

Society for American Music

 Custom Search

About Us

Membership

Join or Renew
Benefits
Student Forum
Institutions
Listserv

Conferences

Future Conferences
Montreal 2017
Past Conferences
Perlis Concerts

Awards & Fellowships

Lowens Book Award
Lowens Article Award
Dissertation Award
Cambridge Award
Student Paper Award
Block Fellowship
Charosh Fellowship
Cone Fellowship
Graziano Fellowship
Hampson Fellowship
Lowens Fellowship
McCulloh Fellowship
McLucas Fellowship
Thomson Fellowship
Tick Fellowship
Honorary Members

Lifetime Achievement
Award
Distinguished Service
Citations
Student Travel
Subvention Funds
Digital Lectures

Publications

*Journal of the Society for
American Music*
➤ *SAM Bulletin*

Organization

Board of Trustees
Committees
Interest Groups
Handbook
Resolutions
Sonneck Circle
Gifts & Contributions

Resources

Web Resources
Libraries & Research
Centers
Classroom Syllabi
K-12 Teacher Resources

Contact SAM



The Bulletin

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

From Montreal

“Feeling Historical”: Beverly Diamond Accepts SAM Honorary Membership

Editor’s Note: Professor Diamond has graciously allowed the Bulletin to reprint her remarks from the Honorary Member Ceremony on March 23, 2017. To help answer the questions Diamond poses to our society, this newsletter will begin a SAM history feature in upcoming issues. If you would like to contribute, please contact General Editor [Elizabeth Lindau](#).

In the Prologue to his latest book, entitled *Returns*, James Clifford wrote “I have come to feel historical” (2). I can relate. Of course one can feel historical on various levels. I will offer a couple of personal reflections about feeling historical and then pose a question to you.

The most personal level, for me these days, is intergenerational change. I’m fascinated with the question of how young children embody music. In my childhood, piano playing was predictably a middle class aspiration but playing by ear was curiously taboo. When I tried to imitate the elementary pieces my older brother was learning, my parents—concerned that I might cultivate this dangerous habit of playing by ear—started giving me music lessons at a very young age. I was eager to devour book after book of elementary piano pieces and that love of reading repertoire remains an important part of my life. For my five-year-old granddaughter, on the other hand, music results when you push the button on her Disney microphone. She doesn’t sing along much, but develops a big range of dance styles. She may become a brilliant dancer. Who knows? Of course, both our experiences were gendered: in my case, the confining of young women to given texts rather than the wild options of improvisation and playing by ear. In my granddaughter’s case, the commercial control of the texts of popular music and the sexualized styles of movement that a five-year-old already has seen so often that they come naturally to her. While this is a personal reflection only—I have not done research on children’s musical embodiment—I offer it because I think personal experiences

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Contents

[From Montreal](#)

- [Beverly Diamond's Remarks](#)
- [Business Meeting Minutes](#)
- [Awards](#)

[From the President](#)

[Two Collections](#)

- [Walker-DeFore](#)
- [THNOC](#)

[Other Conferences](#)

- [The Black Press in the Age of Jim Crow](#)
- [Black Lives Matter](#)
- [Upcoming: the Pruitt Symposium](#)

[Upcoming JSAM Contents](#)

[New Members](#)

[Book Reviews](#)

[Call for Proposals](#)

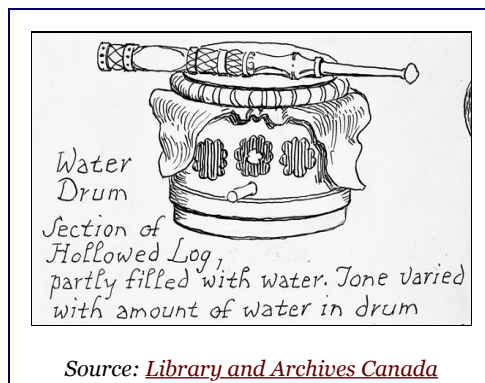
are sometimes good indicators of areas where more research is needed in Music.

On a broader academic level, feeling historical has most often related, for me, to the enormous shifts in Indigenous studies from a field that was Settler-centred to one that is now substantially shaped by Indigenous academics. The shifts relate to decolonization making many of us aware of the colonial assumptions that tinge many well-motivated scholarly enterprises including my own. During my earliest research in Inuit communities in the Canadian Arctic, I became aware but not yet enraged by the inequities in housing and health services, and the stories of residential schools, stories about children who returned home without the ability to communicate in their own language with their parents and grandparents. (The stories of physical, sexual and psychological abuse that have emerged more recently, particularly in relation to the Truth and Reconciliation Commission on Indian Residential Schools, 2010–15, were not at that time shared with outsiders.) I did not recognize that federal funding for Arctic research often related to Arctic sovereignty, just as relocations of Inuit to remote areas were engineered in order to claim sovereignty in the name of Canada. Those of us who felt we were somehow making the invisible visible by recording, writing about, sometimes transcribing music were blind to the ways that this work—intended to decentre, perhaps even to decolonize—was arguably recolonizing by translating, by speaking for, by trying to define patterns through objective analysis.

[Bulletin Board](#)

[In Remembrance](#)

[About the Bulletin](#)



In the 1980s, I formed a team to do an organology project because so many early evolutionist studies and even late twentieth-century textbooks offered dismissive representations of Inuit and First Nations music as just drums and rattles. Our project was congruent with the desire of some Indigenous advisors to learn more about artifacts that were “imprisoned” in museums and archives. The wide range of technologies, artistry, and sonic nuance evident in the more than 700 artifacts in 25 museum collections that my research team studied purposefully belied such simplifications, visually and

sonically. Some instruments were gifts of the natural world requiring no modifications (gourds or seed pods that produced the sounds of creation when the seeds dried). Others were complex assemblages of meaningful material elements with qualities, colors, or sounds needed for medicinal or other purposes; many were beautifully crafted artistic productions. From intricate carved drum sticks of the Haudeosaunee to an Anishnabe shaker that sounded differently when the handle was turned in each of the four directions, these unique creations connect the materiality of sound to environments/lives and taught me about the artificiality of a nature/culture divide. Our study felt more enlightened, but was it? In retrospect, to name one of its shortcomings, it failed to grapple with the wide variety of museum histories and their relationships to Indigenous communities.

More recently, my work like that of many ethnomusicological colleagues has shifted to contemporary music in a variety of popular, classical, and mixed genres. My motivation: to recognize the way present-day artists are rearticulating history, conveying Indigenous values and perspectives, and drawing attention to racial violence or other social issues. This work feels engaged since it is easy to discuss different perspectives about collaboration, stylistic borrowings, appropriation, or other topics of concern for both Indigenous and non-Indigenous interlocutors. But I wonder if we have drawn attention away from those impoverished remote

communities by essentially turning our attention to Indigenous cosmopolitans.

Enough self-reflection. I pose a final question to you: what does it mean for the Society for American Music to feel historical in an age of globalisation, digital media, and decolonization? What does it mean to identify a Society by geography: a country in the minds of some members, a continent in the minds of others. I won't presume to answer but to situate my perspective as a Canadian researcher. About ten years ago I wrote that, due to the multiple party system of our government—there was at the time a party in government intent on breaking up the country—to the divergent histories and culture of English and French as well as the specific policies of multiculturalism (and the sharp debates about those policies), and due to the higher visibility of Indigenous culture (as well as the sharp debates about those

representations), Canadians are perhaps more comfortable than Americans with the “fragility of consensus.” How does the fragility of consensus reshape research? The Trump era may have recast my statement for both the United States and Canada. I wonder, however, when much discussion of borders is in the news if SAM will focus more on border crossing. Will this Society embrace American music as transcontinental and multinational, with a greater presence from Mexico and the countries of South America? I suppose only our academic grandchildren when they begin to feel historical will be able to answer my questions. To return briefly to James Clifford, I have never felt, as he says he sometimes did, that feeling historical “can be like a rug pulled out” (2). We are in a moment that can generate new ways of seeing the world and put existing ones in productive dialogue. I look forward to that.

