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Judith McCulloh Named NEA National Heritage Fellow



Photo credit: MaryE Yeomans

Longtime SAM member and advocate for American music Judy McCulloh has been named the 2010 Bess Lomax Hawes National Heritage Fellow by the National Endowment for the Arts. Citing McCulloh's work in folklore and the preservation of American folk materials, the NEA issued the following statement.

As a devoted scholar, folklorist, and folk arts advocate, Judith McCulloh embodies the very spirit of the Bess Lomax Hawes National Heritage Fellowship.

McCulloh was born in 1935 in Spring Valley, Illinois, and grew up at Northmoor Orchard near Peoria, where she helped her parents sell their apples and cider. At the National Folk Festival in St. Louis in 1954 she systematically wrote down the words and music to songs she heard

backstage, unaware she was "collecting" or "doing fieldwork." Her fascination with traditional music grew more serious during her studies at Cottey College, Ohio Wesleyan University, and Ohio State University.

McCulloh completed her Ph.D. in folklore at Indiana University and spent 35 years at the University of Illinois Press, where her positions included executive editor, assistant director, and director of development. During this time McCulloh spearheaded the renowned series *Music in American Life*, making her an important force in expanding and transforming music scholarship. The 130 titles she published cover all aspects of American music, including blues, bluegrass, country, gospel, doowop, jazz, rock, cowboy and railroad songs, minstrelsy, zarzuela, opera, pow-wow, ghost dance songs, brass bands, and community choruses. Series books examine instruments from the banjo and the theremin to the guitar in Baroque Mexico, and people from John Philip Sousa, Marian McPartland, Fritz Reiner, Fred Waring, Charles Ives, and Charles Seeger to Bill Monroe, Ralph Stanley, Hazel Dickens, Bob Wills, Jimmie Rodgers, Fiddlin' John Carson, Aunt Molly Jackson, Robert Johnson, Robert Winslow Gordon, Sarah Gertrude Knott, Tito Puente, and Elvis. Her music books garnered twenty ASCAP Awards.

At the University of Illinois Press McCulloh also created the series *Folklore and Society*. These sixteen books, bracketed by Edward D. Ives's *George Magoon* and the *Down East Game War* and Archie Green's *Tin Men*, stand as models of folklore scholarship.

McCulloh's contributions have been a major force in the preservation, understanding, and documentation of American folk culture. She has served as president of the American Folklore Society and served on the Board of Trustees of the American Folklife Center at the Library of Congress at a time when her leadership and vision helped to save the center from dissolution in the 1990s. She is currently an emerita member of the center's Board of Trustees.

McCulloh's hard work and vigilance have been recognized on numerous occasions, including a University of Illinois Chancellor's Academic Professional Excellence Award, an Ohio Wesleyan Distinguished Achievement Citation, a Society for American Music Distinguished Service Award, an International Bluegrass Music Association Distinguished Achievement Award, and an International Country Music Conference Lifetime Achievement Award. She is a Fellow of the American Folklore Society and an Honorary Member of the Society for Ethnomusicology.

in this issue:

Judith McCulloh: **33**
National Heritage Fellow

MATA Honors Vivian **34**
Perlis

Preview of Cincinnati **34**
2011

Reviews **37**

MATA Honors Vivian Perlis



Vivian Perlis and Aaron Copland

MATA (Music at the Anthology), a non-profit organization dedicated to commissioning and presenting works by

young composers from around the world, will honor SAM member Vivian Perlis at its annual benefit concert on September 27, 2010, at the Chelsea Art Museum in New York City. Perlis is being honored for her work as the founder and director of Oral History American Music (OHAM), a collection of more than 2,000 audio and video recordings of interviews with composers and other figures in twentieth century American musical life. Based at Yale University, OHAM has recently begun working with Yale University Press to publish transcriptions and recordings of materials drawn from its vast archives.

Perlis will be joined by fellow honoree Frances Richard, the Vice President and Director of Concert Music for ASCAP. Philip Glass and Ralph Jackson will present the honorees with awards, and there will be performances by Gabriel Kahane, JACK Quartet, and Corey Dargel. In addition to the awards presentation and performances, the benefit will hold a silent auction of items including handwritten and signed manuscript

sketches from composers John Adams, John Corigliano, and Steven Stuckey; the score of Jennifer Higdon's Pulitzer Prize-winning, Violin Concerto, signed by the composer; five pairs of tickets to upcoming New York Philharmonic concerts, including tickets to their CONTACT! new music series; CDs signed by Philip Glass, Robert Wilson, all four members of the Kronos Quartet, Pauline Oliveros and many more; limited edition lithographs of original scores by Philip Glass, Meredith Monk, Pauline Oliveros and Laurie Anderson; signed copies of books by Vivian Perlis; artwork by Eve Biddle, co-director of the Wassaic Project and an exclusive tour of the Wassaic Project's stunning festival grounds; and a membership package to the Anthology Film Archives, MATA's original home. All proceeds from the benefit support commissions and performances of works by young composers during MATA's 2011 Festival of New Music. For tickets or additional information, visit <http://mata-festival.org/>.

A Preview of Cincinnati 2011

The Society for American Music will hold its 37th Annual Conference with the International Association for the Study of Popular Music from March 9-13, 2011 in Cincinnati. Located at the midpoint of the Ohio River in the southwestern corner of Ohio, the city was so named in 1790 by the Governor of the Northwest Territory for the Society of Cincinnati, an organization of former Revolutionary War officers. During the nineteenth century, it earned the appellations of "Queen of the West" and "Porkopolis," the former in honor of its rapid expansion (by 1840 it had grown to become the country's sixth largest city) and the latter for its dubious distinction as the country's chief hog packing center. (The city celebrates its debt to swine with an annual Goettafest, honoring goetta, a traditional German dish, and the "Flying Pig Marathon.") In 1854 Henry Wadsworth Longfellow paid tribute to Cincinnati in the final stanza of



his poem "Catawba Wine":
 And this Song of the Vine,
 This greeting of mine,
 The winds and the birds shall deliver
 To the Queen of the West,
 In her garlands dressed,
 On the banks of the Beautiful River.

