

The Bulletin

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

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SAM Wants Your Ideas!

A Vision for the Society's
Future and A Call to Action

– Mark Clague

The Society for American Music has proven enormously successful, so much so that we now face new challenges. Founded in 1975, The Sonneck Society (since 1999, the Society for American Music) has propelled research in what had once been a marginal topic into a core discipline of musicology. Today, research on American music figures prominently on conference programs of academic music societies from AMS and SMT to SEM and IASPM. Publishers' book listings celebrate the rich history of U. S. musical culture. Courses on American music are vital offerings on many campuses. And the *Journal of the Society for American Music* (JSAM) is proving to be one of the most prestigious scholarly serials. What began with the ambitions and energies of a few dozen devoted scholars has grown and thrived.

Yet the Society's very success presents not just new opportunities but also serious challenges. Chief among them is the need to envision goals that will inspire continuing scholarly excellence and carry the organization, its members, and the field forward. Such challenges inspired SAM's executive board to initiate a strategic planning effort, which will culminate in a brainstorming forum on Friday morning at our March national meeting in Cincinnati. Your ideas and comments are needed. In the New Year, the Long Range Planning Committee sent an electronic survey to all members. Results will be shared in Cincinnati and serve as the basis for a wide-ranging discussion.

The Society's Long-Range Planning

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Unpublished Song by Amy Beach Discovered

– Judy Tsou

A summer project to inventory uncatalogued manuscripts in the University of Washington Music Library resulted in the discovery of a previously unpublished 2-page song, "Birth," by Amy Beach (1867-1944). Amy Marcy Cheney Beach (or Mrs. H. H. A. Beach) was the first American woman to write a symphony and other large scale works including an opera (*Cabildo*). She composed over 170 works; about 110 of them are songs. This prolific composer was well recognized both as a composer and a pianist during her time. Her *Gaelic Symphony* was premiered by the Boston Symphony in 1897 under the baton of famed conductor Emil Paur; other famous conductors such as Leopold Stokowski of the Philadelphia Orchestra and Frederick Stock of the Chicago Symphony also performed her symphony and piano concerto. A contemporary, composer George Chadwick, praised her symphony and called her "one of the boys," an intended compliment that reflects the small value society placed on women's compositions at the time.

The manuscript of this song is itself undated, but Beach biographer Adrienne Fried Block dates it 1929,¹ putting it in Beach's third and last compositional style. The song, indeed, is typical of her late vocal compositions: the music is modernist and the text is conservative. Biographer Block says, "Beach,

¹ It is not known how Block ascertained the date of the composition. The date is included in the "Catalog of Works" appendix of the biography, p. 308.

who rejected the more extreme compositional practices of Varèse, Stravinsky, or Schoenberg, was moved – despite her conservative pronouncements – to experiment with modern idioms. Indeed, she wanted to be thought of as an up-to-date composer and took steps, largely unrecognized, to change with the times" (224). The catalyst for the change in her musical style was her acquaintance with younger composers, such as Marion Bauer (1882-1955), while at the MacDowell Colony in 1921. Bauer, fifteen years Beach's junior, "was searching for solutions to artistic problems posed by the modernist movement in the arts" in 1921 (Block, 224) while working on the book *How Music Grew*. The book was one of the first to declare Debussy as the beginning of modernism, and Bauer's own music is largely impressionist. Perhaps it is not an accident that the accompaniment of this song, at times, hints at the impressionist parallel chords of Debussy as well (Ex. 1,

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Committee first met this past September—far from an Internet connection—in the Laurel Mountains outside of Pittsburgh. Participants were selected to represent the geographic, cultural, and professional diversity of the Society's some 900+ members. We joined with president Tom Riis, president-elect Katherine Preston, and executive director Mariana Whitmer, to reflect on the Society's past, present, and future. After introductions and a review of the Society's history by Denise Von Glahn, facilitator Cheryl Tomko led participants through a "S.W.O.T." analysis of the Society's strengths, weaknesses, opportunities, and threats.

The core strength of the Society for American Music is quality of scholarship as manifest in both JSAM and our annual meetings. Such research is our reason for existing at all. Another key strength of our Society is mutual support and friendliness rooted in a shared passion for American music. This camaraderie became characteristic of Sonneck meetings, beginning with the organization's initial planning meeting at Washington D.C.'s Iron Gate Restaurant, and remains a core value of the Society. Planning committee member had fond memories of their first SAM conferences and spoke of the enriching network of personal support they felt, often as graduate students. Cooperation rather than competition consistently inspires and improves our research.

Beyond excellence, sociability, and a passion for American music, many other positives derive from and enhance these core values. At our meetings, for example, the program engages our host city in both papers and tours, the silent auction supports student travel, and the brass band and *Sacred Harp* sing bring people together and celebrate our sounding traditions. Other strengths include the Society's minority initiatives, honorary memberships, our diversity of professional affiliations (students, professors, librarians, and independent scholars), democratic processes and dedicated volunteer leadership, and our simple fanaticism for music.

The Society can and should be proud of its success to date as well as its potential for more. In fact, our very strengths allow us to address a range of opportunities to foster scholarship and to advocate for the vitality of music in American culture. Ideas proposed at the retreat include

nurturing K-12 music education (e.g., El Sistema USA and SAM's own educational project *Voices Across Time*), increasing research funding, sharing teaching materials and strategies, establishing public outreach programs, collaborating with other academic, educational, and cultural organizations, fundraising to support the Society, nurturing diversity through study of a wide range of minority musical cultures as well as American music outside the United States, engaging with social media, providing copyright education and policy advocacy, and deepening the Society's support of students. This list is just a beginning. As mentioned above, we actively solicit additional ideas from all SAM members.

Yet the Society's success hides internal weaknesses and looming external hazards that must be addressed to assure our continuing success. We are particularly concerned about static membership numbers with limited prospects for growth (especially poor renewal rates for mid-career memberships), strained financial resources and a too-small endowment, the need for more volunteers, the need for improved communication (internally, as well as external branding), the potential for cliques that might detract from SAM's ideals of friendliness and inclusiveness, limited awareness for the Society's awards, and the danger that too much attention to the needs of university academics might inhibit the Society's ability to meet the needs of other member types as well as the general public. Such weaknesses are best addressed proactively, and we need for the members of SAM to weigh in on these issues.

Potential external hazards identified included the ready availability of misinformation about American music, competition from other societies now that American music has been accepted as a viable field, a general erosion of American music education, demographic changes to which the Society has been slow to respond (especially increases in the Hispanic population), and a persistently poor economy that could reduce funding for scholarly research as well as impede the Society's membership renewals, donations, and conference attendance. Unfortunately, the Society is especially vulnerable to economic threats as SAM is often the "second society" for many members, whose professional home might more likely be identified as AMS,

SMT, or SEM.

To conclude the retreat, participants divided into three groups to create a vision statement for the Society. Distinct from a mission statement, a vision statement is a long-term definition of an organization's purpose—it is an answer to the question why, rather than what or how. Vision statements typically describe a future state of the organization. They identify what an entity desires to become and how this might influence the world around it. The three resulting statements are:

1. To be the premier non-profit society for the understanding, promotion, and dissemination of American musics in their global and local contexts.
2. To be the premier organization that advances the discovery and understanding of the evolving world of American music and musical cultures.
3. To be a highly visible and respected organization that supports and disseminates high-quality scholarship on American musics both within the academy and to the general public.