Clifford, James. *Returns: Becoming Indigenous in the Twenty-First Century*. Cambridge, MA: Harvard University Press, 2013.

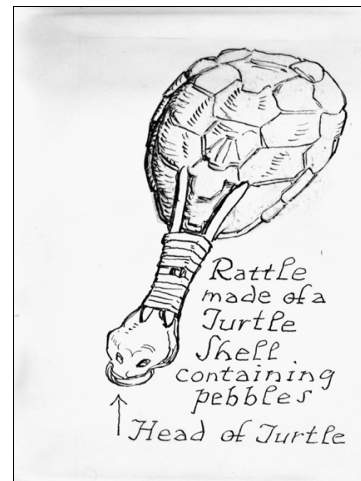
[Return to Top](#)

Minutes from the Annual Business Meeting

Montreal, Québec

March 25, 2017

The 2017 Annual Business Meeting of the Society for American Music took place in the Viger room of the Marriott Chateau Champlain on Saturday, March 25, a day after robust snowstorms and brisk winds had added a far more wintry character than we usually encounter at our conferences. Presiding over his final meeting (as board terms end and begin with the annual business meeting), Charles Garrett called the meeting to order at 4:30 p.m. and opened by declaring SAM's honor and respect for the diverse indigenous peoples connected to the territory on which we gathered. Garrett noted that SAM's third meeting in Canada meshed well with the Society's goals of teaching, studying, and



Source: [Library and Archives Canada](#)



Evidence of the annual meeting's "wintry character" in a courtyard adjacent to the conference hotel

disseminating all music in the Americas (and not just the United States). Despite acute contractions in the musicological workforce, our Society is enjoying robust health: for the first time ever our membership has exceeded 1000, and more than 175 of those members share their time and energy in service to the Society, an indicator of an organization that people care about and that possesses the people power to grow, adapt, and make a difference. Garrett indicated that four new fellowships are preparing to go online, each of them the results of the recently completed SAM/2.0 campaign—the Richard Crawford Fellowship, the Charles Hamm Fellowship, the Wayne Shirley Fellowship, and the Eileen Southern Fellowship—and he thanked the generosity of all those who supported these new funds and especially the remarkable leadership work of Bruce McClung, who chaired the Development Committee during that successful campaign. There was much applause for these announcements.

Secretary Neil Lerner's Minutes of the 2016 (Boston) Annual Business Meeting were published in volume XLII, number 2 of the *Bulletin*, and Tom Riis, with a second from Karen Ahlquist, moved to accept these; the motion carried with no dissent. Next we took time to remember Society members who had passed away during the previous year (Thomas Jacobson, Pauline Oliveros, Paul Bierley, and Samuel A. Floyd, Jr.). Garrett asked Josephine Wright to share some comments about Floyd and after she finished, we stood for a moment of silence in honor of their memory. On behalf of the outgoing Treasurer, Sabine Feisst, Garrett reported that the financial state of the Society is good. Our last conference yielded a budget surplus, as did last year's overall budget, and thanks to the Board's stewardship and the generous gifts of many in the Society, our endowment funds in 2016 were valued at over one million dollars. In hurrying to the happy news in the Treasurer's report Garrett had skipped over the actual next agenda item, and he chalked up this omission to a Freudian slip on his part because that agenda item was to vote on a proposed Bylaw amendment involving term limits for Secretary and Treasurer. Garrett explained that the current language allows the Secretary and Treasurer to serve more than two consecutive terms, and he further explained that Lerner was currently in his fourth term as Secretary. The proposed amendment, which had been earlier announced in the fall issue of the *Bulletin*, would limit those serving as Secretary and Treasurer to no more than four consecutive terms. Garrett shared that he was himself not a supporter of the amendment, while Lerner appeared to be enthusiastic over it, and there being no further discussion he accepted a motion from Karen Ahlquist (seconded by Katherine Preston) to accept the proposal. With the exception of "no" votes from Garrett and former Member-at-Large Mark Clague (who said he was voting that way in honor of Lerner), the motion carried and the Bylaws will be changed.



West Virginia University musicology faculty, students, and alumni at the annual meeting

The editors of *JSAM* (Karen Ahlquist) and the *Bulletin* (Elizabeth Lindau) both spoke to the various successes enjoyed by their respective efforts. Dan Blim reported on ongoing projects of the Forum for Early Career Professionals and Jamie Blake and Kate Sutton reported on the recent activities of the Student Forum. The Local Arrangements Committee chair for the present conference, Lisa Barg, thanked several people including her committee and McGill colleagues, and Garrett thanked her for her work in hosting SAM, saying that those of us visiting from afar were appreciative of the warm welcome we

had received in Montreal and (following up on a remark made by Barg at the Boston business meeting) quipping that some of us were thinking of just staying here. Program Committee Chair (Montreal) Steve Swayne thanked his committee and Garrett praised Swayne for his flexibility in the complicated work of generating the conference program. Looking ahead to next year's conference, Andrew Granade

presented on behalf of 2018 Local Arrangements chair Bill Everett. Granade listed some of the various enticing excursions being planned for our meeting in Kansas City. The multiple virtues of Kansas City were also praised by Paul Laird, the 2018 Program Committee chair, as he encouraged proposal submissions by June 1. Garrett next read through a lengthy list of individuals who were completing their service to the Society, and made special note of the retiring Board members: Members-at-Large Leta Miller and Sherrie Tucker, Treasurer Sabine Feisst, and Vice President Kay Norton. As of this Business Meeting they will be replaced by the following new officers: Members-at-Large Glenda Goodman and Eduardo Herrera, Treasurer Maribeth Clark, and Vice President Christina Baade. As the clock turned to 5:15 we turned to the announcements of our increasing numbers of honors and awards, and several presenters took the podium to recognize the recipients. The full listing of these honors, awards, and their recipients can be found on the website and are listed elsewhere in this issue of the *Bulletin*.

The final part of the meeting was spent discussing an item of new business that came from the floor. Bill Brooks offered a resolution responding to the recent White House executive order restricting travel by certain nationalities, and this resolution was projected on the screen and then read by Brooks:

BE IT RESOLVED that the Society for American Music membership hereby instructs the Society's Board of Trustees to solicit position statements regarding Executive Order 13780 ("Protecting the Nation from Foreign Terrorist Entry into the United States," issued March 6, 2017) from all corporations and institutions with which the Society does business in excess of \$500 per year and that it publish links to those statements—or note the lack of such statements when none are forthcoming—on the Society's website, together with the Society's own updated position statement about that order.

Brooks's motion was seconded by Karl Hagstrom Miller. Discussion followed. The first question was just how many corporations the Society did business in excess of \$500 annually, and Garrett speculated that number was probably less than fifteen, though he admitted we do not currently know. Garrett did point out that the resolution was not a request for divestment and that he would like to see the Society do more than issue a position but instead take action. Michael Broyles asked if the fact that various courts had struck down the executive order might affect this resolution, and Brooks said that his legal colleagues were predicting that the order would be appealed up to the US Supreme Court, which would uphold the order. Michael Pisani asked whether or how this resolution would affect contracts already signed by the Society, and Garrett responded that the current resolution was merely a request for information from the corporation and not a request for action based on that information.

