Tijuana, Baja California

International Student Members:

Miwako Hibi, Tokyo, Japan
Luci Mok, Toronto, Canada

SAM Members Win Big at 2008 ARSC Awards

The Association for Recorded Sound Collections (ARSC) is pleased to announce the winners of the 2008 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. A maximum of two awards is presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up for works of exceptionally high quality. The 2008 Awards for Excellence honor works published in 2007. Additionally, a Lifetime Achievement Award and an Award for Distinguished Service to Historical Recordings are also presented annually. The 2008 winners include three SAM Members.

Sam Brylawski received the Award for Distinguished Service to Historical Recordings. Of this award, ARSC writes,

“ARSC’s Award for Distinguished Service to Historical Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.” ARSC singled out Brylawski’s thirty four years at the Library of Congress, where he began in 1970 as a transfer engineer. Over the next three decades the served as a reference librarian and later the Curator for recorded sound. The last eight years of his service at the Library saw him as head of the Recorded Sound Section of the Motion Picture, Broadcasting, and Recorded Sound Division. Brylawski’s tenure at the Library oversaw the acquisition of collections of commercial, non-commercial, and broadcast recordings and manuscripts, as well as the development of the online SONIC database, which indexes 200,000 recordings, including 90,000 radio broadcast recordings of the NBC network. Today he serves on the National Recording Preservation Board and is the Editor and Project Manager of the Encyclopedic Discography of Victor Recordings, by the University of California, Santa Barbara.

Robertta Freund Schwartz won the Best

History prize in the Best Research in Recorded Blues, Rhythm and Blues or Soul Music category for her book *How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom* (Ashgate); and William A. Everett was awarded a Certificate of Merit in the Best Research in Recorded Classical Music category for *Sigmund Romberg* (Yale University Press).

The Center for American Music Receives National Leadership Grant

The Institute of Museum and Library Services (IMLS) has awarded the Center for American Music at the University of Pittsburgh, in partnership with the Society for American Music, a 2008 National Leadership Grant in the amount of \$39,826. The grant will be used to fund a planning conference in April to kick off the start of RAMH2, the new electronic version of *Resources in American Music History* spearheaded by Deane Root, the Director of the Center for American Music; Mary Wallace Davidson of Indiana University; and SAM Executive Director Mariana Whitmer. Root will serve as Project Director.

The RAHM2 grant is one of only nine planning grants made nationally by the IMLS and was chosen out of a field of one hundred and four proposals. IMLS identified the collaborative project as “one that will have an impact on library and

information services and serve as models to libraries across the nation.” The new electronic version will be an enormous boon to scholars in American music, allowing them access to archival documents, scores, recordings, photos, and other materials all in one central online location.

Experts in information technology, and in American-music archival and library resources will participate in the planning of a new comprehensive reference tool for American music history. Reviewers for the IMLS were impressed that the two-day conference will bring together specialists in metadata, information technology, and union cataloging, with preliminary work being done by experts through solicited papers.

For more information on the project and the April planning conference, visit www.library.pitt.edu/RAMH2.

FROM THE EDITOR

Did you teach a course in American music last semester, or are you prepping one for the spring? Do you have research in progress that you want to share, or a recent research or teaching experience that would be interesting and helpful for your colleagues? The Bulletin is just the place for descriptions and syllabi of your courses on American music, short articles, and essays about your research, teaching, and ideas about all aspects of American music. Feel free to email me at kendraprestonleonard@gmail.com or talk to me at our upcoming conference in Denver about articles you want to write or topics you want to see covered.

— Kendra Leonard

New Format Added for the Conference in Ottawa, 2010

The board has approved the inclusion of a new format for the SAM conference in Ottawa, 2010. We are calling this new moderated-panel format the “conference seminar.” The rationale behind this development is to allow for a different kind of session that bears significantly on specific issues, genres, disciplines, styles, or regions of American Music in which: 1) a specific theme or topic that reflects some current preoccupation in the field, some recent hot-button issue, some important but neglected area of study, or some new field of research may be more deeply explored; 2) a specific ongoing problem in the nature of American Music studies can be more extensively tackled; 3) a topic that cannot be contained in a single session can be explored across several sessions and perhaps several days; and 4) accepted papers could be read in advance of the conference so that sessions can be devoted principally to a moderated discussion of the topic.

Topics and abstracts for seminars should be proposed in two stages. First, a coordinator proposes a topic. The program committee will vet the topics (in consultation with the board) and announce the topics by March of 2009. Secondly, individuals propose papers under the aegis of one of the topics. For the Ottawa conference, the board has approved the choice of two topics. The rest of the conference sessions will be in the usual format.