A Call to Action

SAM needs you and your ideas! Too often strategic planning results in little more than good feeling and a glossy report that sits neglected in a filing cabinet, unused. The Society's board, however, is committed to translating these ideas into action. Shortly after the New Year, SAM members received an invitation to complete an online survey to add their comments and ideas to those detailed above. The Long Range Planning Committee will use this feedback to complete the vision statement and revise the Society's Long Range Plan. We hope that you will participate! The Society's future depends on its members, and your perspective and ideas are important. Please respond to the survey and attend the open forum hosted by SAM President Tom Riis and President-elect Katherine Preston at our upcoming national meeting. At this forum the Long-Range Plan will be presented, survey results will be discussed, and members will have an opportunity to respond.

Fine tuning the Society for American Music for a successful future is vital if we are to continue to foster scholarly excellence and enliven and renew our traditions of mutual support and friendship. Thanks in advance for lending your energy, ideas, and scholarship to the Society's exciting future.

The image shows a musical score for an Alto and Piano. The Alto part is in treble clef, and the Piano part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into two systems. The first system starts at measure 13. The Alto part has the lyrics 'Earth rose, while all cre - a - tion thrilled.' with dynamic markings *mf*, *cresc. molto*, and *f*. The Piano part has a dynamic marking *f* and a 'Ped.' (pedal) marking. The second system starts at measure 17. The Alto part has a dynamic marking *f*. The Piano part has a 'Ped.' marking and a double bar line with repeat dots.

Example 1. Impressionist chords (m. 15-18)

continued from page 1

m. 15-18).

Despite her modernist outlook in music, Beach became more devout later in life, and the text of this song reflects her conservatism. The popular short poem was written by a conservative fellow New Englander, Frederic Lawrence Knowles (1869-1905), and it describes the miraculous and sacred nature of birth as an act of God. The music parallels the act of birth, from darkness to light, from dissonance to harmony. The darkness is signified by the dark low register of the accompaniment in the beginning of the piece, with both hands in bass clef, to the extreme high register at the end of the song with both hands in treble clef; the accompaniment spans five octaves. Similarly, the accompaniment begins with the harmonic uncertainty of a whole-tone chord in m. 1 (Ex.2), progressing to half-diminished in m. 2 (Ex. 2) and diminished chords in m. 3 (Ex. 2), until the beginning of the second phrase under the words "God willed" in m. 11 (Ex. 2) with an A-major seventh chord, a temporary respite without resolution.

The accompaniment continues with dissonant chords and resolves only on the fourth phrase, the birth of the child (Ex. 3, m. 28-31).

At this point, the harmony resolves to

an overall A-flat major, both light and harmonious. Beach herself associated minor keys with black (darkness) and the key of A-flat major specifically with the color blue (Block, 10), a soothing harmonious post partum mood. Similarly, the vocal line, too, includes modernist augmented intervals of seconds and fourths until m. 25-26 with the words "and lo" (Ex. 3). At this point, the dissonant augmented intervals disappear, and instead the voice outlines a perfect fourth, followed by a stepwise descent to E-flat, the fifth scale degree of the overall A-flat major tonality in this section. This musical resolution at the end of the composition signifies the birth of the child in the text.

Knowles's poem was a gift from mezzo-soprano Emma Roberts to Beach in 1926 while she was recovering from surgery; reportedly it gave her comfort during a particularly difficult night. Unlike most of her songs, this one does not have a dedication, and it is unknown for whom Beach wrote the song. There are several possible scenarios. Beach's 1929 diary entries indicate that she tried out new songs with Julia Jones and that they performed often in smaller venues, such as for the D.A.R. and other club meetings. Because this is a more intimate song, it may have been written for such an occasion. However, there is no solid evidence that this is one of the songs performed at

a D.A.R. meeting.

Although the song is for contralto and piano, it could have been written for Roberts because it is for a lower voice and she was the presenter of the poem. Beach often dedicated music to the person connected to the source material. For example, Hazel Kinscella, from whose collection this manuscript comes, sent Amy Beach a Native American melody, which Beach used in a piano piece, "From Blackbird Hills" (1922). Beach dedicated the piece to Kinscella and sent her an inscribed copy, "To Miss Kinscella with sincere appreciation of her gift of this melody. Amy Beach."²

Kinscella (1893-1960) was an educator, pianist, composer, and author. She received her education from the University of Nebraska, Columbia University, and University of Washington, where she taught from 1942 until her retirement in 1958. Kinscella met Beach in 1918, when she accompanied her artist mother to the MacDowell Colony, an artists' retreat in New Hampshire. Mrs. Marian MacDowell (widow of composer Edward MacDowell and owner of the Colony), a good friend of Amy Beach, provided the introductory letter for Kinscella to approach Beach for an interview.³ Although no correspondence between Kinscella and Beach can be located, there is other evidence, epistolary and otherwise, of their long friendship. A letter, from Walter Jenkins to Kinscella, dated 27 June 1960, indicates that Kinscella had written Jenkins the previous summer about her friendship with Beach.⁴ An undated postcard from Kinscella to Ruth Schaffner,⁵ soprano and close friend of Beach, says, "I'll always know some of the many reasons why Mrs. Beach loved you so." Kinscella must have known Beach fairly well to have made the comment. In 1935, Beach contributed an essay to Kinscella's book *Music in the Air*. And in Beach's diary entry on June 21, 1937, Beach indicates that Hazel

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² Copy at the Music Library, University of Washington.

³ Letter from Kinscella to Walter Jenkins, 7th August, 1959; quoted in Jenkins, 88. The original letter is lost.

⁴ Jenkins, 88.

⁵ Held at the University of New Hampshire, Mrs. H. H. A. Beach Papers, Box 3, fol. 4.

Molto lento

Contralto

Piano

ppp

5

Contralto

God thought a mil - lion bla - zing worlds were

pp

Pno.

9

Contralto

wrought. God

Pno.

pp

Example 2. Harmonic uncertainty (m. 1-11).

Contralto

25

smiled and lo in a

mf

Pno.

25

pp

ppp

Ped. ✱ Ped. ✱ Ped. ✱ Ped. una corda

29

Contralto

mo - ther's arms a child!

ppp

Pno.

29

Example 3. Resolution.

Kinscella paid her a visit.⁶

Although it cannot be determined exactly how or when Kinscella came to own the manuscript, Beach could have presented the manuscript to Kinscella as a gift, considering the long friendship between Beach and Kinscella. One other possibility is that Kinscella acquired the manuscript through their mutual friend Marian MacDowell, when Kinscella was soliciting music manuscripts and autographs from prominent American composers such as William Grant Still and Morton Gould to create the American Music Center for the newly built Music Library at the University of Washington.⁷

Marian MacDowell was a close friend of Kinscella and had sent her numerous keepsakes of Edward MacDowell, including photographs and autographs. It would not be surprising if Marian MacDowell had sent Kinscella the Beach manuscript. There are two other Beach manuscripts in Kinscella's collection: "I Will Give Thanks," mentioned above, and a piano arrangement of her song "Far Awa'."

Although the original performer, performance and provenance of the song are uncertain at this time, a clearer picture might emerge when the Beach, Walter Jenkins, and the Adrienne Fried Block collections at the University of New Hampshire's Milne Special Collections are fully processed. The call number for "Birth" is ML96.B4 B5 1929.

The song will be published by ClarNan Edition in 2011.

All transcriptions by the author.

Works Cited

Block, Adrienne Fried. *Amy Beach: Passionate Victorian, The Life and Works of an American Composer, 1867-1944*. New York: Oxford University Press, 1998.

Jenkins, Walter S. *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences*. Edited by John H. Baron. Michigan: Harmonie Park Press, 1994.

⁶ "H.H. A. Beach Papers," Box 3, fol. 6.