The question was called but before we took a vote, Glenda Goodman rose to articulate a complicated response to the resolution, stating that while she understood the urgency here she also felt a need to be considerate for future paths that might be cut off by a hasty action. Broyles offered a motion to table this proposal, at least until the issue has exhausted its judicial review, and while his motion did not receive a second, it was met by a not dissimilar proposal from Garrett who suggested that because we were already planning to conduct a digital survey of the conference, we could also pose this question to the membership in the same way. Brooks was open to this course of action (of having the resolution, with perhaps further clarifications, put to a future digital vote), and for the moment he withdrew his motion. Garrett invited those with further suggestions on the resolution to contact him, and his gratitude to Brooks for his effort was echoed with applause from the group.

After thanking the many individuals who work to make the conference a success, including Associate Conference manager Joice Gibson and especially Executive Director Mariana Whitmer, Garrett had one remaining task, which he described as "very pleasant." As of the end of this

business meeting, Garrett will be stepping down as President, to assume the office of Past President, as Sandra Graham rotates into the office. President Graham took the podium and as her first order of business she recognized Garrett's work. Graham had planned to offer some words about how wise, calm, steady, thoughtful, and compassionate President Garrett was when facing challenging problems, but she said she didn't have to say any of that because in the immediately preceding discussion we had just witnessed these qualities in action. As it was then 6:17, and a few minutes past our scheduled ending time, Graham sought a motion to adjourn, which was offered by Judy Tsou, seconded by Karen Ahlquist, and opposed by no one.

Respectfully submitted,
Neil Lerner, Secretary

[Return to Top](#)



Awards

Randy Weston received the [Lifetime Achievement Award](#). Internationally renowned pianist, composer, and bandleader Randy Weston is a legendary musical force. He has made a permanent imprint on American music over the past seven decades through his performances, compositions, and more than forty albums, which include *Randy Weston Plays Cole Porter* (1954), *Uhuru Afrika* (1960), *African Rhythms* (1975), *The Spirits of Our Ancestors* (1991), *The Splendid Master Gnawa Musicians of Morocco* (1992), and *The African Nubian Suite* (2016). His autobiography *African Rhythms* was published by Duke University Press in 2010. In 2016, Harvard University acquired his personal archive of an estimated 300 manuscript scores and 1,300 audio and visual media.

Growing up in Bedford-Stuyvesant, Brooklyn, Weston absorbed multiple musical influences, including jazz, West Indian popular music, gospel, and African American spirituals. He has worked with numerous musical and literary luminaries including Duke Ellington, Thelonious Monk, Melba Liston, Max Roach, Nina Simone, Art Blakey, Miles Davis, Langston Hughes, and Jayne Cortez, and continues to tour, perform, and record into his nineties. In 1967 he moved to Morocco where he opened the African Rhythms Club, an important cultural center in Tangier. His music brilliantly synthesizes African and American music while interweaving music traditions from China, Cuba, Panama, and elsewhere. Weston has received a Guggenheim Fellowship, the Doris Duke Award, a Jazz Masters Fellowship from the National Endowment for the Arts, *DownBeat* magazine's Jazz Composer of the Year Award, appointment as *Chevalier de l'Ordre des Arts et des Lettres* from the French Minister of Culture, and an honorary doctorate of music from Brooklyn College, City University of New York. – *Ellie Hisama*

Judy Tsou was honored with the [Distinguished Service Citation](#). Tsou has served as a visionary leader in the Society for American Music for decades. As president of SAM (2013–15) during a crucial period in the organization's fundraising campaign, she was deeply involved in the long-range planning for the capital campaign and the development committee during the campaign, which has critically transformed



Judy Tsou accepts Distinguished Service Award from outgoing President Charles Hiroshi Garrett

the future of the Society. She served as a Board Member at Large (1998–2001), Chair of the Interest Group Council (2000–2002), and Chair of the Program Committee for the annual meeting in Eugene (2005). Throughout her many years of service to SAM, she has vigorously offered her extraordinary work ethic and generous spirit.

Co-editor with Susan Cook of the award-winning volume *Cecilia Reclaimed: Feminist Perspectives on Gender and Music* and the author of influential articles on racial representation in *Madama Butterfly* and American sheet music, Tsou is well known for her progressive scholarship on gender, race, and ethnicity. Ever vigilant to imbalances and oversights affecting

women, gender expression, and people of color, Tsou has brought an exemplary activist spirit to her work with SAM. – *Ellie Hisama*

The Lowens Book Award goes to **Allison McCracken's** *Real Men Don't Sing: Crooning in American Culture* (Duke University, 2015). McCracken explores the codification of vocal masculinity, the marketing of genre, and the performance of identity in early twentieth-century popular culture through an examination of crooners Rudy Vallee and Bing Crosby. This book's narrative progresses from a discussion of the origins of the crooner tradition to the performance practice that defined this aesthetic and finally through an examination of how changing social perceptions regarding vocality and masculinity framed the male pop vocal tradition.



Allison McCracken accepts Lowens book award from Tammy Kernodle

This topic has been in need of serious critical consideration from musicologists, cinema historians, and cultural historians for ages. McCracken's work pulls all three topics together in an almost breathtaking series of deep readings and analyses, reaching back to early minstrel tunes and mammy songs, and extending to very recent manifestations of the still-present suspicion surrounding the non-normative male singing voice in contemporary cinema and television. The author's exhaustive archival research is more than evident in the wealth of materials brought into discussion, including films, songs, sheet music, press books, advertising, and countless other forms of ephemera long overlooked, ignored, or simply unavailable. – *Tammy L. Kernodle*

The Irving Lowens Article Award goes to **Michael Iyanaga** for "Why Saints Love Samba: A Historical Perspective on Black Agency and the Rearticulation of Catholicism in Bahia, Brazil" (*Black Music Research Journal* 35, no. 1 [Spring 2015]: 119-147). Iyanaga's argument is ambitious and sweeping; it is an important intervention into familiar debates about cultural resistance vs. assimilation. This highly original article draws on an impressive bibliography of historical and ethnographic sources as well as contemporary scholarship to trace the roots of samba through the African diaspora and the creolized Catholicism of Afro-Brazilian colonialism. Dr. Iyanaga argues that Afro-Brazilians used samba to revise the nature of Catholic saints, simultaneously resisting and re-inscribing the dominant culture. – *Danielle Fosler-Lussier*

The Wiley Housewright Dissertation Award to



Tracey Laird presents Dissertation Award to Darren Mueller

Darren Mueller, “At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz” (Ph.D. diss. Duke University, 2015). Mueller’s beautifully written and compelling dissertation stands apart in its open engagement with several streams of scholarship (media studies, pop studies, civil rights, etc.) Mueller mixes historical and heavy discographic work with close readings of performances, records, and production. Every chapter provides the production history and circumstances for a given LP and adds at least one analytical layer, ultimately demonstrating how the recording’s unique timing and context intersect with its musical, political, and social habitus.