FOR COORDINATORS (due Friday, January 30, 2009): A broad topical theme in some area of American Music should first be proposed by someone who is willing to act as moderator or coordinator for the seminar. Topics, even those focusing on specific genres or regions, should ideally be issue-oriented and be construed broadly enough so they cannot be contained in a single panel. Proposals for seminar themes should be submitted by January 30 and should consist of three things: a 500-word abstract outlining the theme, a bibliography, and a cv of the coordinator. The proposal should convey the breadth of the topic, with reference to relevant bibliographical sources. The coordinator submitting the proposal is also free to identify or recommend to the program committee two or three presenters. This is to insure that there is sufficient expertise on the panel. The coordinator is responsible for contacting recommended presenters as well as alerting those who he or she thinks may be interested in contributing abstracts in support of the seminar theme. Each session will be 90 minutes long with no stated limit on the number of panelists. Once proposals for seminar topics have been reviewed, the two chosen by the program committee and board for the Ottawa conference will be announced by the time SAM meets in Denver in March, 2009.

FOR INDIVIDUAL PROPOSERS/PANELISTS (due June 15, 2009): Unlike

regular SAM sessions, in which papers are read, papers for the conference seminars will be posted at a password protected site in advance of the conference, where they may be read by interested SAM members. At the conference, a short précis of the paper may be given by each of the panelists, but the bulk of the session will be devoted to discussion of the papers as they relate to the general theme. Since papers will be posted electronically on the web, we would like to encourage materials that are recently published or “in press” as one kind of submission that would be appropriate for the seminar structure. These papers may be full articles, up to 20 pages, and should include notes, examples (where relevant), and bibliography. All abstracts should be submitted in the usual way by the regular SAM deadline, except that the specific seminar topic should be clearly specified. Unless the author specifies otherwise, abstracts not accepted for either of the two seminars will be considered by the program committee for one of the regular sessions.

Although papers for the seminars will not be “read” in the traditional sense, the act of participating in the seminar as a presenter and defending the ideas of one’s paper constitutes the same level of participation in an academic conference as would a normal paper. For this reason, those submitting abstracts toward a seminar cannot also submit toward a regular session.

BOOK REVIEWS

The Hayloft Gang: The Story of the National Barn Dance. By Chad Berry, ed. Urbana and Chicago: University of Illinois Press, 2008. 215 pp. ISBN 978-0-252-07557-5. Paper.

— Ronald D. Cohen
Emeritus, Indiana University Northwest

Chad Berry, director of the Appalachian Center at Berea College, has brought together eight scholars to explore various facets of the history of Chicago’s *National Barn Dance* (NBD), the long-lasting radio program, launched in April 1924. Following the editor’s helpful Introduction, Paul Tyler follows with his fascinating survey of the show, “The Rise of Rural Rhythm.” In addition to enhancing our understanding of the program’s

origins and early development, Tyler’s main contribution is his questioning “the notion that country music is primarily, and in some way, intrinsically, southern” (31). Indeed, Tyler continues, “the dominant southernness of postwar country music should not grant the southern apologists an exclusive claim to the music’s historical roots. The dynamic folk traditions of string bands and songsters from the 1920s and into the early 1930s and the more professionalized soloists, vocal duos, and swing bands of the late thirties were equally developed by rural musicians from the Midwest, the West,

and the North” (33). Three other recent studies also make this point: James P. Leary, *Polkabilly: How the Goose Island Ramblers Redefined American Folk Music* (2006), which is much broader than its title would seem to indicate; Michael Ann Williams, *Staging Tradition: John Lair and Sarah Gertrude Knott* (2006); and Kristine M. McCusker, *Lonesome Cowgirls and Honky-Tonk Angels: The Women of Barn Dance Radio* (2008). Both McCusker and Williams are also represented in *The Hayloft Gang*. It would now appear that any future study of early country music

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Bulletin of the Society for American Music

Specifications and Rates for Advertisements

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

SUBMISSION DEADLINES:
15 December, 15 April, and 15 August

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

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Journal of the Society for American Music

Volume 3, Number 1 (February 2009)
Special issue on Leonard Bernstein in Boston
Guest Editor: Sarah Adams

Contributors

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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. 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.

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should reach beyond the South into at least the Midwest, as a start.

In describing the eclectic nature of the performers on the *NBD*, Tyler notes that many are not well known because, despite a few air-check recordings before 1945, they did little, if any, recording. There are and some notable exceptions: Lulu Bell and Scotty, the Prairie Ramblers, Gene Autry, Bradley Kincaid, the Hoosier Hot Shots, and Patsy Montana. Nevertheless, the artists published numerous song folios, so their repertoires are somewhat documented. Tyler discusses the performers of the first two decades, from the early rustics, through the star singers and vocal duets, then the string bands and more sophisticated musicians. Wayne Daniel follows with an analysis of the "Music of the Postwar Era." New performers appeared, such as Bob Atcher, Homer and Jethro, and Captain Stubby and His Buccaneers. The film *National Barn Dance* appeared in 1944, and five years later the *ABC Barn Dance* reached television, but it did not survive the year. The radio show originally lasted until April 1960. It was soon resurrected as the *WGN Barn Dance* and survived, somehow, as a radio, stage, and television show until 1969. Lisa Krissoff Boehm wonders about "Chicago As Forgotten Country Music Mecca," where white ethnic and black blues music seems to have been more prevalent, despite the early success of the *National Barn Dance*, locally and nationally: "Chicago provided an inviting home to the *National Barn Dance* in

its early years, but the city was not the appropriate base for country music in the latter part of the twentieth century. Nashville's nurturing of it homegrown musical form trumped Chicago's support for rural-based music"(116).