By the end of the nineteenth century, Cincinnati was home to Proctor and Gamble (soap being one of the byprod-

ucts of hog butchering), The Kroger Company, Cincinnati Milacron, and Western-Southern Insurance, along with a number of other companies that continue to be headquartered in the city. This lively business environment that exploited the city's geographic location and position on the Ohio River fostered a wide range of cultural institutions. Cincinnati boasts the fifth oldest orchestra in the United States (Cincinnati Symphony Orchestra [est. 1895]) and the second oldest opera company (Cincinnati Opera [est. 1920]), as well as the oldest continuous choral festival in the Western hemisphere (May Festival [est. 1873]). The city's rich musical history includes the brief tenure of an aspiring songwriter named Stephen Foster in the nineteenth century to big band singer and actress Doris Day, bassist Bootsy Collins of Parliament-Funkadelic, and Maestro James Levine in the twentieth.

continued on page 35



continued from page 34

Cincinnati's Music Hall is probably its most prominent and enduring musical landmark. Built in 1878 for the third May Festival with private money from a matching grant fund drive, the massive Victorian Gothic edifice (affectionately termed "Sauerbraten Gothic") sits in an area just north of downtown called

"Over-the-Rhine." Coined by the City's German immigrants who began arriving following the 1848 Revolutions, the term was intended to be tongue-in-cheek, as the area was north of the Miami-Erie Canal, which bisected the city. Returning from work in downtown Cincinnati, they would say they were going "over the Rhine." The Ohio River made Cincinnati an important stop on the Underground

Railroad. Harriet Beecher Stowe based her anti-slavery novel *Uncle Tom's Cabin* (1852) on first-hand experience of the secret routes and safe houses while living in Cincinnati. Today this portion of the city's heritage is preserved in the National Underground Railroad Freedom Center, located on the riverfront between the sports stadiums for the Cincinnati Reds and Cincinnati Bengals.

Our venue for the meeting will be the historic Hilton Cincinnati Netherland Plaza hotel, located at Vine and 5th Street (Israel Ludlow, who had surveyed Philadelphia, laid out the downtown grid with number streets running east-west, and primarily tree-named streets running south-north). Construction began on the hotel just a month before the 1929 Stock Market Crash, and it opened in 1931 during the Great Depression. Considered to be one of the finest examples of French Art Deco in the United States, the Netherland Plaza is a National Historic Landmark and charter member of the Historic Hotels of America. In keeping the period décor of rare rosewood paneling, polished silver-nickel fixtures, and soaring ceiling murals, jazz pianist Phil

continued on page 36



The 2010 SAM Program Committee (L-R): Joshua Duchan, Gillian Rodger, Paul Wells, W. Anthony Shepard, and Maxine Fawcett-Yeske.

DeGreg will play for the opening reception on Wednesday night, and the Blue Wisp Big Band will provide dining and dancing accompaniment for Saturday's banquet in the hotel's Hall of Mirrors.

Two concerts have been planned by the host institution, Cincinnati's College-Conservatory of Music (CCM). The unusual hyphenated name of the conservatory preserves its two parent institutions: the Cincinnati Conservatory of Music, founded in 1867 by Clara Baur, and the College of Music of Cincinnati, established in 1878 with Theodore Thomas as its first director. The competing musical institutions merged in 1955 and seven years later became the fourteenth college of the University of Cincinnati. On Thursday evening, CCM's ensemble-in-residence, Percussion Group Cincinnati,

will present a dynamic program of contemporary music. Founded in 1979 and highly regarded for its performances of and association with John Cage, the Group has developed similar collaborative relationships with such composers as John Luther Adams, Qu Xiao-Song, and Russell Peck. The second concert will be a Saturday matinee by CCM's Wind Symphony. Its program will be an entirely devoted to his music of "The March King" in celebration of the centenary of John Philip Sousa's 1910–1911 World Tour.

The Program Committee, chaired by Gillian Rodger, has put together a slate of papers and lecture-recitals that aim to represent the kind of diversity that has long been characteristic of Cincinnati. Sousa will be amply represented with several papers on his music, as well as a lecture-recital devoted to his World Tour.

In addition, we will be meeting jointly for the first time with the International Association for the Study of Popular Music (IASPM), which promises to expand and enrich the program offerings. The Local Arrangements Committee, chaired by Bruce McClung, is arranging an exciting array of excursion options for Friday afternoon. In March, the average highs are expected to be 55 degrees and the lows 33. Cincinnati is served the Cincinnati/Northern Kentucky International Airport (CVG), a hub for Delta Airlines, as well as Amtrak, Greyhound, and a Megabus from downtown Chicago. For those planning to drive or carpool, Cincinnati is at the nexus of Interstates 70 (Utah to Maryland) and 75 (Michigan to Florida). Plan on attending the joint SAM/IASPM meeting in Cincinnati—the Queen City!

—Gillian Rodger and Bruce McClung

FROM THE PRESIDENT



Dear Friends and Colleagues,

In 1975 a small cluster of American music enthusiasts—bibliophiles, performers, teachers, and, yes, even a few professors—met at Wesleyan University in Connecticut to organize a society around their shared passion. Since Oscar George Theodore Sonneck, something of a patron saint among music bibliographers, had died 47 years before, he could not be present or object to this eccentric band's use of his name. Thus was born

our happy club—"institution" really feels too stuffy!—a gathering both scholarly and social with a self-consciously fun-loving and historical orientation.

The larger musicological world, or at least the majority of the American Musicological Society, wasn't really paying attention then. Most of its main business pre-dated New England colonial psalmody and was located in Europe. The ethnomusicologists were busy doing their fieldwork in Indonesia, Central Africa, and the Australian outback. That anyone would care to study the music of her own time and home territory seemed shocking in those days—even to liberals and anthropologists! American music worthy of analysis, so the argument went, hardly existed at all. What was there to study? As one of her professors, a brilliant medievalist, told my friend Abby when she expressed an interest in an American subject for her senior thesis at Oberlin College in 1973, "My dear, you have no imagination whatsoever!"

Fast forward to the 21st century, and our imaginations are still being stoked by American music. Our books and papers are ever more specialized. In fact, at times it seems we are all Alice in Musical Wonderland, a topsy-turvy place indeed. The AMS now hosts entire panels devoted to hip-hop, Hollywood film scores, and avant-garde jazz. Ethnomusicologists take

seriously any number of ethnic, commercial, and blended traditions transplanted from Lower Slobovia to the wilds of LA, Detroit, and Denver. The motto de jour seems to be, "Musicology begins at home." What are curious Americanists to do? Where should our institutional loyalty be placed? Have we in SAM succeeded in making our beloved society redundant in just 35 years? Where do we go from here?