Jesse P. Karlsberg’s “Folklore’s Filter: Race, Place, and Sacred Harp Singing” (Ph.D. diss., Emory University, 2015) received honorable mention for the Housewright Award. Deploying remarkable methodological versatility, Karlsberg, in the words of one committee member, “reinserts the presence of African-Americans within the Sacred Harp tradition.” As Karlsberg demonstrates, Sacred Harp singing has long been seen as framed by whiteness, with black participation as the exception. Scholars of music history have accepted and reinscribed these erroneous racialized assumptions. But Karlsberg, as another committee member writes, “shows us a better way to understand and describe the complicated cultural and racial identities within the Sacred Harp traditions past and present.” – *Tracey Laird*

The **Cambridge University Press Award** goes to **Colleen Renihan** for “Pitching Opera: Defining and Dividing Music Theatre in Canada, 1970–1990.” Renihan reviews the various uses of opera and musical theater at the Banff Summer Festival of the Arts and the Stratford Summer Music Festival during the later twentieth century. Mining available primary sources, she points to the benefits of the festival milieu in encouraging innovation and experimentation. Renihan concludes that, in a time of constriction for many arts institutions, regional festivals may afford the flexibility, and gather the audiences, that will allow for the continued development of opera and musical theater. – *Renee Lapp Norris*

The **Mark Tucker Award** is given to **Brian Wright** (Case Western Reserve) for his paper “Re-Writing the History of Motown: The James Jamerson/Carol Kaye Controversy.” Wright’s investigation into the controversy of legacy illustrates the many rewards of archival research. Using payroll records and personal narrative to expand the lens of reception history, he queries the epic story of the Funk Brothers—the unsung heroes of the Motown Sound featured in the documentary produced by Sony records, *Standing in the Shadows of Motown*. Recognizing the importance of acknowledging the contributions of musicians who at that time were little known to the general public, Wright’s original research nevertheless argues that room should be made for bassist Carol Kaye in that narrative. In altering the reception history of Kaye, Jamerson, and Motown to such a significant degree, Wright’s research challenges us to consider carefully any revisionist agenda that merely seeks to supplant one heroic narrative with another. – *Sarah Schmalenberger*



Brian Wright receives the Mark Tucker award from Sarah Schmalenberger

This year, the **Adrienne Fried Block Fellowship** award was split between two equally excellent projects submitted by **Austin T. Richey** and **Christopher J. Wells**.

Richey is a Ph.D. candidate in ethnomusicology at the University of Rochester. He plans to use the award toward long-term field research in Detroit, Michigan. There, he plans to work with the diasporic African music community; his research will place particular emphasis on musical expression among Zimbabwean musicians who have settled there.

Wells, an assistant professor of musicology at Arizona State University, is completing a book exploring the relationship between jazz and popular dance over the past century, tentatively titled *Between Beats: The Jazz Tradition and Black Vernacular Dance*. Funds from the Block Fellowship will be applied to work on his final chapter, “Feeling Every Note: Embodiment, Community, and Precarity at Jazz 966,” an ethnographic study of a weekly jazz night held at the Grace Agard Harewood Community Senior Center in the Fort Greene neighborhood of Brooklyn. – *Elizabeth L. Wollman (outgoing chair)*

The [Paul Charosh Independent Scholar Fellowship](#) is awarded to **Heather Buchanan**. In recognition of her research project on “jazz diplomacy” in World War I, with a particular focus on the life and works of composer James Reese Europe (1880–1919), the committee selected Buchanan for her creative integration of humanities research in American music, digital platforms, and performance, as well with as her strong ongoing connections to arts/humanities initiatives that support public intellectual projects. An independent humanities scholar, multi-media producer, author, and violinist, Buchanan, a new member of SAM, augmented her attendance at the 2017 conference with research opportunities in Montreal pertaining to “jazz history, francophone culture, and Europe’s compositions for dancer and WWI soldier Vernon Castle.” – *Sherrie Tucker*

Jonathan Verbeten received the inaugural [Edward T. Cone Fellowship](#). Verbeten’s proposed research at the New York Public Library Performing Arts Library focuses on the 1853 tour of Louis Moreau Gottschalk, during which his concert programs and compositional style underwent a change to focus more on American themes and material. This research aims to explain how Gottschalk’s encounters with American audiences in various regions of the country—and the mostly lukewarm reception he received—prompted a shift in his artistic strategies as a performer and composer. This transitional period in Gottschalk’s career has not been exhaustively researched and many questions remain about why and how these changes took place, and in turn what they reveal about American antebellum concert music more broadly. This research builds upon Verbeten’s Master’s thesis work on Gottschalk, and will comprise the focus of one chapter of his dissertation, which focuses on American touring musicians in the 1840s and ‘50s. – *Jim Steichen*

The [John and Roberta Graziano Fellowship](#) is awarded to **Jennifer C. H. J. Wilson** for her project *The Repertoire of Far-Off Lands: French Opera in Antebellum New Orleans*. Wilson’s project holds significance for understanding cultural transfer between the Old and New Worlds by interrogating issues of reception history and canon formation with respect to French dramatic music produced during the antebellum period. Through extensive primary source documentation held in New Orleans, site of America’s first opera house, Wilson will consider the impact of transatlantic intersections among theatrical, political, and economic events on nineteenth-century American musical life. – *Allen Lott*

The [Hampson Education Fellowship in American Song](#) is awarded to **Candace Bailey** for “Music in Charleston’s Historic Homes.” This project has two goals: a lecture-recital of songs popular in the antebellum South, to be presented at each of two historic homes in Charleston, South Carolina (the Nathaniel Russell and Aiken-Rhett houses) and the creation of recordings of this music for use in audio tours of the venues. The music performed will be from collections of sheet music from each of the houses (from the period 1800–1860); the vocalist will be accompanied on period keyboard instruments appropriate to the venues. This project will facilitate interpretation of music as an important component of antebellum Southern life. – *Katherine K. Preston*

In this inaugural year, two fellows were selected to receive the [Marjorie Morgan Lowens Dissertation Fellowship](#): **Hye-Jung Park** and **Arathi Govind**.

Hye-Jung Park is a Ph.D. candidate in musicology at the Ohio State University. She will use documents from American and Korean archives and multimedia materials to reveal the musical Americanization of South Korea within an exploration of Cold War diplomacy. According to her advisor, Danielle Fosler-Lussier, Park will be breaking new ground by “examining Korean musical diplomacy strategies and the effects of US-Korean musical engagement on both sides of the relationship.” The Lowens Fellowship will fund her research trip at the Library of Congress. Ms. Park intends to show music as a tactic of power—that its use can strengthen or alter relationships between diplomatic partners and have long-lasting impact.

Arathi Govind is a Ph.D. candidate in ethnomusicology at the University of California, Berkeley, under the guidance of Tamara Roberts. Govind proposes a dissertation focused on four musicians who are, like herself, second-generation immigrants of South Asian origin: Vijay Iyer, Rupa Marya, DJ Rakha, and Sunny Jain. Govind’s dissertation promises to shift the usual focus from Indian Americans as consumers of Indian Classical music to Indian Americans as creators of popular culture. Drawing from an array of theoretical literature, Govind resists fixed notions of musical genre, South Asian identity, and race to map the complex networks that Indian American musicians have developed in post-9/11 America. This project promises to make a significant contribution to the scholarly conversations in ethnomusicology, comparative ethnic studies, and popular music. This fellowship will fund her research in New York City.
– *Judy Tsou*

The [Judith McCulloh Fellowship Award](#) Committee members voted unanimously to recommend **Sarah Tomlinson’s** excellent proposal to do archival dissertation research at the Library of Congress on Alan Lomax’s *Folk Music of America* broadcasts on CBS (1939–40). The committee members agree that this important project is perfectly aligned with Judy McCulloh’s world view. Two aspects of the proposal are particularly important. Tomlinson will investigate how boundaries of genre between classical music and folk music were negotiated, defined, and blurred in the *FMA* broadcasts. Secondly, she seeks to understand the ways the *FMA* broadcasts were directed toward young people, whose recommendations for programming were regularly solicited and implemented. Also important, this research will provide a counter-example to the more common metanarrative of Eurocentric, male-centric, and economically elitist narratives of music delivered in music appreciation offerings for youth during this era. – *Kay Norton*

The first-ever [Anne Dhu McLucas Fellowship](#) is awarded to Ms. Carolyn Chong, a Ph.D. student in Ethnomusicology at Memorial University of Newfoundland, in St. John’s. The fellowship will support Ms. Chong’s field research toward the completion of her dissertation, which is being supervised, coincidentally, by this year’s Honorary SAM Member Professor Beverly Diamond.