⁷ Kinscella's list of donations to the Music Library in 1950 does not list this manuscript, but lists another manuscript by Beach. So, Kinscella could have acquired the manuscript later.

Cincinnati Excursions: the 2011 Conference

The Local Arrangements Committee for the Society's 37th Annual Conference in Cincinnati has planned three excursions for Friday afternoon. Each of them will leave at 2:15 p.m. from the downtown conference hotel, the Hilton Cincinnati Netherland Plaza, and the nominal fee for each includes bus transportation and any admission fee. Established in 1788 as a county seat in the Northwest Territory and on the banks of the Ohio River, Cincinnati quickly elevated itself to one of the most important cities in what was then considered the West. The three excursions promise to highlight Cincinnati's unique history through a range of cultural and historical experiences.

Conference participants who are interested in Cincinnati's historical development should sign up for the excursion to the city's splendid 1933 Union Terminal train station, which now houses four museums, an Omnimax theater, the Cincinnati Historical Society library, a four-manual E. M. Skinner organ, as well as the terminal for Amtrak. Built for the grand sum of \$41 million, the terminal was designed to handle 216 trains per day, 108 incoming and an equal number outgoing. Through mid-century the terminal averaged only 128 trains each weekday, but it reached its full capacity during World War II. The terminal features a soaring Art Deco design by the New York architectural firm of Felheimer and Wagner. The central rotunda includes two 25 x 105-foot mosaic and frescoed murals by the German immigrant Winold Reiss. Each mural can be read on several different planes, and both begin with pioneer times and end in mid-1933. For \$15, conference participants will enjoy a 45-minute tour of the rotunda and a guided tour of the Cincinnati History Museum that charts Cincinnati's history from 1788 and its beginning as Camp Washington through the mid-twentieth century. Highlights include a replica of the Cincinnati riverfront during its early years, a ninety-four foot replica of a steamboat, a reproduction of the Public Landing of c. 1850 (where an aspiring songwriter named Stephen Foster worked), and a fifty-foot model of the Miami-Erie Canal.

A second excursion will tour the Cincinnati Art Museum's Cincinnati Wing. Opened in 1881, the Cincinnati Art Museum is one of the country's oldest visual arts institutions, and the first general art museum west of the Alleghenies to establish its own building. The Museum chose as its first director Alfred T. Goshorn, who had headed the country's Centennial Exhibition in Philadelphia. The original edifice, designed in the Richardsonian Romanesque style by architect James McLaughlin, is now surrounded by a later addition that features a Beaux Arts façade. The newest portion of the Museum, the Cincinnati Wing, opened in 2003. It comprises fifteen new galleries covering 18,000 square feet displaying 400 objects, including selections of art-carved furniture, painting, sculpture, silver, ceramics, and arts and crafts metals, as well as art pottery from Cincinnati's Rookwood Pottery Company. The story of Cincinnati's artwork is woven through the galleries and placed in the context of five themes. The first addresses the theme of changing boundaries and demonstrates how the city developed from a frontier outpost, to Queen of the West, to Gateway to the West. The other themes include the sustaining of the arts by patrons, institutions, and industry; the rise of industrialization; art education through the Art Academy of Cincinnati; and the personal identity of the artists, which reflect diverse ethnic backgrounds, religious beliefs, and/or gender-specific issues. For \$10, the curator-led tour promises to give SAM members a sense of the prominent place the visual arts have played in the city's cultural life.

The third, and final excursion will explore Cincinnati's National Underground Railroad Freedom Center. Opened in 2004, the Center hugs the Ohio River, the great natural barrier that separated the slave states of the South from the free states of the North. Cincinnati played its role in the anti-slavery movement, when in the 1830s the Reverend Lyman Beecher was persuaded to come to the city to head Lane Theological Seminary. Although he initially favored graduate emancipation and colonization over immediate abolition, Beecher eventually allowed the Seminary

to serve as a center for antislavery agitation and uplift programs. Beecher's daughter Harriet penned her famous abolitionist novel *Uncle Tom's Cabin* (1852) based on her family's experience of transporting a woman thought to be an escaped slave to a safe house. Currently, the exhibits of the National Underground Freedom Center seek to "reveal stories about freedom's heroes, from the era of the Underground Railroad to contemporary times, challenging and inspiring everyone to take courageous steps for freedom today." Designed by Boora architects of Portland, Oregon, the three pavilions—representing courage, cooperation, and perseverance—undulate to illustrate the fields and river that escaping slaves crossed to reach freedom. For \$10, conference participants will receive a docent-led tour of the Center's exhibits, which bring to life the importance and relevance of struggles for freedom around the world and throughout history.

Each excursion has a limited enrollment of twenty participants, so SAM members are encouraged to sign-up early! For conference registrants who might choose to do some exploring on their own either on Friday afternoon or at other points during the meeting, the Local Arrangements Committee is preparing a conference insert of walking tours. Within ten square blocks of the hotel, attendees can walk to the Contemporary Arts Center, the Taft Museum, Music Hall (home of the Cincinnati May Festival, Cincinnati Symphony Orchestra, and Cincinnati Opera), Great American Ballpark (home of the Cincinnati Reds, America's first professional baseball team), the Aronoff Center for the Arts (home to the Cincinnati Ballet), the Newport Aquarium, and Fountain Square. The latter features the 1871 Tyler Davidson Fountain and represents Cincinnati's chief public gathering place—the heart and symbol of the Queen City.

—**bruce d. mcclung,**

Local Arrangements Committee Chair

Cincinnati 101: A Lexigraphic Guide

In anticipation of the Society's 37th Annual Conference in Cincinnati, the Local Arrangements Committee has prepared the following "Queen City Lexicon." We trust it will both pique your interest in the locale for our joint meeting with the International Association for the Study of Popular Music and make you sound like a native once you arrive!

Big Mac

In most cities, a "Big Mac" refers to McDonald Restaurants' signature hamburger. In Cincinnati, however, it refers to the Daniel Carter Beard Bridge, named for the founder of the Boy Scouts of America who was born in the Queen City. Because the bridge's twin arches are painted gold, locals term it the "Big Mac." Other local landmarks spanning the Ohio River include the Purple People Bridge (the former L & N Railroad Bridge, now a pedestrian bridge linking Cincinnati and Newport, Kentucky) and the nineteenth-century John A. Roebling Suspension Bridge that resembles the Brooklyn Bridge, which Roebling designed some thirty years later.

Big Strong Men Will Very Rarely Eat Pork Chops

Israel Ludlow, who surveyed Philadelphia, also laid out downtown Cincinnati on a grid with number streets running east-west and primarily tree-named streets running south-north. A mnemonic device that Cincinnatians use for the south-north streets is "Big Strong Men Will Very Rarely Eat Pork Chops," which helps them remember (from east to west) Broadway, Sycamore, Main, Walnut, Vine, Race, Elm, Plum, and Central Avenue. The conference hotel, the Hilton Cincinnati Netherland Plaza, sits at 5th and Vine Streets. With the mnemonic in mind, you will know that one block to the east is Walnut Avenue and one block to the west is Race Street!

Cincinnati Chili (a.k.a. Cincinnati-style Chili)

At first blush "Cincinnati Chili" may sound like an oxymoron, but Cincinnatians enjoy a regional variant of chili that is characterized by the unusual ingredients of allspice, cinnamon, cloves, or chocolate (yes, chocolate). It is commonly served over spaghetti or as a hot dog sauce (the result is termed a



Cincinnati Art Museum

"Coney"). Cincinnati chili can be ordered in a variety of ways, as a two-way (chili and spaghetti), three-way (chili, spaghetti, and shredded cheddar cheese), four-way (adds either diced onions or beans), or five-way (diced onions and beans). All of the variants are accompanied by packages of oyster crackers. Cincinnati chili has been traced to one or more vendors from Macedonia who began serving the chili in the early 1920s. Today Cincinnati boasts a number of competing franchises (Skyline, Goldstar, and Dixie Chili). According to the Greater Cincinnati Convention and Visitors Bureau, Cincinnatians consume more than two million pounds of chili each year, topped by 850,000 pounds of shredded cheddar cheese.