Susan Smulyan has a short chapter on "Early Broadcasting and Radio Audiences." Despite the assumption that country music radio was aimed at a rural audience, she argues that the *NBD* mostly appealed to middle class women, although others were also among the shows outreach audience. "What remained constant was the program's ability to juggle appeals to the middle class, women, farmers, and African Americans, as well as to national, regional, and local audiences"(127). Michael Bertrand's "Race and Rural Identity" chapter focuses on the program's racial and urban biases. The *NBD* generally avoided blackface minstrel stereotypes, while celebrating "traditional standards and morals on a weekly basis. . . . Accentuating an agenda that emphasized wholesomeness, harmony, and community in a world where the majority seemed to have lost its way, the *National Barn Dance* provided a means of cultural resistance"(147). Kristine McCusker writes about "Patriarchy and the Great Depression," and concludes that the show "tried to reassure its listeners that family life, under significant attack beyond its radio studio, was just fine and dandy on stage"(166). Don Cusic, on the other hand, focuses on "Cowboys in Chicago," in particular Gene Autry, Patsy Montana, the Westerners, and Bob Atcher. The *NBD* brought cowboy music to Chicago,

whose popularity faded along with the show. Michael Ann Williams ends with "The National Folk Festival," drawing upon her book *Staging Tradition*, with the focus on the strained relationship of John Lair and Sarah Gertrude Knott, who brought the National Folk Festival once to Chicago in 1937. Stephen Parry ends with a discussion of his forthcoming film, *The Hayloft Gang: The Story of the National Barn Dance*, hopefully out soon.

These essays touch upon numerous aspects of a significant radio show, whose performers, performances, and audiences deserve much study and reflection. This volume is only the beginning of such a process, as scholars delve into the complex history of country music, now hopefully without limiting their range to the South and Southwest. One problem is in the definition(s) of country music, which is never the same as the broader terms "traditional" or "vernacular" music, terms which would include any and all aspects of older musical styles, native and ethnic, black and white, and so much more, from throughout the country. What about the Northeast, with its songs about woodsmen, sailors, and farmers, or the Upper Midwest, that Jim Leary and others have deftly explored? During an enthusiastic recording trip in 1938 to Michigan, for example, Alan Lomax found a plethora of mining, lumberjack, and ethnic musics; he also recorded in New England. It is time for country/traditional music historians to turn more of their attention northward, and they will be greatly rewarded by reading *The Hayloft Gang*.

Eagle Minds: Selected Correspondence of Istvan Anhalt & George Rochberg, 1961-2005. Edited by Alan Gillmore. Waterloo, Ontario: Wilfrid Laurier University Press, 2007. 474 pp. ISBN 978-1-554-58018-7 (hc).

– Rebecca Marchand
Providence College

It is not surprising that the correspondence of composers often illuminates various consistent mythologies present in their biographical narratives. However, in this compendium of letters which details the forty-five year friendship between Canadian composer Istvan Anhalt and American composer George Rochberg, editor Alan Gillmor provides not only an elucidation of stylistic clichés, but a tapestry of intellectual worldviews intertwined with spiritual investigations, personal suffering, and aesthetic introspection. Rochberg assumed that Gillmor's project, which was over a decade in the mak-

ing—largely due to the composers' initial reticence to publish their private correspondence—would include some kind of "running commentary" (332). While Gillmor does provide exhaustive and conscientious footnotes and cross-references, he allows the two men to speak for themselves through their engaging and almost archaic prose. Rochberg himself seemed to have a sense of the rare quality of their exchange when he offered in a postscript: "for two grown men, adults, survivor sufferers of different if related fates in this day and age to carry on as though this were an earlier time, say the 19th or 18th cent[ury] and to speak "out loud" in complete sentences their heartfelt thoughts" (333).

Gillmor's introduction offers a great deal of insight into the paths shared by Anhalt and Rochberg, diverging yet maintaining a connection through the almost constant flow of letters. Unfortunately, Anhalt's early letters to Rochberg were not archived, so the beginning of the book seems to shine a light more brightly on Rochberg (an imbalance for which Gillmor expresses regret). It is in these early letters that we get the strongest sense of Rochberg's personality, but this is perhaps partially due to the quiet of Anhalt's voice.

Biographies and correspondences that are published while their subjects are still

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living are open to a certain amount of skepticism as one assumes the censorship of less savory aspects of character and history. While that may be the case here, the letters, by and large, are glaringly honest not only in the aesthetic and cultural opinions offered by both composers, but in each composer's self-awareness. Anhalt is more prone to humility, but even Rochberg seems to have a growing sense that his letters serve as a testament to or against the profile formed by outside commentary. Late in 1992, Anhalt asks Rochberg, "How does one 'know' anyone else? Difficult... we show to the outside 'faces,' or only 'doors with shadows peeking out from behind.' How does one know oneself? A package of difficulties, this one too" (265).