The title of Ms. Chong’s dissertation is “The Role of Pan-Indigenous Festivals in the Arctic: (Re)storying the Past and (Re)building Indigenous-Settler Relations through Intercultural Musical Encounters.” The project compares art festivals based in the Arctic of Canada and Norway to explore the impact of such pan-Indigenous festivals within the global context of Indigenous rights and an era of official apology and reconciliation. The committee was impressed not only by the ambitious scope of the project but also by its potential to have a positive public impact. – *Loren Kajikawa*

The [Virgil Thomson Fellowship](#) committee was pleased to make two awards in 2017. The first to **James Leve** for his book proposal “Sights, Sounds, and Silences: Disability in Musical Theater,” which takes multi-faceted approach to disability. Focusing on several created dramatic characters as well as a wide range of living composers, performers, and listeners, Leve proposes a fresh and insightful synthesis from both sides of the footlights.

The second winner, **Danielle Ward-Griffin**, aims to create both an article and a book chapter, “Exporting Menotti: *Maria Golovin* at the Brussels World’s Fair.” Ward-Griffin is engaged in fascinating original research on the politics and aesthetics of the NBC Opera Theatre, a series of made-for-TV operas commissioned during the 1950s and ‘60s. Her scope is wide and includes innovative

contributions to the discourse about American versus European music, and the reception of experimental versus traditional styles in the Cold War era; she also explicitly investigates the impact of televised media on live operatic staging before the rise of modern video recordings. – *Thomas L. Riis*

The winner of the 2017 [Judith Tick Fellowship](#) is **Cesar D. Favila** for his project “The Musical Lives of Novohispanic Women.” Favila’s work focuses on musical and cultural networks among the professed and lay nuns in New Spain. He uses archival documents from the convents themselves as well as materials and scores from music schools for young women in Mexico during its colonization by Spain. The Tick Fellowship will enable him to make a trip to Mexico where he will consult primary sources at three archives. – *Kendra Preston Leonard*

The [H. Earle Johnson Publication Subvention Awards](#) go to **Nichole Rustin-Paschal** and **Nathan Platte**.

Rustin-Paschal’s *The Kind of Man I Am: Jazzmasculinity and the World of Charles Mingus Jr.* (Wesleyan University Press) redefines the concept of jazzmen and the world of jazz through the lens of feminism and gender studies. Beginning with notions of masculinity manifest in Charles Mingus Jr.’s diary, Dr. Rustin-Paschal proceeds to examine Debut Records and the central role Celia Mingus played in managing the label. Subsequently, she examines how Celia Mingus, Hazel Scott, and other women in the Debut orbit performed gender and adopted many aspects of jazz culture’s masculine values. Eminently readable, Dr. Rustin-Paschal’s book offers new insights into jazz culture in post-World War II-era United States.

Platte’s *Making Music in Selznick’s Hollywood* (Oxford University Press) offers a new understanding of the division of labor used to produce a film score in the “Golden Era” of Hollywood film. Expertly presenting a range of evidence from score manuscripts and marginalia to office memos and personal correspondence, Dr. Platte shows the composition of the film score to be as much the effort of orchestrators, music editors and, in the case of Selznick, producers, as the credited composer, an observation that has implications not just for the classical Hollywood score, but for the study of “auteur” theory as well. – *David Paul*

The [Sight and Sound Subvention](#) is awarded to **Sarah Eyerly** and **Mark Sciuchetti** for “Mapping the Historic Soundscapes of Bethlehem, Pennsylvania.” This innovative project impressed the committee with its strong interdisciplinary content, creative use of technology, and faculty/student partnership. Eyerly and Sciuchetti combine a traditional monograph, *How the Moravians Sang Away the Wilderness*, with an interactive series of online deep maps. In this way, their research brings to life the “lived worlds” of historical sounds and their meanings in a format that is accessible, understandable, and, most importantly, audible to modern readers and scholars. – *William Gibbons*

Editor’s note: All photos of the Forty-third annual conference were taken by Michael Broyles. The Bulletin editorial board is grateful to Professor Broyles for documenting SAM meetings so beautifully.

[Return to Top](#)

From the President

Dear Colleagues:

La conférence à Montréal a été un grand succès! Montreal gave a warm (figuratively speaking) welcome to over 400 participants for the Society’s forty-third annual conference. There were many highlights, from lively paper sessions, superb concerts, new session



Sandra Graham, SAM President

formats, and exciting news about the completion of fellowship funds. We owe thanks to **Lisa Barg** (Local Arrangements Chair), **Steve Swayne** (Program Chair), their committee members, the wonderful student volunteers, **Joice Gibson** (Associate Conference Manager), and our dedicated Executive Director, **Mariana Whitmer**. We are grateful to our host, McGill University, and especially to Interim Dean Julie Cumming for welcoming us at the opening reception.

Thanks to the exhibitors, who had the added complexity of shipping books across the

border, and to all who donated—and purchased—items at the silent auction.

The diversity of the papers is impossible to encapsulate, so wide-ranging were they in both subject matter and approach. Given our location, it was especially nice to have two panels devoted to Québécois composers and to musical responses to violence and tragedy in Canada. The program also offered a “nontraditional” format: a workshop, focused on doing fieldwork, which was enthusiastically embraced. This year the posters were up for a longer period of time during the conference, and they were numerous and varied. At the scrumptious opening reception, we welcomed this year’s [Paul Charosh Independent Scholar](#), **Heather Buchanan**, whose project on jazz diplomacy in World War I focuses on James Reese Europe. Guthrie Ramsey gave a moving personal tribute to his mentor and our valued colleague Samuel Floyd, Jr., who passed away in 2016.

The Society also celebrated the work of our Honorary Member for 2017, Dr. Beverley Diamond, with a roundtable and an awards ceremony. Dr. Diamond’s acceptance speech is printed [elsewhere](#) in the *Bulletin*. Her reflections on “feeling historical” likely resonate with many of us of a certain age, and her closing question is a vital one for our Society going forward: “What does it mean for the Society for American Music to feel historical in an age of globalisation, digital media, and decolonization?” That question dovetailed with a session sponsored by the Cultural Diversity and Inclusion Committee, which featured a talk by Professor Tamara Levitz on decolonizing “American” musicology, followed by two discussion periods. The issues that came to the fore are foundational to how the Society defines itself and functions in this century—more on that to come in future columns!



Conference Program Committee Chair Steve Swayne chats with Leta Miller at the opening reception

Music-making is a cherished aspect of our meetings, and there were performances aplenty in Montreal. The Vivian Perlis Concert on Friday night at McGill featured a transcendent Sonata for Violin and Piano by Aaron Copland, plus a Piano Quartet by Harold Meltzer and *Splinter* by Marc Mellits, the latter two given stellar performances by McGill students. (And the ride through the city on a yellow school bus as big flakes of snow fell was enchanting.) In addition, there was a concert of Canadian music at McGill, the Sacred Harp Sing, the SAM Jam, lecture-recitals, the SAM Brass Band, and at the Saturday banquet, Stéphanie Lépine and Jean François Branchaud, who accompanied an evening of Québécois folk dances.