Cornhole

Only in Cincinnati could there be a backyard game named cornhole where teams toss bags full of kernels of corn onto a wooden platform with a hole in the raised far end. This local pastime originated during the 1950s on the west side of the city (those neighborhoods west of I-75) and shares some similarities with pitching horseshoes. Now a popular tailgating diversion at games of the Cincinnati Reds and Bengals, cornhole has its own linguistic lexicon with everything from an "Ace" (a bag that lands the board) to a "Swish" (a bag that goes directly in the hole without touching the board).

Flying Pigs

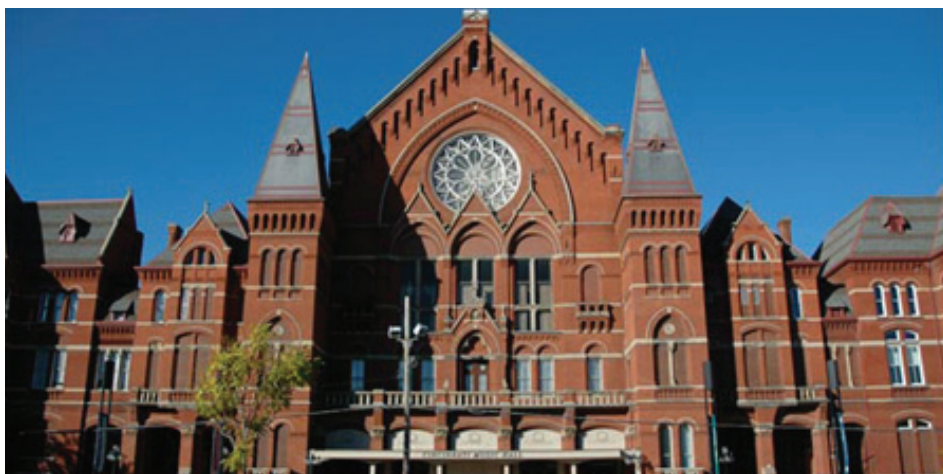
By 1835 Cincinnati had earned the dubious distinction of becoming the nation's chief pork-packing center. Slaughterhouses were in such abundance along the banks of the Ohio River that the city earned the moniker "Porkopolis." Fast forward to 1988 when Cincinnati

celebrated its bicentennial. As part of the festivities, city leaders re-christened Sawyer Point Park, an area of twenty-two acres along the Ohio River, "Bicentennial Commons." One of the most controversial features of the new park was Andrew Leicester's environmental installation Cincinnati Gateway Sculpture, which includes four columns representing steamboat stacks topped by four bronze pigs with wings. Cincinnatians initially reacted in horror, derisively calling the sculpture "Pigasus" (after the winged horse in Greek Mythology). Cincinnati City Council even debated whether the pigs might tarnish the city's Blue Chip image. Many questioned why the pigs had wings. Perhaps Leicester had been inspired by the adynaton "when pigs fly" or the Walrus's lines in Lewis Carroll's *Through the Looking-Glass* ("The time has come to talk of many things: / Of shoes—and ships—and sealing wax— / Of cabbages—and kings— / And why the sea is boiling hot— / And whether pigs have wings"). As part of Leicester's sculpture, the winged pigs recall Cincinnati's history as Porkopolis and its aspirations to become the Queen City. Today, Cincinnati embraces its porcine heritage with an annual "Flying Pig Marathon."

Goetta

Goetta is but one of Cincinnati's debts to its German immigrants. Known as "Cincinnati caviar," goetta combines beef and/or pork with a mix of grain. While similar to scrapple, goetta looks very different and, instead of meal, includes steel-cut or chopped oats. Goetta is typically formed into loaves and then cut into squares and fried. Traditionally served as a breakfast food, goetta can be

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Cincinnati's Music Hall

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eaten with apple butter, ketchup, syrup, grape jelly, honey, or by itself. Gliers, the largest commercial producer of goetta, annually produces 450 metric tons of goetta, most of which is consumed locally in the Greater Cincinnati area. Locals crave it so much they even serve it on pizza!

OTR

Cincinnatians, especially those young and hip, refer to "Over-the-Rhine," the neighborhood just north of downtown, as "OTR." Coined by the City's German immigrants who began arriving following the 1848 Revolutions, "Over-the-Rhine" 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." Neighborhood OTR landmarks include Findlay Market (Ohio's oldest continuously operated public market, founded in 1852), Washington Park (1855), the Art Academy of Cincinnati (est. 1869), Music Hall (1878), and Memorial Hall (1908).

"Please?"

One of the Cincinnati's most recognizable linguistic indicators is the substitution of "Please?" for "Pardon?" or "Come Again?" Recounted by one visitor to the Queen City in Cincinnati CityBeat: "Dining at a restaurant in Cincinnati, my waitress asked me, 'Do you want cheese?' Being the polite Southerner I am, I replied, 'Please.' Soon the waitress was screaming at the top of her voice, 'DO YOU WANT CHEESE!'" The linguistic oddity derives from Cincinnati's Germanic heritage,

where "Bitte?" can be translated as both "please?" and "excuse me?" Cincinnati's German heritage is also celebrated with the annual Oktoberfest-Zinzinnati where more than 500,000 people jam six blocks of downtown during mid-September to stuff themselves with bratwurst, potato pancakes, pretzels, sauerkraut, and strudel, and wash it down with eight hundred barrels of beer.

Pop

Like Pittsburghers, Cincinnatians refer to carbonated beverages as "pop" rather than "soft drinks" or "soda." If while in Cincinnati you order a soft drink with your three-way at Skyline Chili, the person taking your order may say, "Please?"

Postscript: Mangoes

Cincinnatians curiously refer to bell peppers as mangoes. The vegetable/fruit mix-up has been traced back to the seventeenth century when mango was first pickled and shipped to the American colonies. At that time, any fruit that was pickled was referred to as a "mango." Since bell peppers were sometimes pickled, they also would have been called "mangoes." No one is quite sure why this terminology has survived for nearly 400 years in the Ohio Valley, but the Queen City has a reputation for being a little behind the times. Mark Twain, who worked as a typesetter in Cincinnati during the 1850s, reputedly quipped, "When the end of the world comes, I want to be in Cincinnati because it's twenty years behind the times!"

—**bruce d. mcclung,**

Local Arrangements Committee Chair



TOP
Cincinnati Museum Center

BOTTOM
Tyler Davidson Fountain

An Archive of American Music Recordings

– Roger Lee Hall
Director
American Music Recordings Archive

During the 1950s, when the LP album was the standard for recordings, I began a small collection of American music. Since my first interest was film music, my choices were for soundtrack albums. Over the next decade the collection was expanded with additions of music mainly by 20th century American composers, including Samuel Barber, Leonard Bernstein, Aaron Copland, George Gershwin, William Schuman and others.