It is Rochberg and Anhalt's willingness to show each other more than 'faces' which lends authenticity and primacy to the book. Anhalt remarks on several occasions that while the music of the two men differs in style, they share a fraternal bond, expressed in their deep engagement with the world, literature, theology, and philosophy. Both men take delight in the experience of each other's music and prose, and feel clearly close enough for honesty: Rochberg apologizes to Anhalt for "remain[ing] outside of the aesthetic" of Anhalt's 1969 multi-media work *Foci* (102).

In the case of Rochberg, one is tempted to immediately turn to the letters of 1964, the year of his son Paul's death at the age of twenty. This has oft been cited as the catalyst for Rochberg's eschewal of the avant-garde and fierce defense of tonality. A mere three weeks after Paul's death, Rochberg has no immediate raging indictment of modernist techniques (this follows some years later), and he seems mostly absorbed by his son's own words:

"It is growing dark. And I do not wish to lose the sweetness of the day" (24). The following year, Rochberg shares his first attempt to "employ other composer's music" in his *Contra Mortem et Tempus* and reveals that Anhalt's approving reaction to the work made him "greatly encouraged to go on" to "follow this general plan of action" in two works that would follow: *Music for the Magic Theater* of the same year and *String Quartet No. 3* (completed in 1972) (31). This latter letter to Anhalt would seem to soften assertions that Rochberg had turned away from music for a year following Paul's death.

Indeed, if there is an overall theme to the correspondence, it is that both Anhalt and Rochberg are "survivor sufferers" of the compositional process, critical reception, personal trials, and most notably, the backdrop of world events. Anhalt's internment in a Hungarian Army labor camp during World War II guides much of his worldview, and Rochberg is sensitive to Anhalt's horrifying experiences. Rochberg himself served as a second lieutenant in the same war. The letters provide commentary on Vietnam, ongoing conflicts in the Middle East, Canadian and American politics, the Israeli-Arab conflict, the Oklahoma City bombing, and September 11th. It is these topics, rather than music or art, where Anhalt and Rochberg's friendship appears to traverse more stormy waters. Particularly in the case of Israel and Judaism in general, each composer diplomatically dances between ranting and dialoguing. Both men grapple with their Jewish backgrounds/faith—Rochberg in his caustic criticism of organized religion, and Anhalt in his extensive investigations into Jewish mysticism and the Kabbalah.

Neither Anhalt nor Rochberg seems to have any particular angst regarding their advancing years, only both see it as reality.

Anhalt addresses it earlier than Rochberg, but the latter's hospital stays seem brief and inconsequential interruptions to the fervent workings of active and engaged minds. While intellectually Rochberg prefers to follow poet Dylan Thomas in his rage against "that good night," Anhalt maintains his quiet journey, noting his "indifference" to the "machinations related to technology, dumbed-down entertainment"—machinations which fueled rants to Rochberg in earlier correspondence.

Unfortunately, due to Rochberg's sharp decline in health in the Spring of 2005, his voice stops all too abruptly, and the book ends with a letter from Anhalt which counsels: "roam freely in memory-space and be at peace, and take your medication as prescribed" (411). It is a credit to the collection of letters that the reader feels a keen sense of sadness, as well as disappointment, that the exchange between these two "eagle minds" has ended.

Published correspondences such as this help clarify, if not debunk, assumptions about or impositions on the works of any artist. It is a satisfying opportunity to see the composers examine their own oeuvre both in-process and retrospectively. Anhalt, in particular, reinforces his sentiments on various topics by making reference to his own works, most notably, his dramatic *Traces (Tikkun)* of 1994, in which he expressed an idealized hope for "an end when I shall be able to return all the particles of my body to the totality of the cosmic whole" (378). In addition to providing a bouquet of quotable material, *Eagle Minds* is a springboard for much-needed research into the music and writings of two composers who together supply a panoramic view of the cultural, political, and musical scene in North America through the turn of the twenty-first century.

Merman, dictated by her in 1954 and 1978, present one perspective on her increasingly complicated life and career. While not discounting the biographical information included therein, Flinn alerts us to the biased and perhaps problematic

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views of Merman that that they present. Caryl Flinn's carefully researched and engagingly written biography presents a more complete, yet sensitive, understanding of who Merman was and still is, in the hearts and minds of the American public. Flinn not only submits the facts of Merman's life, but surrounds them with enlightened discussion of the how's and why's of "La Merm" (as she fondly refers to her). This is an enthusiastic biography of Merman, with Flinn's admiration and respect for Merman shining behind every sentence.

As Flinn explains in her acknowledgements, this book was a "group effort." She involved a long list of Merman's colleagues, fans and relatives (especially the only surviving child, Robert Levitt, Jr., who shares a great deal of insight into his mother's character) to re-create the wild ride that was Merman's life. In addition to personal remembrances, Flinn also spent a great deal of time with the many (more than 50!) volumes of scrapbooks that Merman and her father carefully maintained over the years. In a two-page epilogue ("A Word On the Scrapbooks"), Flinn explains their importance in providing a unique perspective not only on Merman's career, but also on the evolution of media involvement in the making of a star.