At this year’s conference SAM presented eighteen awards and fellowships! The



Jennifer DeLapp-Birkett presents her work at the expanded poster session.

spectacular work of **Bruce McClung** and the development committee on the SAM/2.0 Campaign will live on for years through many of these awards, as will the Society's gratitude to those tireless campaigners. **Randy Weston** received the Lifetime Achievement Award for his lasting imprint on American music over his seven decades of performances, compositions, more than forty albums, and autobiography; unable to travel to Montreal, he accepted via a prerecorded video. We celebrated **Judy Tsou** with a Distinguished Service Award, **Allison McCracken** (Irving Lowens Book Award), **Michael Iyanaga** (Irving Lowens Article Award), **Darren**

Mueller (Wiley Housewright Dissertation Award) and **Jesse P. Karlsberg** (honorable mention), and **Colleen Renihan** (Cambridge University Press Award). The home page of the SAM website has a comprehensive list of all award, fellowship, and subvention recipients.

In Montreal we gave three fellowships for the first time: the [Anne Dhu McLucas Fellowship](#), the [Margery Lowens Dissertation Research Fellowship](#), and the [Edward T. Cone Fellowship](#). We also announced the establishment of four new fellowships: the Richard Crawford Fellowship (to support research by MUSA editors), the Wayne Shirley Fellowship (to support a research residency at the Library of Congress), the Eileen Southern Fellowship (to support research on music of the African diaspora in the Americas), and the Charles Hamm Fellowship (to support a research residency at the Rock & Roll Hall of Fame's Library and Archives), which is co-sponsored by the Center for Popular Music Studies at Case Western Reserve University. More details about all four fellowships will be circulated in the weeks to come.

It's never too soon to look ahead, and next year we'll travel to Kansas City, Missouri, for the forty-fourth Annual Conference, to be held 28 February through 4 March 2018. **Paul Laird** will chair the program committee and **William Everett** will helm local arrangements. Especially welcome are proposals emphasizing the music cultures in Kansas City or the Midwest and music related to World War I as we commemorate the centenary of the war's end. SAM has reserved the World War I Museum for Friday sessions and visits. Other potential proposals could relate to the music of our newest honorary members, composers Chen Yi and Zhou Long (both on the composition faculty at the University of Missouri–Kansas City Conservatory of Music); the work of pioneering scholar Samuel Floyd, Jr. (1937–2016); or, as always, any aspect of music in the Americas. Please see the full [Call for Submissions](#) for details.



The changing of the guard: Sandra Graham takes over from outgoing president Charles Garrett.

Finally, the Board of Trustees welcomed the following new members in Montreal: Christina Baade (vice president), Maribeth Clark (treasurer), and Glenda Goodman and Eduardo Herrera (members at large). We offered appreciation to departing board members Kay Norton, Sabine Feisst, Leta Miller, and Sherrie Tucker for the time and care they invested in SAM. The Society presented outgoing president Charles Garrett with an engraved clock – perhaps a symbol of the countless hours he has spent in the

service of the Society? He has been a scrupulous and wise leader, who has done immense work especially in shepherding the Society's new awards and fellowships into existence. On behalf of the Society, thank you, Chuck.

In future columns I'll talk about upcoming plans and initiatives. Until then,
Sandra Graham
President

[Return to Top](#)

Two Collections

The Walker-DeFore Collection of Radio Transcription Discs

By Gregory Reish

With the help of SAM, the Center for Popular Music (CPM) at Middle Tennessee State University will be able to preserve a rare collection of radio transcription discs from the late 1930s to the early 1950s. Collector Richard DeFore of Rio Rancho, New Mexico contacted the SAM office for help finding a permanent institutional home for his collection of roughly 2,000 discs. A notice on the SAM Listserv caught my attention as the CPM Director. I contacted DeFore and, after a fairly vigorous vetting process, convinced him that the CPM would be the right place for this cherished collection.

Transcription discs are 16-inch vinyl platters, the original 33 1/3 rpm format that predates consumer 12-inch LPs by a full decade. In an era when commercially released recordings were not licensed for radio broadcast, companies such as Capitol, Langworth, MacGregor, and World Broadcasting System offered subscription services to stations, with monthly issues on this large format that allowed more than twenty minutes (a full radio segment) per side. DeFore, a retired radio programmer and academic librarian, began collecting transcription discs as a child, continued to acquire them throughout his career, and inherited considerably more after the death of his friend and fellow collector Leland Walker. DeFore also maintained a thorough inventory of the discs and their contents. The collection covers a wide range of genres such as swing, country and western, military music, gospel, Hawaiian music, Latin American music, and even sound effects. Artists in the collection include Duke Ellington, Carlos Molina, Doris Day, Spike Jones, Eddie Alkire, Tex Ritter, Spade Cooley, Merle Travis, Peggy Lee, Johnny Mercer, The De Castro Sisters, and many more.

Now safely transported to the CPM archive in Murfreesboro, Tennessee, I will maintain the Walker-DeFore collection with my staff of experts, including archivist Rachel Morris and audio curator Martin Fisher. Once the collection is processed, a finding aid with the complete inventory will be available on the [CPM website](#), and the discs will be available to on-site researchers.

[Return to Top](#)



A portion of the collection in DeFore's New Mexico home (guarded by Nipper the dog)

Music at The Historic New Orleans Collection

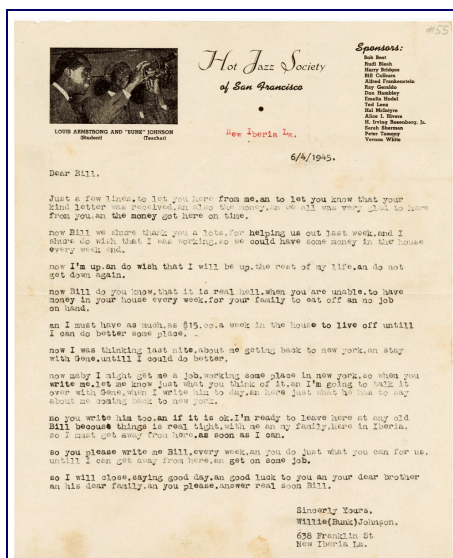
By Eric Seifert

Editor's note: As SAM looks forward to its 2019 meeting in New Orleans, Eric Seifert offers this enticing look at some archival materials in the Crescent City. Click the images to enlarge.

The Historic New Orleans Collection (THNOC) has a long pedigree working with music and the performing arts. L. Kemper Williams and his wife, Leila, who together founded the institution, were intimately involved with the New Orleans Philharmonic Symphony Orchestra, and this commitment to the arts has informed THNOC's work in its half century of existence. Institutionally, THNOC is devoted to preserving and disseminating the history and culture of New Orleans, Louisiana, and the Gulf South region through our efforts as a museum, research center, and publisher. Each of these institutional arms has had a large impact in promoting the understanding and scholarship of New Orleans music.