I believe our challenge in the years ahead will be to do more than reclaim our "geographical content area." Rather, I hope that we can both multiply and redefine our perspectives. As students, aficionados, and private scholars, I think many SAM members (and prospective members) can help to engage with the substantial public audience beyond our conferences and our classrooms who seek to appreciate, perform, create, sell, teach, and learn about American music in all its diversity. Such an expansion could take any number of forms. However we reconstruct or refocus, the optimist in me suspects that it will pay off handsomely—in artistic, and even spiritual, terms—if we begin to give attention to it now.

Cordially,
Tom Riis, President

Looking Ahead to Cincinnati

The annual meeting in Cincinnati is still far away, but preparations for the Silent Auction and Student Forum Panel are already underway. The Student Forum organizes additional events at the meeting, and we are always looking for volunteers to help. If you'd like to get involved, please contact one of the co-chairs: Allison Portnow (aportnow@email.unc.edu) or Jennifer Myers (jennifer-myers@u.northwestern.edu). To find out more about the Student Forum, visit our page on the SAM website and sign up for the Student Forum Listserv.

Silent Auction

The Silent Auction, held annually at the Society meetings, supports the Student Travel Endowment. As always, we will be seeking donations of books, audio/visual recordings, and other SAM related materials for the auction. All donations are tax deductible, and they can be shipped in advance of the meeting or brought directly to it. There will be an official call for donations in the next bulletin, but we encourage everyone (both students and the general membership) to start thinking about items now to donate this year.

The auction is coordinated entirely by Student Forum. If you would like to help with planning, acquiring materials, or running the auction, please contact co-chair Jennifer Myers (jennifer-myers@u.northwestern.edu). You just might end up finding your own treasures in the process.

We look forward to seeing you in Cincinnati!

—Allison Portnow and Jennifer Myers

Journal of the Society for American Music

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Special Issue on Irish Music in the United States

Guest Editors

Paul F. Wells and Sally K. Sommers Smith

Contributor

Foreword

Irish Music and Musicians in the United States: An Introduction

Paul F. Wells and Sally K. Sommers Smith

Articles

Elias Howe, William Bradbury Ryan, and Irish Music in Nineteenth-Century Boston

Paul F. Wells

An Eventful Life Remembered: Recent Considerations of the Contributions and Legacy of

Francis O'Neill

Sally K. Sommers Smith

Wheels of the World: How Recordings of Irish Traditional Music Bridged the Gap Between

Homeland and Diaspora

Scott Spencer

The McNulty Family

Ted McGraw

Paddy Cronin: Musical Influences on a Sliabh Luachra Fiddle-Player in the United States

Matt Cranitch

'Tis Like They Never Left: Locating "Home" in the Music of Sliabh Aughty's Diaspora

Tim Collins

No Yankee Doodling: Notable Trends and Traditional Recordings from Irish America

Earle Hitchner

Reviews

Books

John Koegel, *Music in German Immigrant Theater: New York City, 1840–1940*.

Steven Ledbetter

Michael V. Pisani, *Imagining Native America in Music*

Victoria Lindsay Levine

Nicholas Michael Butler, *Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert*

Music in Charleston, South Carolina, 1766–1820

Kate Van Winkle Keller

Recordings

James Tenney: *Selected Works 1961–1969*

Michael Winter

Tania León, *Singin' Sepia*

James Spinazzola

Louise DiTullio, *The Hollywood Flute*

Leonard L. Garrison

Multimedia

Anita O'Day: *The Life of a Jazz Singer*. Robbie Cavala and Ian McCrudden, directors

Katharine Cartwright

Come In and Hear the Truth: Jazz and Race on 52nd Street, Patrick Burke. University of Chicago Press, 2008. 314pp. ISBN: 978-0-2260-80710. Hardcover.

— Peter Kenagy

By the late 1940s Americans were flocking to nightclubs on a half-mile stretch of West 52nd Street between Fifth and Seventh Avenues to hear iconic figures in the art of jazz. With giants such as Art Tatum, Billie Holiday, and Dizzy Gillespie often performing in adjacent clubs, it is no wonder that this era and street came to hold a special place in the American musical imagination. There, a mixture of musical styles was packed into one locale, where the traditional jazz of New Orleans and Chicago enjoyed a revival, small combos retained something of the Swing Era's thunder and tenderness, and Harlem's ultra-modern bebop challenged the status quo.

Long before this postwar zenith of art and appreciation, the 52nd Street jazz scene developed in an era defined by the Great Depression, Prohibition, and Jim Crow segregation. Patrick Burke's *Come In and Hear the Truth: Jazz and Race on 52nd Street*, explores a site that began in the 1920s as a space apart from the glitter of the Broadway theater district, and became home to a cadre of white musicians who found themselves straddling the fence between authentic jazz and more lucrative popular music. Burke demonstrates how this underground scene of both earnest and naïve yearnings developed into a thriving center, a meeting point for divergent cultures and classes where jazz could be both an art and a commodity. Burke shows that while it was far from a racial utopia, the 52nd Street scene was a place where white and black cultures interacted to define racial and musical attitudes, decades before the national Civil Rights movement.

The "truth" Burke invites us to come in and hear is that music and race were both "pervasive and elusive" (5) notions in the minds of those present on 52nd Street. Burke is interested in much more than the mere rise and fall of this musical scene, and indeed the musical history of 52nd Street between 1930 and 1950 has

been written elsewhere. Through reexamining 52nd Street's key figures and marginalized participants to look beyond an essentialist jazz canon, Burke provides a clearer window into social dynamics—how events were perceived, and by whom—than was previously available. Asking many questions and providing few answers, Burke explores complexities rather than chiseling out a singular view of history. In doing so, he makes wonderful use of period sources such as oral histories, black newspapers, early jazz criticism, and the jazz and popular music press, to offer a range of perspectives from the time. Though the book doggedly upholds a pluralistic orientation—particularly with respect to various African American subcultures and early white jazz musicians who existed as a counterculture—*Come In and Hear the Truth* offers a remarkable account of the unstable nature of musical and racial categories. Burke's work ultimately urges us to consider "music's role in creating and conveying ideas of racial identity" (9).

Burke works chronologically, with each chapter focusing on a musician or group of related musicians. His favorite mode is the depiction of opposites, be they of race, authenticity, style, commerciality, sexuality, or place. Burke requires us to begin by accepting these categories, and then works to undermine their rigidity by demonstrating the tremendous degree of overlap and collaboration within the 52nd Street milieu. Nevertheless, the fascination of reading this book is arriving at a deeper understanding of the social dynamics of a moment when so much great original music was played within a two-block stretch.