During the 1970s, around the time when the Sonneck Society was begun, I started collecting more music from 18th and 19th century America. These albums included New England choral music of

William Billings and other 18th century composers; music of the American Revolution and Civil War eras; music by 19th century composers such as Dudley Buck and George Whitefield Chadwick; Afro-American and Shaker spirituals; and other kinds of music. By the 1980s and '90s, when the CD was replacing the LP as preferred format, the collection was further expanded with more music from the 20th century, such as stage musicals; film soundtracks and songs; vintage popular song collections; jazz music; traditional folk music; orchestral and choral music. Now the collection, known as the American Music Recordings Archive (or AMRA), consists of thousands of LPs, CDs, DVDs, audio and video tapes, carefully chosen to represent many areas of American classical, folk and popular music.

Since a sampling from this archive is available online for anyone doing research, I invite you to take a look at AMRA at www.americanmusicpreservation.com/Americanmusicrecordings.htm and see if there is something of interest. As someone who has been collecting recordings as well as editing and arranging some of this music, I welcome hearing from anyone also interested in pursuing the preservation of this valuable music.

FROM THE PRESIDENT



Dear Friends of SAM,

I greet you with the word “friends” because in this installment of the president’s message I want to spend a few moments considering the idea of friendship itself, asking how being a friend of SAM might affect its growth and future direction. Of course we members

celebrate “our characteristic camaradie” and “sociability” (to quote Mark Clague’s cover article in this bulletin). We are a friendly group! But the kind of friendship I am pointing to here has to do with SAM as a whole. If I pledge to be a good friend to SAM, how should I behave? What actions on my part will enable others to mark me as a loyal and reliable friend to the organization? To use a Biblical metaphor, what are the fruits of a deep friendship with SAM?

As we know friendship comes in many forms. Perhaps you would prefer to remain a casual acquaintance rather than a bosom buddy, and that is your right of course. But I am writing this in the hope that you might just be looking to raise your SAM friend-relationship to a higher level. Fortunately there are many ways to do this: by volunteering to serve on committees and boards; by participating in the many diverse American music projects accessible to you through the SAM network of members and listserv followers; by offering your technical expertise to improve SAM’s print publications and online outreach efforts; by advocating for SAM’s mission in other venues; and, of course, by contributing financially over and above your annual membership dues.

Naturally true friendship is a two-way street, and we on the board and executive committee are striving to have SAM as an institution act to keep up its side of the bargain--to help you as a friend ought. To do this effectively, however, we need to hear your ideas. Please read carefully Mark Clague’s cover article, “SAM Wants Your Ideas! A Vision for the Society’s Future and A Call to Action.” I urge you also to be on the lookout for the online survey, which should be coming across the Internet shortly. Completing and submitting the survey is a painless way for you to materially assist me, president-elect Kitty Preston, and the Long Range Planning Committee in charting a beneficial course for our society over the next five years. Thank you for your support so far!

See you in Cincinnati, my friends!
Tom

STUDENT FORUM NEWS

Call for Items for the Silent Auction

It's that time of year again! It's time to begin thinking about what you can donate to the 2011 Silent Auction. Dusty, crusty, shiny, or new: any items of interest to the SAM membership will be accepted. Books, which tend to increase revenue substantially, are especially welcome. All donations are tax deductible, and all of the auction's proceeds benefit the Student Travel Endowment. Items may be shipped directly to the conference hotel (in advance of the conference), or may be brought with you in March. If you decide to ship materials, please send items to: Mariana Whitmer; Attn: SAM Silent Auction; Hilton Netherland Plaza; 35 West Fifth Street; Cincinnati, OH 45202. Contact Student Forum Co-Chair Jennifer Myers (jennifer-myers@u.northwestern.edu) or Executive Director Mariana Whitmer for more information.

Getting Ready for Cincinnati

The annual meeting in Cincinnati 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 Allison Portnow (aportnow@email.unc.edu) or Jennifer Myers (jennifer-myers@u.northwestern.edu).

Cincinnati Events

This year's Student Forum Panel at the annual meeting focuses on identifying and working with primary sources in American music, from the materials in archives and special collections to the "hidden" resources in your own library and online. Come hear what experienced researchers and archivists in American music have to share on Thursday, March 10th from 12:15 - 1:45 p.m.

Student Forum will hold a business meeting on Friday, March 11th 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 will all relax at an informal Student Forum dinner. We hope to see you there!

Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the Cincinnati conference are eligible to compete for the 2011 Mark Tucker Award. For information on where and when to submit applications, please check the society website: www.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! 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 Jennifer Myers (jennifer-myers@u.northwestern.edu).

Student Travel Endowment Award Winners

All recipients of the Student Travel Award will be required to assist with the Silent Auction, the conference registration desk, and/or paper sessions. If you have special requests about when or where you wish to work (e.g., help at a paper session you would like to attend), please contact Allison (aportnow@email.unc.edu) after checking the program. Given sufficient notice, we will make every effort to accommodate your requests. Please note that all recipients must register and remain for the entire conference.

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 Cincinnati, please email Jennifer (jennifer-myers@u.northwestern.edu).

We look forward to seeing you in Cincinnati in March!

—Allison Portnow and Jennifer Myers

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1989: *Bob Dylan Didn't Have This to Sing About*, Joshua Clover. University of California Press, 2009. 145pp. ISBN 978-0-520-25255-4. Hardcover.

– Griff Rollefson

Joshua Clover's 1989: *Bob Dylan Didn't Have This to Sing About* is a small book with big claims. In 145 pages the poet and critical theorist best known for his music journalism in the pages of *Spin* and *The Village Voice* argues that in the year 1989 popular music fulfilled its own historical logic. Following Fredric Jameson's dictum that "Culture has become the economic, and economics has become cultural," Clover constructs his thesis that "history is now itself pop, and pop, history" (109). For him, the geopolitical events of 1989, the thaw of the Cold War, and the unchecked march of American cultural imperialism created a climate in which popular music made the most sense. Likewise, pop music provided a logic of timelessness that history could now slip into—a classic application of Jameson's postmodern dialectics.

This era of gangsta rap, raves, grunge, and the singular Roxette was thus pop's *belle époque*, argues Clover, a period starting with the fall of the Berlin Wall and roughly coterminous with the Pax Americana of the 1990s. With the antagonisms that had driven history suddenly collapsed, popular music could step into a unipolar world wherein historical reality is replaced with timeless spectacle. Indeed, Clover's theoretical apparatus is premised on a clever inversion of Frances Fukuyama's infamous conceit that 1989 marked the "end of history." Where Fukuyama's neoliberal (and neocon) salvo signaled the triumphant victory of capitalist democracy, Clover redeploys the catchphrase through a post-Marxist frame to critique the now-dominant society of the media and its twenty-four hour news cycles. Positioning the final spectacle of the Cold War—"The Fall of the Berlin Wall"—at the center of his analysis, he argues that capitalism and its mass culture fulfilled their own logics in this singular "image-event."

To argue his thesis, Clover offers critiques of the myriad songs that used the

fall of the wall as a sales pitch. Among the numerous case studies are the requisite targets such as Jesus Jones's "Right Here, Right Now" (which provides the book's subtitle), the Scorpions' "Wind of Change," and Billy Joel's "We Didn't Start the Fire," as well as innumerable snapshots of standouts outside of the popular mainstream. The 1990 hit "Right Here Right Now" is offered as self-evident proof of Clover's pop/history thesis as we are treated to an evocative analysis of the video's "watching the world wake up from history" message in which the band's vocalist is shown bathed in news images drawn from the dramatic events of the previous year. The media coverage of "The Fall of the Berlin Wall," argues Clover, provided a powerfully magnetic singularity into which countless images, ideas, and sounds could be reconciled and made sense of—much as "The Storming of the Bastille" functioned for another pivotal year in Western history. And just as 1789 is signified sonically by "*La Marseillaise*," 1989 has its own soundtrack, which also happens to have been constructed after the fact.