Recueil de musique et de chant;
Manuscript volume of sacred sheet music
from the Ursuline Convent library, 1736;
The Historic New Orleans Collection, 98-
001-RL.58



Bunk Johnson Letter to Bill Russell;
June 4, 1945; *The William Russell Jazz*
Collection at The Historic New Orleans
Collection, acquisition made possible by the
Clarisse Claiborne Grima Fund, 92-48-L.30

Within the Williams Research Center, THNOC's holdings include the jazz collection of the scholar and composer William (Bill) Russell, with over 42,000 individual items—photographs, recordings, letters, artifacts, sheet music and other items—related to traditional New Orleans jazz. This collection, although vast in size, only scratches the surface of what is available for researchers. The Jules Cahn collection includes video and photographs of second lines and brass band concerts; the Album Louisianaise is believed to be the earliest printed sheet music in New Orleans (the item lists both New Orleans and Paris as places of publication); the oldest known musical document in the Mississippi River valley—a collection of songs from the Ursuline Convent dating to the mid-18th century—resides at THNOC; and our sheet music collection ranges from popular 20th-century music to Scott Joplin's copy of *Treemonisha* to operas and librettos that premiered locally. THNOC, in fact, holds the largest collection of Orleans Theatre programs anywhere, documenting the venue that held the US premiere of scores of operas during the first half of the 19th century. The Deutsches Haus Archives include both

the music and the minute books of the various German singing societies active in New Orleans in the 19th century.

As a publisher, THNOC has released a number of music-related titles, including French Baroque Music of New Orleans, a collection of essays and full-color facsimile of the Ursuline music manuscript; a new illustrated edition of New Orleans jazzman Danny Barker's *A Life in Jazz*; a memoir by composer, educator, and jazz ambassador Harold Battiste Jr.; and a biography of the self-appointed Emperor of R&B, Ernie K-Doe.

We also take great pride as an institution in our annual musical programs, which include a historically themed concert with the Louisiana Philharmonic Orchestra and a musical lecture on traditional New Orleans jazz, to name only two.

Combined, all of these institutional efforts are designed to share the diverse and rich musical history of New Orleans with scholars and interested amateurs alike. THNOC is thrilled for the opportunity to open our doors to SAM during the [upcoming 2019 annual meeting](#), and we hope that individual SAM members will make many repeat visits to our research center. There is so much music to explore in the 300 years of the city's history, and much more yet to be shared!

[Return to Top](#)

Other Conferences

Conference Report: "The Arts in the Black Press During the Age of Jim Crow" (Yale University)

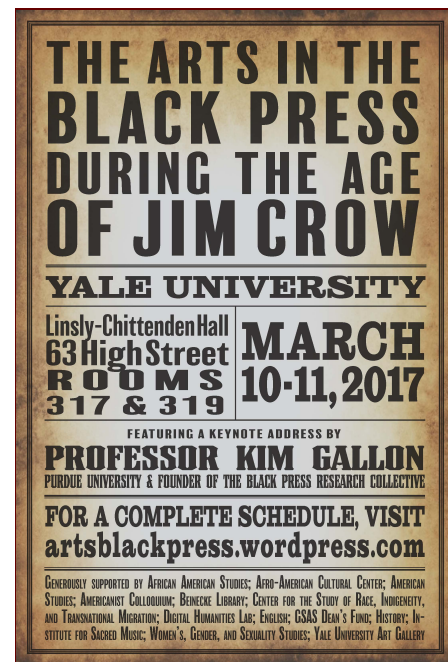
By Lucy Caplan and Kristen M. Turner

About seventy people gathered together on the snowy morning of March 10, 2017 at Yale University to learn from each other about the vibrant coverage of the arts in African American newspapers and magazines between Reconstruction and the end of legalized Jim Crow segregation in the 1960s. The [two-day conference](#) attracted graduate students, senior faculty, and independent scholars; participants' disciplinary backgrounds included African American Studies, American Studies, English, Comparative Literature, History, Gender Studies, Art History, and Musicology. Due to generous support from thirteen departments and centers at Yale, the conference was able to provide meals to attendees, allowing the exciting conversations that began during panel sessions to spill over into coffee breaks and lunches. The conference ended with a tour of "[Gather Out of Star-dust: The Harlem Renaissance & The Beinecke Library](#)," an exhibition featuring over 300 artifacts from the James Weldon Johnson Memorial Collection of African American Arts and Letters. Many of the historical figures featured in conference papers reappeared in new contexts in the exhibition. The keynote address by Kim Gallon, assistant professor of history at Purdue University and founder of the [Black Press Research Collective](#), was the highlight of the conference. Professor Gallon emphasized the significance of the black press as a venue that rejected the white gaze and provided space for intra-group conversations among African Americans. Her astute discussion of pansy balls in early-twentieth-century Washington, D.C. offered a brilliant example of how the archive of the black press illuminates cultural practices that are otherwise absent from public memory.

The conference program was as varied as might be expected from a group with such heterogeneous



Danny Barker with the Onward Brass Band; April 19, 1974; gelatin silver print by Michael P. Smith [photographer]; Photograph by Michael P. Smith ©The Historic New Orleans Collection, 2007.0103.3.56

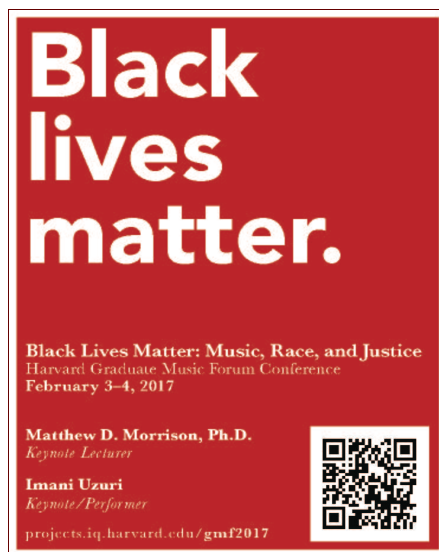


disciplinary perspectives and areas of focus: participants examined the cartoons and photographs that illustrated African American periodicals, interrogated the viewpoints of editorial writers and arts reviewers, and uncovered the complexities of respectability politics in black press coverage of jazz musicians and black clubwomen. Most striking, however, was conference participants' eagerness to engage in cross-disciplinary exchanges, both in panel sessions and in casual conversation. The disciplinary walls that are reinforced by institutional forces in academia fell away at this conference, allowing for the kind of interdisciplinarity that is often desired, but rarely achieved. For musicologists, in particular, conferences of this kind are important. So often music is left out of academic studies of the past and history falls silent; moreover, many histories that purport to cover the arts focus on literature and visual arts, but leave out theater and music, seriously distorting the artistic landscape. Conferences such as "The Arts in the Black Press During the Age of Jim Crow" create a space for scholars to speak to each other across disciplinary boundaries, and hopefully allow musicologists to participate in conversations that often omit music entirely. Excited and inspired by the intellectual energy that this conference generated, we are eager to pursue further conversations and collaborations, and we look forward to expanding upon this endeavor in the future.

[Return to Top](#)

Reflections on "Black Lives Matter: Music, Race, and Justice" (Harvard University)

By Ian Copeland and Laurie Lee, conference co-chairs



In September 2016, a majority vote among the Graduate Music Forum of Harvard's Music Department determined that the 2017 annual conference would center around the topic, statement, movement, and imperative "Black Lives Matter."

After months of planning and a significant amount of conversation already coming to a head on social media, presenters and audience members gathered in Harvard's Paine Hall on February 3rd and 4th. In doing so they filed in underneath the frieze lining the ceiling of the concert hall—names of dead men we are much more comfortable speaking aloud compared to the names of other dead and dying men and women.