Burke sets us down at the twilight of prohibition in Midtown of the late 1920s, when white musicians who made their living in popular theaters, recording studios, and dance halls congregated in small spaces such as the original Onyx Club (1930–1934) on 52nd Street. Early jazz stars like Bunny Berigan, Benny Goodman, Jimmy and Tommy Dorsey, Bix Beiderbecke and other members of

the Paul Whiteman band, Eddie Condon, and assorted members of Local 802 gathered for the camaraderie, networking, relaxation, and inevitable jamming in pickup groups. Burke gives us a fascinating glimpse into this boys' club atmosphere—or "bachelor subculture" (19)—and how it became a proving ground away from popular audiences, establishing what the musicians felt was an authentic and intimate reaction to the inauthentic nature of Broadway's mass entertainment culture.

Prohibition ended in December 1933, turning this underground world inside out, and these musicians were soon playing in legitimate venues for audiences hungry for "authentic" jazz. While impromptu jamming continued in clubs, Broadway audiences craved entertainment, so shows often combined jazz with comedy and novelty acts. In one of Burke's standout examples, the Italian American Louis Prima offered an imitative version of black identity in his performances at the Famous Door in 1934. His style owed much both to Louis Armstrong and Prima's own New Orleans heritage, and in fact, Burke shows, Prima passed as black to national radio audiences and on stage, representing blackness to whites before black performers brought their own identity to 52nd Street.

Burke gives us a contrasting portrait of violinist Stuff Smith, the first successful African American artist to reach a wide popular audience in this developing scene. Smith arrived in 1936, and asserted a black identity while clearly and cleverly accommodating the expectations of white audiences. Burke shows Smith to be a pioneering black figure, able to adopt and also subvert popular expectations, while delivering an artful product valued by musicians and insiders. Smith's example paved the way for other black artists who more directly challenged stereotypes. Burke compares Smith to John Kirby and Maxine Sullivan, who conformed less to expectations of both

continued on page 39

whites and blacks, were less extroverted, more refined and subtle, and less prone to novelty or comedy.

Burke's history outlines the continued growth of the Street through the late thirties and forties until its ultimate demise around 1950. With much documentation of who was performing where and how they were received, Burke avoids regurgitating familiar biography. We get glimpses into the height of the Swing Era, when Ben Webster, Roy Eldridge, and Coleman Hawkins collaborated and led small groups—and Burke demonstrates how these great solo personalities became a type of commodity, as audiences came to expect the kind of self-expression artists like these offered. Other highlights include Count Basie's stand at the Famous Door that brought

him national fame through live radio broadcasts; Joe Marsala as the first white bandleader to hire black musicians in large numbers; and the arrival of bebop and its marketing as a musical counterpart to black youth hipster culture. Burke focuses special attention on the push and pull of social forces in these more-or-less familiar episodes.

Of particular value is Burke's appendix, which charts the location of jazz clubs on 52nd Street from 1930 to 1950. This much-needed reference vividly illustrates the proximity of various clubs, the frequent rise and fall of clubs in general, and the relocation of particular clubs as they shuffled about over time—such as the four incarnations of the Onyx. This will be a useful resource for future studies of the period. The lengthy end notes for each chapter are appreciated, but the book would benefit from a comprehen-

sive bibliography, and perhaps a selected discography.

Ideas of jazz and race have been closely bound together since the beginning, and many writers have plumbed these depths. In *Come In and Hear the Truth*, Burke has given us a study of jazz and race at a legendary moment, revealing the full social complexity of an important chapter in the history of American music. This welcome book serves a wide readership, opening a dialogue in which ideas about jazz and race, gender, class, and commerce supplant the timeworn jazz-history tropes of stylistic evolution, innovations, and unsung heroes. Burke's work builds bridges across specialized disciplines and engages recent discourse while remaining a readable and jargon-free history that any student of music, race, or culture will value.

The Real Hip-hop: Battling for Knowledge, Power, and Respect in the LA Underground, Marcyliena Morgan. Duke University Press, 2009. 224pp. ISBN: 978-0-8223-4385-1. Paper.

— Carrie Allen

In her *The Real Hip-hop: Battling for Knowledge, Power, and Respect in the LA Underground*, Marcyliena Morgan, a Professor of African and African American Studies and Executive Director of the Hip-hop Archive at Harvard University, provides an ethnology of Los Angeles's Good Life/Project Blowed. This was a Thursday night freestyle rap venue/workshop that began in the Crenshaw neighborhood in 1994. At the workshop, MCs from around the city met to develop, challenge, and critique each other's improvised rap performances. Morgan uses a sociolinguistic approach to examine the language ideologies embedded in both this particular Los Angeles community and in hip hop more generally. Her study foregrounds the role of language in carving out a discursive space for marginalized youths of color to represent their perspectives, goals, ambitions, and values. Organized into an introduction and six chapters, Morgan's data and analyses emerged from seven years of fieldwork in Los Angeles and twenty years spent observing and participating in hip hop culture in other North American

cities.

In the introduction, "I Am Hip-hop," Morgan positions the Good Life/Project Blowed workshop as a vibrant and constructive creative outlet for urban youth, in contrast to the gangsta rap ethos that constituted much of the Los Angeles hip hop scene of the 1990s. The introduction reviews the emergence of hip hop studies in academia, situates Morgan as an academic trailblazer in those studies, outlines the book's focus on hip-hop language ideology and social values, and historicizes the concept of the hip hop underground by linking it to earlier African American alternative spaces of political and discursive resistance.

Chapter One, "The Hippest Corner in LA," describes the social and historical development of the Good Life/Project Blowed in the context of the city's ethnic diversity and the political, legislative, and economic developments that severely marginalized California's youth in the 1990s. The chapter uses interviews to recount the stories of two adults who materially and emotionally supported the underground hip hop workshop, including the conflicts they initially harbored over hip hop's aesthetic and cultural values. The chapter also contextualizes

the workshop as part of a historically-Black neighborhood, exploring the conflicting social and political values between the older generation of African American shop owners and the hip hop youths that began congregating in the area because of the freestyle workshop.

In the lengthy and more abstract second chapter, "Welcome to the Underground: Building Hip-hop Culture and Language," Morgan moves the rhetorical camera backwards from the underground scene in Los Angeles to provide panoramic insights into hip hop's broader culture. The first of these is a detailed account of how youth are socialized into hip hop. Here Morgan identifies types of participants and outlines the activities, phases of participation, and levels of commitment to hip hop culture that each group manifests. Second, Morgan historicizes cultural and philosophical elements of hip hop as both in continuity with *and* in conflict with previous African American cultural movements. The chapter also covers the types of cultural knowledge that successful MCs possess, and explains how audience members critique that knowledge. Finally, the chapter includes a detailed discussion of the discursive strategies and linguistic dimensions of

continued on page 40

hip hop, illuminating ways in which hip hop participants use language creatively to construct meaning and social identity.