Together the scrapbooks and interviews provide an entertaining and instructive "behind the scenes" look at Broadway, and also Hollywood. Flinn's perspective as a film scholar provides new insight into early Merman films. The discussion of the filmic adaptations of *Call Me Madam*, *Annie Get Your Gun*, and *Gypsy* (the casting of Rosalind Russell as the lead was a disappointing shock to Merman), are particularly noteworthy. By looking to the west coast with the eyes of an easterner, born and bred on staged musicals, Flinn helps us understand how the filmed musical differs from the stage musical in a way that perhaps we didn't before. The physical attributes of the stage, the acoustic qualities, the potential for ad libs or improvised dialogue, and the interaction with the audience are removed from the film version. It is Flinn's careful description of these characteristics in many of Merman's stage performances that highlights their absence in the filmed musicals, which may be free of blunders but remains the same for every performance.

Flinn contextualizes Merman's career in an engaging fashion by using sidebars

to re-focus our attention temporarily on what was happening in the entertainment world. When Flinn resumes the Merman narrative, we return with additional insights. Examples include chapter sections sub-titled: "Tin Pan Alley and Ethnic Interplay" (11), "War and Changes in American Entertainment" (124), "Changes in Popular Culture" (197), and "Censorship" (231), to name just a few. These short forays away from Merman provide a break from the ongoing story of her life, and also explain how the changing world around her influenced the increasingly complex trajectory of her life and career, as well as how her audiences perceived her.

A reader might not expect to laugh out loud when reading an academic biography, but the amusing anecdotes and quirky statements made by Merman, and lovingly repeated in the pages of this book are hard to ignore. Flinn carefully documents each statement with a supportive endnote; so many that one cannot possibly keep turning to the back of the book to check (better to skim the endnotes after you've finished the book).

Once drawn in to the world of Merman with Flinn's captivating narrative of her life, you can continue your adventure with help from Flinn's appendices. These include a detailed discography (compiled by Al F. Koenig, Jr.), a filmography, and a listing of Merman's stage works (complete with authorial information, date and location of first performance, cast information, and list of musical numbers). Finally, the numerous photographs spanning her entire career are splendid, giving those of us who never saw Merman prior to the 1960s a glimpse of the young glamour girl.

Oakton Recording's *Fred & Ethel: Great Songs of Astaire & Merman* nicely complements *Brass Diva*. This CD brings together a collection of songs composed not for Astaire and Merman to sing together, but rather works composed for each of them by the same collection of outstanding songwriters; primarily Gershwin, Berlin, and Porter. This CD features the delightful singing of Benjamin Sears, Bradford Conner, Valerie Anastasio, and Tim Harbold. The piano accompaniment is equally divided between Connor and Harbold, and arrangements and adaptations were provided by Conner, Anastasio and Harbold.

The studio recording is based on the group's successful cabaret performance, giving the renditions a lively, spontaneous music-making quality to them. This is a

fun recording! Despite Valerie's occasional belts, there is no attempt made to imitate either Ethel or Fred's vocal singing style. It is all about the songs themselves, not the performers who made them famous. In addition to the standards identified with these two stars, "I Got Rhythm" and "They Say It's Wonderful" (Ethel), and "Night and Day" and "Cheek to Cheek" (Fred), there are also some original arrangements which feature songs popularized by both. The "Show Biz Medley" for example, combines "There's No Business Like Show Business" with "That's Entertainment," bringing two blockbusters together in a pleasing way. The other combination is the "Dress Up Medley" featuring "Top Hat" and "My Walking Stick," again combining two songs made famous by each of these stars.

There are some less familiar songs and the hearing of these is greatly supplemented by Flinn's biography. Songs like "Pick Up Your Sins and Go to the Devil" from *Alexander's Ragtime Band* and "Give Him the Oo-La-La," one of the "naughtier" (Flinn's description) numbers from Porter's *DuBarry Was a Lady*—not your typical high school musical fare. When listening to "The Animal in Me" from Paramount's *The Big Broadcast of 1936*, it is easy to imagine Merman's appearance as Flinn describes it, with "our city girl traipsing across the jungle (rear projection conspicuously evident), swinging on vines, sliding down poles, and finally arriving in front of a set of chorus girls and trained elephants" (86).

The energetic piano arrangements and vibrant performances of these songs are compelling enough to cover the minor imperfections in the recording. At times the vibrato in some of the male voices was slightly overwhelming, and the tap dancing interludes were a little strange, lacking the complementary visual, but incentive to seek out upcoming performances of this talented group. Overall this quartet of talented performers has provided us with yet another recording in the series of American popular songs and we look forward to more.

The Oakton recording will easily bring you back to the days when staged and film musicals were able to divert a nation from hard times. The Flinn biography will enrich that experience with a depth of knowledge of the singers, the songs, the culture, and the era. Both are a wonderful combination to keep our spirits buoyant as we weather whatever storms lie ahead.