Throughout the text, Clover's primary charge is to make the case that a major turn of events in the political sphere caused a landmark change in popular music making and consumption—not merely a new phase, but a completed project wherein pop music had achieved its own logic. Applying Raymond Williams's cultural framework of the emergent, the dominant, and the residual to trends in popular music he tracks the "exceptional surplus of emergence from about 1988 to 1991." In Part One, "1989 (The Unconfined Unreckoned Year)," Clover structures his first three chapters around the genres of hip hop, acid house, and grunge, linking them with "bridges" that pivot between chapters and culminate in a fourth chapter focusing on the "metagenre" of pop. Within each chapter he constructs a rise and fall narrative from 90s-era music trivia and Billboard statistics that chart the golden ages of the respective genres and articulate the

musical changes to the emergent political ethos. When he reaches Part Two, "'1989' (A Shout in the Street)" he synthesizes the central argument that these emergences were without precedent in the cultural superstructure. He writes: "Pop experienced such dramatic emergences around 1989, such grand flights, because its moment had arrived" (118).

In chapter one, "The Bourgeois and the Boulevard" Clover tackles the decline of hip hop's golden age and the rise of gangsta rap. Using the nightly news frame of "black-on-black crime" to analyze what he sees as the lamentable and parallel inward turn of hip hop, he shows how the revolutionary potential of the art form was lost, as Black Panther-styled militancy gave way to gang banger nihilism. He pinpoints the moment of the turn to the 1989 show at which Public Enemy, lions of the old guard, shared the stage with the upstart gangstas, NWA. To Clover's credit the cultural moment is an interesting one in the history of hip hop, but the weight that he gives it by linking it to the fall of the Berlin Wall and giving a specific date to the end of hip hop's golden age is a trivializing proposition.

As a central feature of this narrative Clover writes that hip hop's golden age is "a span generally understood to last from around 1986 through 1989" (34). The problem with this periodization is that the height of politically "conscious" rap falls not before 1989, but after. Indeed, hip hop's golden age is not something widely agreed upon, and certainly not "generally understood" to be the last four years of the eighties. Among its most widely published scholars, if such a period exists it must be inclusive of the first half of the nineties when the full spectrum from conscious to gangsta was in bloom. In any case, it seems that in an effort to suit his thesis Clover has uncomfortably shoehorned in a rise and fall narrative designed to fit his periodization.

The balance of Part One comprises similar narratives that build pop minu-

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tiae, sales figures, and release dates into arguments about open periods of emancipatory potential that ultimately close, finally submitting to market logics in 1989. Although the thesis is intriguing and potentially revealing, Clover's strict adherence to this formula proves reductive and inflexible. In chapter two we learn in detail of the rise of the rave scene in Manchester and its inevitable commercialization in London. By sticking to his narrative model, however, Clover misses a chance to investigate the remarkable club scene that later develops in Berlin along the empty spaces left in the wall's absence. Despite its brevity, chapter three is a convincing critique of grunge's own inward turn and eventual commercialization, but again flirts with a simple arc narrative in which an idealized punk rock is willingly, albeit ashamedly, co-opted in the form of grunge. What is surprising here is that Neil Young's 1989 anthem "Rockin' in the Free World" is wholly overlooked. Indeed, its omission is somewhat glaring considering Clover's no-rock-unturned cataloging of 1989 anthems and the fact that Young, "the godfather of grunge," released his single on November 14, 1989, three days after the fall of the wall. Indeed, the track by Bob Dylan's activist peer proves somewhat disruptive to Clover's argument.

In chapter four, Clover's now-familiar thesis hinges on a number of devices including a narrative about the birth of boy bands in the late 1980s and early 1990s—a claim that is tenuous at best considering the wealth of teen pop groups performing in the 1960s, 1950s, and even earlier. The most outlandish argument in this, the pop chapter, is Clover's story about the death of vinyl. Here Clover uses statistical data to argue that "The vinyl age ended in 1989" (105). Recalling the precision with which he dated hip hop's time of death, Clover notes that the first number one single on the Hot 100 that was not released on vinyl charted through November 10, 1989. Thus follows the argument: "the death of vinyl and the end of German partition are exactly contemporaneous" (107). The song was "Listen to your Heart" by the Swedish power balladeers Roxette. The next day the wall fell. Coincidence?

As a meditation on the soundtrack to

the "Fall of the Berlin Wall" provided by the global culture industry, Clover's *1989* is a cleverly packaged retrospective of the year's pop music and, at its best, an intriguing theoretical essay. But as a work of music scholarship it is breezy, at once overstated and non-committal. We might forgive Clover's lack of deep engagement with the music and ideas, trading it for the freshness of his poetic style and the novelty and force of his ideas, but even these are at times half-baked and over-hyped. As an example of Clover's penchant for the poetic at the expense of the analytical, he writes of Trent Reznor's Nine Inch Nails: "the sonic surfaces are gunmetal black, digitized until the individual electrons gleam darkly" (72). While the images here are attractive, the language does not deepen our understanding of the music's cultural meaning but instead offers a linguistic description of the music in lieu of analyses of the sonic and visual spectacle that is NIN. Too many times Clover merely touches on issues that are ripe for unpacking, offering a self-evident gloss rather than a critical investigation. In the end, the thought provoking but underdeveloped assertions collected in the slim volume seem better suited to the pages of the author's music blog, Jane Dark's Sugarhigh! (janedark.com). Indeed, such an interactive medium would probably have generated a more nuanced and satisfying execution of Clover's critical project.

Regarding Clover's theoretical toolbox, the author is very well read in post-Marxist critical theory and wields complex ideas with ease. However, there is a deep irony to Clover's writing—that these critical apparatuses are often themselves reduced to slogans and stand-ins for deep analytical engagement. This is the real pitfall of *1989*. It is indicative of recent music writing wherein critical theory itself seems to be co-opted and emptied of "the real"—a sort of "fashionable critical theory" wherein Jameson, Adorno, and Williams (with cameos by Benjamin, Lacan, and Derrida) are assimilated into a strangely incongruous politics of resignation. Although Clover applies Jameson's dialectics astutely he seems to do so with ironic distance, falling into the very same patterns of flatness and superficiality that Jameson critiques.

Of course, it seems that in adopting this theory-as-style approach the author

is writing in a self-consciously post-modern (i.e. end of history) style. Indeed, Clover begins his introduction with a disclaimer that his is not a history book (later we learn that it is "a music book before anything else"). Yet the floor plan for *1989* is constructed of evidence in chronology as a traditional history book might be. The difference is that over the course of the first 109 pages we are treated to analyses of nearly 100 songs. As these microanalyses whiz by we get the impression that Clover is also adhering to pop's three-minute format for his writing. Perhaps we are to understand this as a rhetorical strategy of form matching content, but Clover's analysis does not seem to valorize the idea of "history as pop" *per se*. This kind of scholarship as performance can work, as Fred Moten has so brilliantly shown us in his *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press, 2003), but the challenges of writing not only a music book, but a musical one are daunting.

Surely, Clover's is not a history book. But neither is it a music book as such. Despite the core problems that I report here, Clover is a wonderful writer and the idea for the study is both refreshing and promising—the book is indeed *something else*. I have no doubt that Clover means for us to get a giggle out of his hyperbolic claims and in a sense I want to laugh with him. The fact that History and Music are today better known as TV networks than disciplines, coupled with pop music's uncanny ability to frame history make it clear that Clover is on to something. Unfortunately, this makes it all the more disappointing when he fails to deliver the goods.