Chapter Three, "Thursday Night at Project Blowed," returns to an explicit focus on the Los Angeles hip hop underground with an ethnographic account of an evening at the freestyle workshop, contextualized within vividly-described neighborhood sights, sounds, and smells. The chapter includes social, linguistic, and historical interpretations of transcribed freestyle performances and the audience's critique of these performances. Morgan gives particular attention to the rap "battle" tradition, including a transcription of a lyrical battle and an analysis that grounds the battle ethos within hip hop's broader valorization of knowledge, lyrical skill, competitiveness, respect, and public critique. The chapter also includes photos of participants and audience members from the workshop, a long list of MCs who performed regularly at Project Blowed from 1994 to 2000, and a copy of Project Blowed's bylaws.

Chapter Four combines a close focus on female MCs in the Los Angeles underground with generalized assessments about women in hip hop. "(Ph)eminists of the New School: Real Women, Tough Politics, and Female Science" focuses on how these women's rhymes critique representations of Black gender roles, sexuality, and romantic and social relationships. Morgan analyzes performances by two female MCs from Los Angeles, each with a radically different vision of representing her own sexuality and desire. She historicizes these and other acts of lyrical self-representation and cultural critique by linking female rappers' lyrics to classic blues singers' representations of Black working-class womanhood. Morgan also uses Nina Simone's "Four Women" and contemporary rapper's Talib Kweli's reframing of Simone's lyrics to explore broader representations of Black women in mainstream society and in hip hop.

In Chapter Five, "Politics, Discourse, and Drama: 'Respect Due,'" Morgan shifts once again to a broader view, discussing how "hip hop discourse shapes spiritual life and political opinions and attitudes" (19). Morgan's focal point for exploring these issues is her interpretation of a 1996 police raid on Project Blowed. According to Morgan, the police were

responding to complaints of older African American merchants in the neighborhood. Morgan uses the intergenerational conflict surrounding the raid, and the discursive practices accompanying that conflict, as a window into examining how hip hop's social values and perspectives often contest the cherished Black political and religious ideologies of many older African Americans.

Chapter Six, "It's Hip-hop Nation Time: Enter the KAOS" is a brief summary of the "discourse strategies" (19) of underground hip hop that emphasizes once again ways in which hip hop culture constitutes both a continuation of, and a fundamental break with, older African American cultural movements and political ideologies. Following the summary is an explanation of transcription conventions and a glossary of terms unique to hip hop culture (a standard feature of much academic writing on the genre).

The book's contributions to rap and hip hop studies are numerous and important. Although many scholars of hip hop have conducted occasional interviews in their research, Morgan's sustained ethnographic documentation of a localized hip hop culture is only one of a handful of such studies based in North America (see also studies by Greg Dimitriadis, Ali Colleen Neff, and Marc Lamont Hill). Second, Morgan's research is the only scholarship to engage with "underground" female MCs rather than reading the recordings and videos of mainstream, commercially-successful female rappers (for examples of these analyses, see the work of Tricia Rose, Cheryl Keyes, Imani Perry, and Jeffrey Ogbar). Third, Morgan is one of the first scholars to discuss West Coast rap traditions other than gangsta rap, thus diversifying earlier research on that region's hip hop scene by Robin Kelley, Cheryl Keyes, and Eithne Quinn. Fourth, her focus on inter-generational conflict in an African American neighborhood surrounding hip hop youths' perspectives on Black politics and racial progress is unique in the literature; it reifies in localized detail broad-scale perceptions on the subject previously noted by scholars such as Todd Boyd and Michael Eric Dyson. Fifth, her focus on the development, analysis, and peer-critique of lyrical skills is unique in the literature in its extensive detail, as are the numerous freestyle raps she transcribed in order to explore these dimensions of hip hop.

Weaknesses in the work seem to be the inverse of its strengths. For example, the combination of localized and generalized discussions of hip hop culture, while informative, is occasionally confusing. Chapter Two, which deals with hip hop language and culture as a whole, is sandwiched between two chapters focused on the underground scene in Los Angeles, resulting in a slightly disorienting break in the book's narrative stream. The book's exclusive focus on language in hip hop, while a clearly-defined parameter of Morgan's study and the locus of many rich insights, may frustrate music scholars, and the sonic dimensions of hip hop could have been addressed more robustly. Even in the context of improvised, live, freestyle rapping, which typically features a much sparser musical/rhythmic accompaniment to the text than a commercially-produced album, the DJ still makes musical decisions, and Morgan provides no detailed discussion of sample or beat selections or turntable techniques such as scratching or punch-fading. Also, Morgan's definition of a rapper's "flow" foregrounds linguistic dimensions to the detriment of musical components, unfortunately without pointing the reader to other scholarship that deals with the musical dimensions of "flow," such as the work of Tricia Rose, Adam Krims, and Felicia Miyakawa.

Since Morgan's book is a focused ethnography and does not include a comprehensive linear historical narrative of hip hop's development, it assumes some prior knowledge of the genre's styles, terminology, and history. The streamlined writing style, which is free of overt critical theory and full of clear explanations of linguistic terms, will, however, be accessible to many readers. Due to the study's delimitations concerning language, if used in a college music course, the book might be assigned in tandem with scholarship that engages the musical elements of rap and hip hop culture.

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continued on page 41

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BULLETIN BOARD

Flutist **Peter H. Bloom** gave a number of performances of wide-ranging American repertoire during Winter/Spring 2010. Highlights included centennial celebrations of jazz great Mary Lou Williams with the Aardvark Jazz Orchestra at Boston College and Stonehill College; a solo recital of music by Sidney Lanier for Historic Macon (GA), performed on a period flute by illustrious New York maker Alfred G. Badger (1815–1892); concerts/workshops for the Vortex Series of New and Improvised Music, including a performance of TIPS by Steve Lacy; and performances with The Karl Henning Ensemble featuring new works by Henning. In various chamber ensembles, Bloom performed music by Aaron Copland, Elizabeth Vercoe, John Cage, and other American composers at venues in New England, New York and New Jersey. Capping off the Aardvark Jazz Orchestra’s 37th season, Bloom and the band joined the MIT Symphony Orchestra in Nelson Riddle’s arrangements of music from the film *Can-Can*, and showcased new music by Aardvark director Mark Harvey, including the premiere of *The Lion*, Harvey’s tribute to the late Senator Edward M. Kennedy. For more information, email phbloom@comcast.net or visit www.americasmusicworks.com.