Brass Diva: The Legend and Lives of Ethel Merman. By Caryl Flinn. Berkeley: University of California Press, 2007. 556 pp. ISBN 978-0520229426. (hc).
Fred & Ethel: Great Songs of Astaire & Merman. By Benjamin Sears, Bradford Conner, Valerie Anastasio, and Tim Harbold. Boston: Oakton Recordings. OR 1002.

— Mariana Whitmer
University of Pittsburgh

We are indeed fortunate, particularly during these times of political and economic change, to have the memories and musical talent of Ethel Merman and Fred Astaire to entertain us. Caryl Flinn's

wonderful biography and the latest CD from Bradford Conner and Benjamin Sears, help us escape into the wonderful world of American musical theatre—a place where dancing and singing (especially singing) are more important than bailouts and high gas prices.

Two previous autobiographies of

BULLETIN BOARD

Members in the News

Ann-Marie Barker Schwartz, Director of Musicians of Ma'alwyck, an ensemble that is in residence at the 1763 Albany home of General Philip Schuyler, announces three performances of the 1783 comic opera *The Poor Soldier* of William Shield and John O'Keefe. The performances, January 23-25, 2009 will be held at Schenectady County Community College and feature a cast of singers from the New York City and Glimmerglass Opera Companies and a twenty-two piece orchestra. In addition to the performances a display of 18th and 19th century manuscripts related to this opera will be on display in the lobby of theater. An excerpt from this production is being filmed for a documentary on New York State. For more information: www.musiciansofmaalwyck.org.

Flutist **Peter H. Bloom** performed a concert-lecture, *The Flute in Nineteenth-Century New York*, presented by The New York Flute Club (November 2008) at the Yamaha Piano Salon in Manhattan. The program featured repertoire heard in New York from the 1820s to the 1890s (music by American composers Lanier, Schade, Downe and others), performed on historical instruments by New York makers, including Alfred G. Badger (arguably the most significant American flute maker of the 19th century), Edward Riley, Allen Jollie, James Hoey, Charles Monzani, and William Meinell. Bloom is author of the A.G. Badger entry in the forthcoming *Lexikon der Flöte*. Also in the Fall of 2008, Bloom toured the Southeast, Midwest, Mid-Atlantic and Northeast with diverse ensembles including Ensemble Chaconne, The Olmsted Ensemble, The Aardvark Jazz Orchestra (36th season), the Duo "2" with pianist Mary Jane Rupert (featuring Bloom's transcription for alto flute of Marion Bauer's viola sonata), and mezzo-soprano D'Anna Fortunato and pianist Mary Jane Rupert in a program that included works by American composers Daniel Pinkham, George Gershwin, and Elizabeth Vercoe. Email pjbloom@comcast.net or visit www.americanmusicworks.com for more information.

Harry Eskew, Professor Emeritus of New Orleans Baptist Theological Seminary, has been honored with a festschrift

entitled "Hymnology in the Service of the Church: Essays in Honor of Harry Eskew" (St. Louis: Morning Star Music, 2008).

Post-Classical Ensemble, the DC chamber orchestra of which **Joe Horowitz** is Artistic Director, has produced another Naxos DVD featuring a classic American film score: *The City*, with music by Aaron Copland. As with Post-Classical Ensemble's previous DVD of *The Plow that Broke the Plains* and *The River*, the film is mated to a fresh recording of the music (which Horowitz considers Copland's most successful for film). The release date is late January. Concurrently, Post-Classical Ensemble presents "Copland and the Cold War," a concert with commentary on Jan. 31 at Georgetown University. The program includes piano works, excerpts from *The City*, and a re-enactment of Copland's testimony before Senator Joseph McCarthy's subcommittee. The participants include the historian Joseph McCartin, the music historian Jennifer DeLapp-Birkett, and the pianist Benjamin Pasternack.

On April 22, at DC's Harman Center for the Arts, Post-Classical Ensemble presents a "John Adams Snapshot," with performances of *American Berserk*, *Phrygian Gates*, and *Gnarly Buttons*. The pianist is Benjamin Pasternack, the clarinetist David Krackauer, the conductor Angel Gil-Ordóñez. For further information: www.post-classicalensemble.org.

Alejandro L. Madrid (University of Illinois at Chicago) has been awarded a Fulbright Fellowship to conduct research on music, dance, and racial relations between Mexico, Cuba, and New Orleans. He also received an Institute for the Humanities Fellowship from UIC towards the completion of his book entitled "Julián Carrillo and the Cosmopolitan Imagination: Modernity, Distinction, and Ethnicity in 20th-Century Mexico."

The First Annual Latin American Piano and Song Festival was held in New York in November 2008. The festival, unique in the United States, was dedicated to the exploration of the classical, folk and popular traditions of Latin American piano and song repertoire. The event paid tribute to three of the most important fig-

ures of Latin American music. November 10th, the opening night, was dedicated to the piano music of Mexico. **Cesar Reyes**, the festival's founder and director, presented the lecture-recital "Piano Masterworks of Mexican Nationalism." The recital was dedicated to the memory of José Pablo Moncayo on the 50th anniversary of his death, which marked the end of the nationalistic period in Mexico. November 17th, the second night of the festival, was an exploration of Latin American songs performed by some of the most gifted Latin American singers living in New York. This recital was a music celebration in memory of Henrietta Yurchenco, an American ethnomusicologist who made some of the most important recordings of Latin American folk and indigenous music. The closing concert of the Festival, held on November 24th, consisted of Latin American Piano Dances from Colombia, Ecuador, Peru, Bolivia, Venezuela, Cuba, the Dominican Republic, and Mexico. The evening was dedicated to the Cuban-American Maestro Germán Diez, honoring his contributions to the teaching of Latin American music in the United States. This festival was a part of the 3rd Annual Latin American Cultural Week.