As a final note, it is worth reiterating that Clover's study would have benefited from a closer look at Berlin itself. He ends the study with a short epilogue on the new architecture of Berlin's city center—a glass-filled landscape resounding with visual rhetoric that pronounces the reunited city's newfound transparency and the universalization of democracy and its free market. Clover rightly notes that the space is so transparent that it is disorienting. He concludes with a meditation on the city's architectural overcompensation for that historical rupture "The Fall of the Berlin Wall," that central spectacle

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of “the end of history.” But in Berlin life goes on of course. The city has enduring challenges along race and class lines and is trying hard to find its place in a unified Germany, and in spite of the media

spectacle and political turmoil of 1989 the most remarkable feature of the city is how little has changed. It is for this reason that most Berliners refer not to “The Fall of the Berlin Wall” (“*Der Mauerfall*”) but to “*Die Wende*” (the change/the turn) in reflecting on 1989. The terminology is

indicative not of rupture, as Clover reads it, but of direction. It seems that a look at issues of disorientation, direction, and process would have opened some different paths of analysis and potentially injected the study with more of “the real” that both he and Jameson seek.

George Gershwin: An Intimate Portrait, Walter Rimler. University of Illinois Press, 2009. 240pp. ISBN-978-0-2520-3444-2. Cloth.

– Susan Neimoyer

When one sets out to write a new biography of George Gershwin, a number of challenges present themselves, the most daunting of which may be the task of finding a new lens through which to tell Gershwin’s story. Since 1973 when Charles Schwartz’s deconstructionist biography of Gershwin hit the shelves, we have witnessed a number of widely varying approaches that range from Joan Peyser’s psychoanalytical study, to Howard Pollack’s 820-page scholarly biography. The exhaustive nature of Pollack’s book in particular challenges any subsequent author to reframe the life of America’s best-known composer with a fresh point of view. Walter Rimler’s *George Gershwin: An Intimate Portrait*, for the most part, succeeds in that attempt. On the dust cover, Philip Furia calls this book “a dynamic and fast paced biography . . . that has the verve and staccato drive of a book the composer himself might have written.” This staccato drive is evident in the study’s brevity: a mere 173 pages, divided into twenty-two short chapters, each of which could be read in less than half an hour. Because Rimler’s book is only semi-scholarly in nature, it is a perfect volume for someone interested in discovering Gershwin’s story without going into the blow-by-blow details provided by longer biographies.

Whether this book actually represents the way Gershwin would have written about himself, however, is questionable. While Rimler acknowledges and even cites previous Gershwin biographies, he relies more heavily on a resource that up to now has remained largely untapped. We do not see Gershwin through his own eyes or those of his family members, rather his story is presented from the point of view of his longtime colleague and lover, Kay Swift. This is an

intriguing prospect as the Swift papers have not been mined extensively for earlier Gershwin biographies. Nonetheless, drawing from a single source—particularly that of a former lover—presents the danger of stooping to the level of tabloid journalism. Thankfully, Rimler avoids the tawdry details that might have been exploited by a less scrupulous writer, but he is not always successful in portraying the characters as fairly or as three-dimensionally as one would hope. For example, although his depiction of Gershwin’s mother Rose is typical of more current biographies (she is described as someone who treated her husband with contempt) Ira Gershwin’s wife Leonore becomes an outright villainess in Rimler’s narrative: one who is consumed with the desire for power, money and status. Because Rimler cites sources related to Kay Swift as supporting the most extreme examples of Leonore’s shrewish behavior, it is evident that this was certainly the way Swift saw Gershwin’s sister-in-law. But one wonders if these extremes could have been balanced or tempered a bit had Rimler drawn from a wider variety of sources.

It is also evident that Rimler is much more conversant with the theatrical side of Gershwin’s *oeuvre* than with his concert music. This provides valuable insights into the theatrical world in which Gershwin operated. For example, Rimler points out that during Gershwin’s lifetime, the nature of the Broadway show changed from the nonsensical comic plots of the early 1920s revue, to more integrated, socially conscious stories following Jerome Kern’s landmark 1927 production of *Showboat*. As a way of explaining the number of unsuccessful shows the Gershwin brothers produced after 1926, Rimler reasons that because they came of professional age in musical comedy well before *Showboat*, they had difficulty in successfully evolving with the genre. Although one wonders if this is the sole

reason for the Gershwin brothers’ relative lack of success in the late 1920s and early 1930s, Rimler’s argument in favor of this notion is both plausible and convincing.

In the effort to make this book easy to understand for the non-specialist, Rimler narrows his focus to only three facets of Gershwin’s life: his theatrical music, his relationship with his brother Ira, and his on-off romantic relationship with Kay Swift. While this is a convenient storytelling construct, it limits the ways in which Gershwin is depicted as a composer. Rimler’s Gershwin thinks of himself primarily as a composer of popular and theatrical music, and everything else is an appendage to that worldview. Such a notion diminishes the significance of the concert music that made Gershwin famous, and ignores the fact that Gershwin recognized no artificial division between popular and art music, but rather saw himself as an operator in both worlds. The virtual overlooking of Gershwin’s concert music makes Rimler’s account of the genesis of *Porgy and Bess*, which is given five full chapters, particularly problematic. Although he points the reader to the inevitability of *Porgy and Bess* from the book’s earliest chapters, because Rimler virtually ignores the concert music and thus fails to acknowledge the skills Gershwin would have gained through the act of composing those works, we never learn exactly *how* Gershwin suddenly gained the ability to write a full-blown opera, or why he might even wish to do so. While acknowledging that the *Porgy* experience changed Gershwin’s life and point of view, Rimler concludes that it was at long last having had the opportunity to write in a more elevated style that made Gershwin’s experiences in Hollywood less than satisfying. While that was most certainly true, one must also acknowledge that

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Gershwin had periodically written works in a more elevated style throughout his career. While *Porgy and Bess* was certainly his creative zenith, it was not his first attempt at writing “serious” music, but instead may have been the vehicle that began to turn him away from the idiom by which he had made most of his living.

This book has much to recommend it, despite the above-stated concerns.

Rimler’s portrayal of New York’s theatrical world during the 1920s and 1930s is particularly engaging and informative. He also successfully conveys Gershwin’s tendency toward what often sounded like unabashed bragging, had his mode of expression not been so ingenuous. Unlike previous authors who either deified Gershwin for his abilities or demonized him for his perceived inadequacies, Rimler leaves it to the reader to draw his/her own conclusions about Gershwin’s

character and abilities, and this is refreshing. Overall, this book is a good “first look” at Gershwin’s life and works, particularly for the reader who might only be familiar with the *Rhapsody in Blue*, but knows little about his life or other works. Because of its brief and fast-paced nature, Rimler’s “intimate portrait” of Gershwin succeeds because it leaves the reader wanting to learn more.

BULLETIN BOARD

Flutist **Peter H. Bloom** announces the re-release, on the Americas Musicworks label, of the CD *Grand Concert!, Dramatic Concert & Ballroom Music Heard in 19th Century America*, recorded by D.C. Hall’s New Concert and Quadrille Band (Peter H. Bloom, flutes; Steven Jackson, clarinet; James H. Johnston, violin; Patrick Jordan, viola; Henry Peyrebrune, double bass; and Kevin M’Dermott, tenor soloist). Winner of the American Musicological Society’s Noah Greenberg Award, the New Hall’s Band was praised by The Boston Globe as “an absolutely first-rate artistic enterprise, irrespective of category,” while Gramophone wrote, “clean playing and careful ensemble are the keynote...Hall’s Band meets the challenge with precision and spirit.” Notable selections include J. L. Hatton’s dramatic setting of Longfellow’s “Wreck of the Hesperus” (arr. P.H. Bloom) and the only known recording of Karl Reissiger’s Overture to Die Felsenmuehle (arr.