Jonathan Elkus announces that after years of relative obscurity, the Paramount Theatre Music Library now has a public face at <http://paramounttheatremusiclibrary.org>. Its next important milestone will be a searchable online catalog. This is a work in progress which can be expedited by increases in both volunteer time and in income. Meanwhile, consult the guidelines in the “How To Use the

Library” section of the site. Your questions and comments are very welcome. You can contact the Library directly at info@paramounttheatremusiclibrary.org.

Louis Goldstein’s recording of Morton Feldman’s *For Bunita Marcus* was released on June 1, 2010, by nuscope recordings (www.nuscopeperc.com) Goldstein’s interpretation of Feldman’s Triadic Memories is considered one of the best of all of the currently available versions. According to Grant Chu Covell at the La Folia website, “This has got to be 2010’s best piano recording. These two discs (Triadic Memories coupled with John Cage’s *One5*) had better garner prizes and commendations throughout the industry or else Western Civilization is coming to an end. Everything comes together in this phenomenally well-recorded 2 CD set. The piano is rich and closely miked, and the piano’s tuning is superb. Louis Goldstein plays with control and delicacy.” This version of *For Bunita Marcus*, which will soon be available on HDTracks as a download and audiophile (44.1/24 FLAC) download, includes an 8-page booklet with liner notes from Dallas-based musicologist Laurie Shulman and abstract expressionist artwork from the Modern Art Museum of Fort Worth by Philip Guston, one of Morton Feldman’s long-time friends.

Joseph Horowitz’s Post-Classical Ensemble has just announced its 2010–2011 season: Gershwin, Lou Harrison, and Stravinsky festivals. The Gershwin participants include the music historian Rich Crawford and a Russian virtuoso who improvises. The Harrison festival includes the world premiere of Eva Soltes’ long-awaited Lou Harrison documen-

tary, and Ben Pasternack performing the Harrison Piano Concerto. The Stravinsky festival is a subversive escapade built around the pianist Alexander Toradze; the ensemble will also feature the American premiere of the pianola version of *Les Noces*, and more. Details are available at Horowitz’s blog: www.artsjournal.com/uq.

Thomas Jacobsen has launched a new music website, www.neworleansnotes.com, designed to provide current news about the traditional jazz scene in New Orleans.

Ralph P. Locke’s book *Musical Exoticism: Images and Reflections*—which contains discussion of many American works, by such composers as Hovhaness, Bernstein, and Reich, and also a Josephine Baker song—has gathered additional positive reviews. *Early Music* calls it “a masterful study . . . [which] promises to be the benchmark work in this area for some time, and one to which all scholars should refer. . . .” Locke edits the University of Rochester Press’s series Eastman Studies in Music, which has recently published two titles on American music: John Koegel’s *Music in German Immigrant Theater: New York City, 1840–1940* and Peter Dickinson’s *Samuel Barber Remembered: A Centenary Tribute*.

bruce d. mcclung (University of Cincinnati)’s book *Lady in the Dark: Biography of a Musical*, has received a 2008 ASCAP/Deems Taylor Award, the 2007 Kurt Weill Prize, and a 2006 Special Jury Prize/George Freedley Memorial Award from the Theatre Library Association, in

continued on page 42

continued from page 41

addition to numerous favorable reviews and citations. *Studies in Musical Theatre* calls it "a prototype for how future 'biographies' of other shows might be written," and *The Kurt Weill Newsletter* termed it "a fine piece of work that should help nudge studies of the Broadway musical in significant new directions by proving the benefits of careful attention to sources and contexts." This summer McClung received an NEH Summer Stipend for his book project "The World of Tomorrow: Music and the 1939 New York World's Fair."

Kiri Miller, Assistant Professor of Music and Latin American Studies at Brown University, has been awarded an ACLS Fellowship for her project *Virtual Performance: Interactive Digital Media and Amateur Musicianship*.

Paul F. Wells, who served as the President of SAM from 2001-2003, retired from his position as Director of the Center for Popular Music at Middle Tennessee State University on April 1, 2010, a position he had held since 1985. As the first director of the Center, Wells guided every aspect of its development, from laying the intellectual foundations on which its collections and programs are based, to hiring

staff, to overseeing the set-up of the Center's physical space. Starting with only a concept, Wells built the Center's library and archive into one of the country's finest popular music research collections, one that is used by scholars around the world. He was recently awarded Emeritus status by MTSU. He now makes his home in West Kennebunk, Maine where he is co-editing (with Sally K. Sommers Smith) a special issue of JSAM devoted to Irish music in America; forging ahead with an edition of fiddle tunes for the MUSA series; honing his chops on fiddle and flute; and pursuing his extra-musical passions for birding and photography.

OBITUARY



Julian H. Mates, of Glen Cove, died on July 17, 2010 at age 83. He was a celebrated scholar of the American Musical Theatre, founder of the School of Visual and Performing Arts at the C.W. Post Campus, and host of the Sonneck Society's very successful musical theater conference at that campus in 1981. It was the first Sonneck conference involving cooperation with other societies, being the joint effort of the Theatre Library Association and the American Society for Theatre Research. Greenwood Press published the papers and proceedings of that conference in 1984 under the title *Musical Theatre in America*, edited by Glenn Loney.

Mates was professor of English at

Hofstra and then at C.W. Post for close to 50 years. He graduated from Brooklyn College in 1949 and earned a doctorate from Columbia University in 1959. He published numerous academic articles and books, including *The American Musical Stage before 1800*. He served in the Navy during WWII.

A memorial service will be held on Sunday, October 10, at 11:00 AM in the Chapel at the C. W. Post campus, with a reception to follow.