CONFERENCE CALENDAR

CFP: The Music Graduate Students Society (MGSS) of the Schulich School of Music at McGill University announces the call for papers for the 2009 McGill Music Graduate Symposium. Submission in all areas related to music, including but not limited to the following, will be considered: communications, composition, ethnomusicology, music cognition, music education, music technology, music theory, musicology, performance (including lecture-recitals), and sound recording. This year's keynote speaker is Steve Waksman, Professor of Music and American Studies at Smith College in Northampton, MA. Professor Waksman is the award-winning author of *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience* (Harvard, 1999). Abstracts (400-word max.) should be emailed to symposium@music.mcgill.ca by January 16, 2009. Papers should be approximately 20 minutes in length; lecture-recitals may be up to 40 minutes. Applicants will be notified of the program committee's decision via email by February 2, 2009. We invite applicants to

visit www.music.mcgill.ca/mgss/symposium/ for further information.

CFP: Festival of Faith and Music, April 2-4, 2009 Calvin College, Grand Rapids, MI The Festival of Faith & Music is a biennial conference that brings together musicians, journalists, academics, students and lovers of music and popular culture to discuss diverse forms of popular music and issues of faith. Planned participants include The Hold Steady, Over The Rhine, and T Bone Burnett, and we anticipate the inclusion of many other artists. Our keynote speaker will be Cornel West, and other confirmed speakers include Makoto Fujimura, Josh Jackson (creator of Paste Magazine), Jessica Hopper, Terry Mattingly, Cathleen Falsani, and Andy Crouch. We are seeking proposals for 20 minute (2,000-2,500 word) papers that address issues of faith in popular music and its various social and cultural contexts. We are particularly interested in papers related to our artists and speakers. Updates on confirmed artists and speakers can be found on the

festival website: <http://www.calvin.edu/admin/sao/festival/>. Please email a 300-word abstract (attached in Word format) to Drs. Benita Wolters-Fredlund and Mary McCampbell at ffmcfp@gmail.com no later than January 20, 2009.

CFP: Musical Heritage: Movement and Contacts International Conference, October 29- November 1, 2009, Faculty of Music, Université de Montréal. The Laboratoire de recherche sur les musiques du monde (LRMM - OICCM) in association with the Canadian Society for Traditional Music (CSTM) invites you to its international conference, Musical Heritage: Movement and Contacts, in Montréal (Canada) from October 29th to November 1st 2009. Abstract submissions are now accepted. Submission deadline: February 2, 2009. Full details: marie-helene.pichette@umontreal.ca or <http://lrmm.musique.umontreal.ca/>.

CFP: Submissions are now being accepted for the Thurnau Award for Music Theatre Studies for young scholars which will be awarded

National Call for Applications

The James Weldon Johnson Institute for Advanced Interdisciplinary Studies of Emory University invites applications for its Visiting Scholars Program whose focus is upon the modern civil rights movement. Supported by a generous grant from the Andrew W. Mellon Foundation, the Visiting Scholars Program provides up to five fellowships for both junior and senior scholars and their career equivalents each academic year. We welcome applications from scholars in the humanities, the humanistic social sciences and law. We are interested in research projects in American Studies, African American Studies, English, Ethnic Studies, Gay and Lesbian Studies, History, Law, Music and Women's Studies that examine the origins, evolution, impact and legacy of the modern civil rights movement from 1905, or the rise of the Niagara Movement, to the present. We also support research projects that examine the civil rights movement and its points of intersection with other social movements such as the Women's Movement, the Gay and Lesbian Movement and the Human Rights Movement. Scholars will each teach one course in the spring semester. The deadline for applications is January 15, 2009. Notification of award is February 16, 2009. Visiting Scholars will be in residence at Emory's Johnson Institute for the academic year 2009-2010. Candidates must hold a Ph. D. or a terminal degree in law at the time of application.

Please visit the following website for a downloadable application:
<http://www.jamesweldonjohnson.emory.edu/images-support/JWJap.pdf>

For more information contact:

The James Weldon Johnson Institute
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1256 Briarcliff Road
Atlanta, GA 30306
Phone: 404-727-2515

Website: <http://www.jamesweldonjohnson.emory.edu/>

the second time in 2009. The Thurnau Institute for Music Theatre Studies at Bayreuth University in Germany (Forschungsinstitut für Musiktheater – fimt) is an internationally unique research institution focusing on music theatre. We are looking for modern, creative and outstanding methodological approaches in music theatre studies, trying to encourage interesting topics in neglected fields of research. Please send in your stimulating academic article from 18.000- 27.000 characters incl. blank spaces (10-15 pages) which can be written in English, German, French or Italian. The essay may just be prepared for publication or already be published (not longer than 2 years ago). The deadline is February 15, 2009. Full details: http://www.fimt.uni-bayreuth.de/de/Thurnauer_Wissenschaftspreis/index.