Thomas Ryan). For information, email phbloom@comcast.net.

Anna Wheeler Gentry is the author of the recently published *Politics on Broadway: Controversy in Red and Black* (Great River Technologies/Kendall Hunt Publishers, 2010).

Ralph P. Locke organized and chaired a session at the November 2010 meeting of the American Musicological Society. The session, entitled “Exoticism in Shifting Contexts: 1840 to Today,” included presentations on a wide range of music, from Liszt and Goldmark to composers Ricardo Castro and Ernesto Elorduy, John Corigliano, and John Adams. He also served as respondent to seven short presentations at the inaugural session of the AMS study group on Jewish Studies and Music. Locke continues to serve as Senior Editor of the book series Eastman Studies in Music.

Pianist and musicologist **César Reyes** made his debut at Carnegie Hall on October 8th. The program featured Piano Masterworks of Mexican Nationalism. In September he offered a live web cast lecture-recital from Trinity Church Wall Street that is available on line at www.tinyurl.com/232pv7r. In November, he presented the third edition of the Latin American Piano and Song Festival of New York, the program included piano dances from more than 10 different countries of Latin America.

Denise A. Seachrist, Associate Professor and Director of the Hugh A. Glauser School of Music at Kent State University, authored *Snow Hill: In the Shadows of the Ephrata Cloister*, The Kent State University Press, October 2010. <http://upress.kent.edu/books/Seachrist2.htm>

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

American Composers Alliance, New York, NY
Jay Arms, Pittsburg, CA
Joshua Barnett, College Park, MD
Rachel Brashier, Macedonia, IL
Sara Brown, Tallahassee, FL
Olivia Duval, Ypsilanti, MI
Ryan Ebright, Hillsborough, NC
Matthew Franke, Carrboro, NC
Nancy Guy, San Diego, CA
Monica Hershberger, Oxford, OH
Elizabeth Hopkins, Chicago, IL
Lauren Joiner, Springfield, OR
Lauron Kehrner, Rochester, NY
Tyler Kinnear, Cullowhee, NC
Elisse La Barre, Pleasanton, CA
Siv Lie, Brooklyn, NY

Robert Lintott, Washington, DC
Dennis Loranger, Kettering, OH
Sean Lorre, New York, NY
Kyle Lynch, Miami, FL
Meredith McBride, Chicago, IL
Katherine Maskell, Westerville, OH
Barbara Mergelsberg, New Brunswick, NJ
Robert Moore, Carrollton, GA
Molly O’Brien, Goshen, KY
Arreanna Rostosky, Los Angeles, CA
Mark Samples, Eugene, OR
Amanda Sewell, Bloomington, IN
John V. Sinclair, Maitland, FL
Katie White, Pinehurst, NC
R. Wayne Woodson, Atlanta, GA

CFP: *Southern Cultures*, the award-winning and peer-reviewed quarterly from UNC's Center for the Study of the American South, invites submissions on southern music and musicians now through February 7, 2011, for consideration for its fifth annual music issue. *Southern Cultures* publishes both scholarly articles and shorter, feature-length pieces. For complete submission guidelines, online access to this and past years' music issues, and more information about Southern cultures, visit www.SouthernCultures.org.

CFP: The biannual, peer reviewed online Journal of Sonic Studies seeks works dealing with both the material production and consumption of sound (including music, noise and "silence") and the cultural meaning of sound (e.g. through listening). It explores the dynamic interaction between the physical environment, the socio-cultural milieu, the producer(s) of sounds, such as musicians, sound engineers, sound artists, producers, as well as the individual listener. Abstracts of 800 words, or complete articles, should be sent by e-mail to v.meelberg@let.ru.nl or M.A.Cobussen@umail.leidenuniv.nl.

Call for Scores: The University of Illinois School Of Music presents the 2011 Salvatore Martirano Memorial

Composition Award. Any composer, regardless of age or nationality, is eligible. Awards: First Prize cash award of \$1000 and second prize cash award of \$500 plus performances by the University of Illinois New Music Ensemble in November of 2011 at the Krannert Center for the Performing Arts. Additional awards and performances may be given at the discretion of the judges. A panel of judges consisting of international composers and University of Illinois music composition faculty members will select the winning compositions. The winning composers are expected to attend the award concert/reception and will be responsible for their transportation costs (the competition will provide a stipend for lodging). The winning composers will assume full responsibility for providing adequate performance materials upon request. For full competition details, visit <http://camil.music.uiuc.edu/CompTheory/Awards/Martirano.html> or contact Zack Browning, Director, Martirano Award, at zbrownin@illinois.edu.

Conference: The interdisciplinary conference, "Music, Gender, and Globalization," will take place at Cornell University on April 1–2, 2011. Keynote speakers will include Olivia Bloechl, Tejaswini Niranjana, and Tavia Nyong'o. The conference will include a concert by

the Anat Cohen Quartet. For full information, visit <http://www.musicgender-globalization.org/>.

Conference: Music and the Moving Image IV will take place at NYU Steinhardt from May 20-22, 2011. This year's conference will include a special session on teaching students about soundtracks. The conference will run in conjunction with the NYU/ASCAP Film Scoring Workshop in Memory of Buddy Baker (May 24-June 2, 2011). For complete information, see <http://steinhardt.nyu.edu/music/scoring/conference/>.

Conference: The 1st Brazilian Conference on Music Iconography, "Enhancing music iconography research: considering the current, setting new trends, will take place at the Federal University of Bahia in Salvador, Bahia, Brazil from July 20-22, 2011. For full information, visit <http://www.ridim-br.mus.ufba.br/ridim2011/>.

Conference: The Third International Conference on Music and Minimalism will be held from October 12-15, 2011 at the Katholieke Universiteit Leuven. Keynote speakers will be Louis Andriessen and Kyle Gann. Complete details are available at <http://minimalismsociety.org/>.

The Bulletin of the Society for American Music

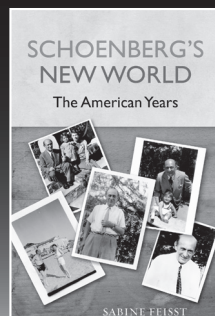
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Items for submission should be addressed to Kendra Leonard, 5216 Oleander Road, Drexel Hill, PA 19026, or, preferably, submitted as an attachment to e-mail. Photographs or other graphic materials should be accompanied by captions and desired location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

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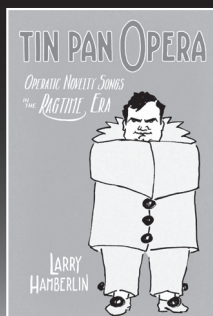
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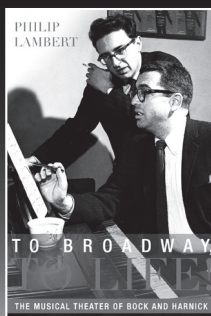
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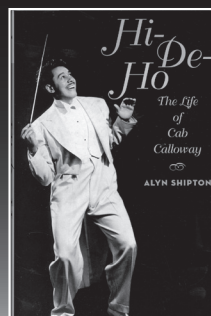
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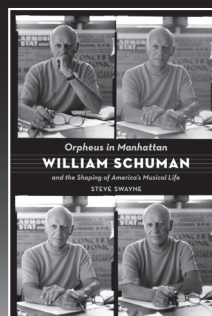
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This fund is administered by the Book Publications Committee and provides two subventions up to \$2,500 annually.

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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).

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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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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.