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

Robert Allen, Brooklyn, NY
Christina L. Baade, Hamilton, ON
Alexandre Badue, Cincinnati, OH
William Boone, Chapel Hill, NC
Myles Boothroyd, Traverse City, MI
Russell Cranson, Springfield, IL
Tony Dumas, Davis, CA
Devora Geller, Brooklyn, NY
Rolf Groesbeck, Little Rock, AR
Maria Guarino, Richmond, VA
Marcelo Hazan, Fort Mill, SC
Karianne Jones, Kirksville, MO

Olga Manulkina, St. Petersburg, Russia
Nina Ohman, Philadelphia, PA
Jeffrey Perry, Baton Rouge, LA
Christopher Phillpott, Tallahassee, FL
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Kelly St. Pierre, Cleveland, OH
Peter Williams, Lawrence, KS
James Wintle, Alexandria, VA
Megan Woller, Champaign, IL



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Priority application deadline November 1

Final application deadline December 1

www.esm.rochester.edu/musicology



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Patrick Macey, *Chair*

Renaissance music and culture in Italy and France, Josquin, music and rhetoric

Michael Alan Anderson

Medieval and Renaissance music, Saints, the Divine Office, Popular ritual, politics

Melina Esse

19th-century opera and melodrama, film music, gender and performance studies

Roger Freitas

17th-century music (especially the cantata), performance practices, the castrato

Lisa Jakelski

20th-21st century music, musical expression and social/political practices, with emphasis on music post-1945

Ellen Koskoff

Ethnomusicology, American musics, women and music, Balinese music and culture

Kim Kowalke

20th-century musical theater and opera, Sondheim, Hindemith, and Weill

Ralph P. Locke

Exoticism and nationalism, music culture in 19th-century France and Italy, opera, gender issues

Honey Meconi

Medieval and Renaissance music, manuscript culture, Hildegard, musical borrowing

Holly Watkins

19th- and 20th-century music, historical and contemporary aesthetics, ecocriticism, popular music

Daniel Zager

Renaissance and Baroque music, Lassus, church music history

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Jürgen Thym

19th-century music, German Lieder, 19th-century symphony, music and text relations

Gretchen Wheelock

18th-century music, Haydn and Mozart, historical performance practices, reception history

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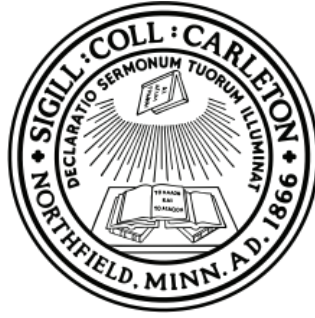
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EMERITA

Kerala Snyder



ANNOUNCEMENT OF A FACULTY POSITION IN MUSICOLOGY WITH AN EMPHASIS IN AMERICAN MUSIC

Carleton College invites applications for a tenure-track position at the Assistant Professor level in musicology with an emphasis in American music to begin September 1, 2011. We seek a musicologist who is a dynamic classroom teacher with a breadth of experience in and continuing commitment to the study of a wide variety of music in a liberal arts setting. The successful candidate will continue, expand and enrich our course offerings in popular music in areas such as, but not restricted to, jazz, rock, pop, and hip hop as well as more traditional areas of music history. Depending on the successful candidate's areas of expertise, the position could possibly, but not necessarily, include applied teaching such as ensemble direction and/or private lessons. We seek candidates committed to teaching, mentoring, and advising a diverse student body. PhD or its imminent completion is required. To apply please send the following electronically in PDF format to musicsearch@carleton.edu by December 1, 2010: a letter of application, a CV, statements describing your teaching philosophy and your research, three confidential reference letters, graduate transcripts, and a writing sample. No supplementary materials until requested.

Carleton is a small, highly selective liberal arts college of 1,950 students located 45 miles south of the Twin Cities of Minneapolis and St. Paul. The Department of Music includes nine full-time and over thirty part-time faculty members with specialties in ethnomusicology, performance, theory, and musicology. Over 800 students participate in musical activities during each term of the academic year. The Department offers the BA with a major in music. Carleton College is committed to developing our faculty to better reflect the diversity of our student body and American society. Minority candidates and women are particularly encouraged to apply.

CFP: The International Association for the Study of Popular Music, U.S. Chapter (IASPM-US) will hold its annual conference Mar. 9-13, 2011 in Cincinnati, OH, in a joint meeting with the Society for American Music. This year's conference title is "Time Keeps on Slipping: Popular Music Histories." We welcome proposals concerning all facets of popular music in the U.S. and abroad, but especially encourage submissions that address the themes: Canonical Histories; Alternative Histories; Archival Approaches; Historical Methods; and Local Histories. The deadline for submissions is October 1, 2010. Proposals should be submitted electronically to Steve Waksman, chair of the program committee: iaspmus2011@gmail.com. Individual presenters should submit a paper title, 250-word abstract, and author information including full name, institutional affiliation, email address and a one-page c.v. Please send abstract and c.v. as separate Word attachments. All presenters at the conference are required to be current members of IASPM-US. For membership and conference information, go to www.iaspm-us.net.

CFP: Cash Rules Everything Around Me: Music and Money, 2011 EMP Pop Conference at UCLA, will take place on February 24 – 27, 2011 in Los Angeles, California. The EMP Pop Conference, launched in 2002, joins academics, critics, performers, and dedicated fans in a rare common discussion. The conference is jointly sponsored in 2011 by the Department of Musicology at the UCLA Herb Alpert School of Music and by the Experience Music Project/Science Fiction Museum and Hall of Fame. For this year's Pop Conference, the tenth annual meeting and first outside of Seattle, we invite presentations on a matter Los Angeles knows well: the relationship between song and paycheck—or, to invoke the O'Jays hit "For the Love of Money," bass line and bottom line. Please send proposals of 250 words, with 50 word bio, to organizer Eric Weisbard (University of Alabama) at Eric.Weisbard@gmail.com. The deadline for proposals is Friday, October 15, 2010. Panel proposals, specifying either 90 minutes 120, should

include both overview language and individual proposals/ bios, or overview and bios only for roundtable discussions. We welcome unorthodox proposals and proposals aimed explicitly at a general interest audience. Registration is free for presenters and the public. For more information, go to <http://www.empsfm.org/education/>.

CFP: The Research Groups I.D.E.A. ("Interdisciplinarité dans les études anglophones"), Nancy-Université) and ECRITURES, Université Paul Verlaine-Metz are announcing a call for papers for their international conference on the theme: "London-New York: Exchanges and Cross-Cultural Influences in the Arts and Literature". The aim of this international conference is to study and analyze the cultural links and influences between London and New York in the arts

and literature, a field which seems to have been overlooked by critics and academics alike. Submitted proposals should focus on the intercultural and interdisciplinary links between the two metropolises. Deadline for proposals: September 30, 2010. Please send proposals (title and 300-word abstract) as well as a biographical note of 150 words to Claudine Armand (Claudine.Armand@univ-nancy2.fr), Pierre Degott (degott@univ-metz.fr) and Jean-Philippe Heberlé (Jean-Philippe.Heberle@univ-nancy2.fr).