CFP: *Echo: a music-centered journal* is pleased to announce its fourth annual conference, “Music and Humor,” to be held at UCLA on June 5-6, 2009. Scholars from all disciplines are invited to submit proposals for papers on this theme. Submissions must be received by February 27, 2009 and may be sent electronically to echoconf@ucla.edu (please put “Echo Conference Submission” and your last name in the subject line). Please visit <http://www.echo.ucla.edu/Volume8-Issue1/conference09.html> for full information.

CFP: *Africa Meets North America* Conference, October 22-25, 2009, University of California, Los Angeles. This global Symposium, hosted by *Dialogues in Music* Project, will focus on scholarly sessions, which demonstrate intercultural relations between Africa and North America, and will feature special discussion sessions directed by composers and performers. The Festival will feature interactive workshops, original compositions, and live concerts demonstrating intercultural relations between Africa and North America. Registration begins November 20, 2008. DEADLINE for Registration and proposal submission: March 15, 2009. Register at www.amna.ethnomusic.ucla.edu. For additional information contact Dr. Kimasi L. Browne at kbrowne@apu.edu.

CFP: “Covers in Music” This issue of Copyright proposes a multidisciplinary

approach to questions on musical covers including: what new light can they then bring to the act of creation within popular music, as well as to the latter’s relationships to their own history? How can covers inform us about the ontology of popular musics? What are the different interrogations specific to each type of cover (tribute, diversion, parody, revival, recontextualization, etc.)? General analyses and case studies are expected and welcome. Contributions must be sent by email before April 15, 2009 to the following addresses: editions@seteun.net, matthieu.saladin@wanadoo.fr, jedediah-sklower@hotmail.com.

Conference:

Forum on Music & Christian Scholarship, 2009 Annual Meeting, February 27-28, 2009, University of Notre Dame, Departments of Music and Theology.

The 2009 annual meeting of the Forum on Music and Christian Scholarship will be held in McKenna Hall (the Center for Continuing Education) at the University of Notre Dame in South Bend, Indiana. Complete information is available at the web site: www.fmcs.us/2009.

Conference: Symposium: Musicological Film Studies: Sources, Bibliography, and Editions, Doheny Library, University of Southern California, February 26-28, 2009. This three-day symposium on film music editions and sources will include scholars from the United States, Canada, Mexico, England, Germany, and Italy speaking on issues such as sources and archives of film music, issues of accessibility, and editions (and what those would entail). Invited speakers include Richard Smiraglia (editor-in-chief, Knowledge Organization, Palmer School of Library and Information Science, Long Island University), James D’Arc (of the Film Music Archive, Brigham Young University), James Wierzbicki (executive editor of MUSA), as well as archivists from Warner Brothers, UCLA and USC, and the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences. The third day of the conference will be linked with the regional AMS chapter meeting. In addition to those already scheduled to give talks and participate in roundtable discussions, the symposium is open to a maximum of 40 additional participants, based on a first-come, first-

served basis. The registration fee is \$100 for professionals and academics, \$60 for students. Checks should be made out payable to the AMS mailed to Michael Pisani, Symposium Program Director, Vassar College, Box 595, Poughkeepsie, New York, 12604. Deadline for registration is Friday, January 30. Registration after that date, paid by mail or onsite, will be \$120. (Student registration remains the same.) For details, visit http://www.usc.edu/libraries/about/programs_exhibitions/events/FilmMusic.

Conference:

“Music and Memory” 9th Annual Conference, The University of Texas at Austin

Saturday, March 7, 2009. GAMMA-UT, the Graduate Association of Music and Musicians at UT, announces its ninth annual conference, “Music and Memory,” to be held on Saturday, March 7th, 2009 at The University of Texas at Austin. Graduate students from the areas of music theory, composition, musicology, ethnomusicology, and performance will meet to share their research and composers will present their works in a concert to be held that evening. This year’s keynote speaker is Aaron Fox (Columbia University). For more, visit <http://gammaut.music.utexas.edu>.

Conference: The Harvard Graduate Music Forum announces its sixth graduate student conference, “Un-Music,” taking place on March 7, 2009. For a full schedule and information, visit <http://www.hcs.harvard.edu/gradmus> after February 1, 2009.

Conference:

Crosscurrents: American and European Music in Interaction, 1900-2000 (Crosscurrents: Wechselwirkungen zwischen amerikanischer und europäischer Musik, 1900-2000), Ludwig-Maximilians-Universität Munich, May 7-9, 2009. Info: <http://crosscurrents08-09.org>.

Conference: Heavy Metal and Gender, Cologne, 8-10 Oct 2009 University of Music Cologne / Hochschule für Musik Köln, Germany. For full information, visit www.metalandgender.de.

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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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