CFP: Feminist Theory and Music Conference (FTM11)³ Looking Backward and Forward,² September 22–25, 2011, Arizona State University, School of Music, Tempe, AZ. This historic twentieth anniversary of the Feminist Theory & Music Conference celebrates past and current contributions of women to music and seeks to advance the philosophical, theoretical, and practical basis of feminist theory in music. The keynote speakers are Eileen M. Hayes, Juila Koza and Susan McClary. We welcome proposals of scholarly papers pertaining to feminist theory and music. We also encourage proposals of musical performances and lecture recitals featuring works by women composers. The conference will provide a forum for this growing body of scholar-

ship and creative activities and for discussions among those engaging in feminist research. Themes of particular interest include pioneers, women exploring interdisciplinary and digital arts, eco-musics, music education, as well as music and healing. We also accept proposals on any other topic relating to all categories of music and gender. Please submit 300-word abstracts (along with the presentation's proposed title, equipment request, a short biography and contact information) for papers of 20 minutes duration, lecture recitals of 35 minutes duration and proposals for panels of three or four papers to ftm11asu@gmail.com for consideration. Submission deadline: December 1, 2010. For further information please contact the conference conveners Jill Sullivan: Jill.Sullivan@asu.edu or Sabine Feisst: Sabine.Feisst@asu.edu

CFP: The International Alliance for Women in Music (IAWM) and Northern Arizona University School of Music, in cooperation with the Flagstaff Symphony Orchestra are pleased to announce the IAWM Congress 2011 to be held September 15-18 in Flagstaff, AZ. The theme of our congress is "In Beauty We Walk: Changing Women and the New Musical Landscape." The four-day congress will be held on the campus of Northern Arizona University and will feature established and upcoming women composers as well as students, musicologists, music theorists and ethnomusicologists, educators, performers and conductors who will contribute their knowledge and expertise in concerts, workshops, papers and panel discussions. The title of this conference illuminates the rich history of the region and is meant to represent cultures and histories throughout many nations. The story of Navajo creation figure Changing Woman contains images and metaphors with which many women today can identify. The overarching principle of walking in beauty is easily experienced in one of the most strikingly spectacular landscapes of the United States, including one of the seven natural wonders of the world, The Grand Canyon. Proposers must be members of

continued on page 46

continued from page 45

The International Alliance for Women in Music (IAWM). Papers should be submitted to IAWMPapers@nau.edu no later than December 9, 2010. For full information, visit <http://www.cal.nau.edu/iawm/>.

CFP: The Chattanooga Symposium on the History of Music Education Symposium Planning Committee welcomes submissions on topics related in any way to the history of music teaching and learning for its conference to be held June 2-4, 2011 at the historic Chattanooga ChooChoo Hotel. The Chattanooga Symposium on the History of Music Education is being organized and sponsored by the History Special Research Interest Group of MENC: The National Association for Music Education and the University of Tennessee at Chattanooga. The Symposium Planning Committee is planning several activities of interest for symposium attendees, including feature speakers, scholarly papers, panels, concerts and talks on local themes, a riverboat cruise, and tours to local attractions such as historic Lookout Mountain. Materials must be submitted electronically in any standard style format. Chicago style is required if you wish your paper to be considered for publication in the *Journal of Historical Research in Music Education*. Include the following information in the body of the

electronic mail message: Name, address, telephone, affiliation, email address for further communication, and title of the paper or proposal. Send submissions to Jere.Humphreys@asu.edu, Chair of the Review Panel. Complete papers and proposals for other presentations must be received no later than February 21, 2011. Acknowledgement and notification will be sent via return email (by March 21).

Conference: Classic Broadway and Those Who Built It, an international symposium, will take place October 2-3, 2010, in Boulder, Colorado. Keynote addresses by Andrea Most (*Making Americans: Jews and the Broadway Musical*) and Rose Subotnik (of Brown University) along with two dozen other papers and panels about the theatrical work of American Jews, African Americans, and First Generation Immigrants in the 20th century. Contact American Music Research Center (AMRC), Lisa Bailey, (303) 735-0237, lisa.bailey@colorado.edu or visit www.music.colorado.edu for full schedule and registration information.

Conference: The Do You Bowles? Conference on the life and works of Paul Bowles will take place at the University of Lisbon Centre for English Studies on October 21 – 23, 2010 in Lisbon, Portugal. Full information can be found at www.doyoubowles.com.

Conference: 200 Years of Music In Latin America And The Caribbean (1810-2010) will take place in Mexico City at the National Center for the Arts on October 27-30, 2010. For complete information about the conference, please visit <http://www.musicaenlatinoamerica.inba.gob.mx>.

Conference: The Department of Fine and Performing Arts at Elizabethtown College will host a MacDowell Symposium, December 3-5, 2010. For full information contact Douglas Bomberger, (717) 361-1212, MacDowellSymposium@etown.edu.

The Bulletin of the Society for American Music

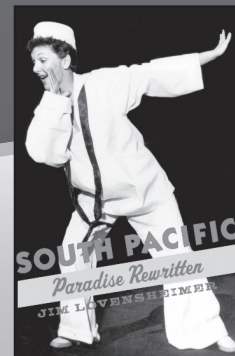
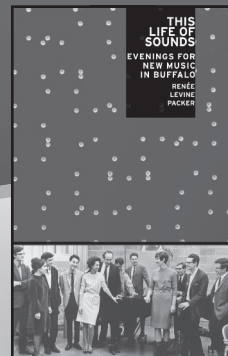
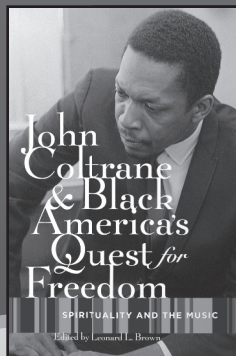
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Items for submission should be addressed to Kendra Leonard, 5216 Oleander Road, Drexel Hill, PA 19026, or, preferably, submitted as an attachment to e-mail. Photographs or other graphic materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.

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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.

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.

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.

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).

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.

Adrienne Fried Block Fellowship

This fellowship, endowed in honor of Adrienne Fried Block, shall be given to support scholarly research leading to publication on topics that illuminate musical life in large urban communities. Preference shall be given to projects that focus on the interconnections among the groups and organizations present in these metropolitan settings and their participation in the wide range of genres that inform the musical life and culture of their cities.