The program featured panels named "Representation and Resistance," "Black Religion, Black Space, Black Speech," "Improvisation, Struggle, and Liberation," and

"Vernacular Culture and the Power of Celebrity." Aside from paper panels, the conference also featured Karen Walwyn, who performed her original piano composition, "Mother Emanuel: Charleston 2015," and a roundtable that included William Cheng, DiDi Delgado, Treva Lindsey, and Matthew D. Morrison and was moderated by Krystal Klingenberg. Each day of the two-day conference was brought to a deeply moving keynote by Imani Uzuri and Matthew D. Morrison.

At the Friday evening keynote titled "'Come by Here My Lord' - The Hush Arbor: Spirituals, Soundscapes and Songs of Resistance," Imani Uzuri evoked the Hush Arbors through song and words in a dimly lit Holden Chapel, tying the whole event together through meditations on liberation. She was accompanied by pianist Yayoi Ikawa. During Saturday evening's keynote, Matthew D. Morrison closed out the conference with a lecture on the foundations and contemporary legacies of blackface minstrelsy. Live-streamed and received with a standing ovation, the event was a powerful closing to a weekend of difficult conversations. One question repeatedly raised was, how significant is the potential reach of an academic discourse when it comes to urgent and ongoing issues like police brutality?

While the attendance for the conference events fluctuated, the roundtable, Morrison's keynote lecture, and some later-afternoon panels were attended by approximately 400-450 people. Presenters and audience alike included graduate, undergraduate, and high-school students, academics, community organizers, journalists, members of the local community, artists and musicians, parents, children, and various combinations of these. In line with the conference's call for direct public engagement, audience members also heard a presentation from Brian Diah, Outreach Coordinator at Silver Lining Mentoring, who encouraged attendees to join the organization's ongoing efforts to provide more mentorship for Black and Brown youth in the wider Boston area.



The conference coincides with changes in the Harvard Music Department as a whole. The year 2016 saw the approval of a new undergraduate curriculum for the department's music concentration, allowing interested students to make central to their studies musical genres and traditions that have ordinarily lain outside the Euro-American canon. An affinity group in the department was recently formed by graduate students of color for graduate students of color in an attempt to strengthen the pipeline of minority scholars in the academy. The group, named in honor of Eileen Southern and Rulan Pian, serves as a space for moral support, discussing diversification efforts, and connecting with professors of color about their own experience in the academy. In light of the conference in particular, the specter of the Paine Hall frieze—looming ominously and remarked upon dubiously by more than a few presenters—has merged as a flashpoint: in the works is a town hall-style meeting spearheaded by the Graduate Music Forum to debate the future of the frieze and the hegemony it represents.

Central to the aims of the conference was the inclusion of scholars and graduate students of color. While this crisis of underrepresentation in Music Studies is often belied by a gesture toward diversity of subject matter, more important to those organizing the conference was hearing from a diversity of voices, faces, and institutional backgrounds. The need to foreground the contributions and experiences of scholars of color was an abiding concern of the conference: in academic departments and institutions, these are the individuals who are most often left to bear the burden of extracurricular mentorship, institutional discrimination, and affective labor.

As we highlight the ways musicians, artists, and activists use music and sound to respond to violence targeted towards Black and Brown lives, Music Studies continues its vexed relationship with issues of race, ethnicity, and public engagement. Even at our best moments—moments that illuminate music's capacity for social progress or political representation or identity formation—those whose music often forms the object of study are woefully underrepresented in our ranks as academics, faculty members, experts, and elders. We all can and must do better.

[Return to Top](#)

Upcoming Conference: The 2017 Pruitt Symposium on Black Sacred Music Singing the Sermon: When the Message and Music Matter

October 4-6, 2017

Baylor University

The [Pruitt Memorial Symposium](#) at Baylor University brings together scholars and practitioners from

across academic disciplines to explore the varying cultural, social, and spiritual roles black sacred music plays in the life of communities within and beyond North America. We welcome established and emerging scholars to explore a variety of black Christian musical genres, including gospel music, folk and arranged spirituals, holy hip hop, gospel rap, and anthems and concert pieces by black composers based on Christian themes. In addition to the focusing on black sacred music's religious dimensions and contexts, we seek papers that assess the social, economic, and cultural work that performers, composers, arrangers, and advocates of this music have accomplished.

[Return to Top](#)

Journal of the Society for American Music

Volume 11, Number 2 (May 2017)

Articles Dizzy à la Mimi: Jazz, Text, and Translation Benjamin Givan Porch and Playhouse, Parlor and Performance Hall: Traversing Boundaries in Gottschalk's <i>The Banjo</i> Laura Moore Pruett Staging Overcoming: Narratives of Disability and Meritocracy in Reality Singing Competitions William Cheng Reviews Books Mark Ferris, <i>Star-Spangled Banner: The Unlikely Story of America's National Anthem</i>; Sheryl Kaskowitz, <i>God Bless America: The Surprising History of an Iconic Song</i>; Victor V. Bobetsky, ed., <i>We Shall Overcome: Essays on a Great American Song</i> Mariana Whitmer Felix Meyer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler, eds., <i>Crosscurrents: American and European Music in Interaction, 1900–2000</i> Jessica Payette Ken Prouty, <i>Knowing Jazz: Community, Pedagogy, and Canon in the Information Age</i>; Eitan Y. Wilf, <i>School for Cool: The Academic Jazz Program and the Paradox of Institutionalized Creativity</i> Brian Wright	Susan Fast, <i>Dangerous</i> Eric Smialek S. Andrew Granade, <i>Harry Partch, Hobo Composer</i> Navid Bargrizan Carol J. Oja, <i>Bernstein Meets Broadway: Collaborative Art in a Time of War</i> Elizabeth A. Wells Amy Absher, <i>The Black Musicians and the White City: Race and Music in Chicago, 1900–1967</i>; Thomas Bauman, <i>The Pekin: The Rise and Fall of Chicago's First Black-Owned Theater</i> John Behling Ryan Raul Bañagale, <i>Arranging Gershwin: "Rhapsody in Blue" and the Creation of an American Icon</i> Geoffrey Block Media Beyoncé, <i>Lemonade</i> Lauron Kehrner Jake Heggie, <i>The Radio Hour</i> Colleen Renihan Andrew Norman, <i>Play; Try</i> John Pippen
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[Return to Top](#)

New Members

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

Phoebe Hughes, Morgantown, WV

Mike Ford, New York, NY

Lacie Eades, Cape Girardeau, MO

Chris Freitag, New York, NY
 Heather Platt, Fishers, IN
 Austin Stewart, Ann Arbor, MI
 Jeremy Peters, Ann Arbor, MI
 Dorothy Glick, Kansas City, MO
 Thomas Scahill, Somerville, MA

Elsa Marshall, Ottawa, ON, CANADA
 Rashida Braggs, Williamstown, MA
 Sarah Miller, New Haven, CT
 Rachel Bani, Tallahassee, FL
 Deborah Nolan, Exeter, CA
 Brandi Neal, Myrtle Beach, SC

Karen Cook, Bloomfield, CT
 Jelena Vladikovic, Phoenix, AZ
 James Parsons, Springfield, MO
 Bernard Gordillo, Riverside, CA
 Dean Reynolds, New York, NY

[Return to Top](#)

Book Reviews

Are you a graduate advisor with the perfect student (or group of students) to review selections from our list of currently available titles? The mentored book review process offers an opportunity for faculty to incorporate the book review experience into coursework for graduate students, transforming a typical book-review assignment into an authentic publishing opportunity. Interested advisor/advisee duos, as well as those with an interest but without a pairing (such as faculty at undergraduate-only institutions), are encouraged to contact Bulletin Reviews Editor Esther Morgan-Ellis (emellis@gmail.com) for a list of currently available books.

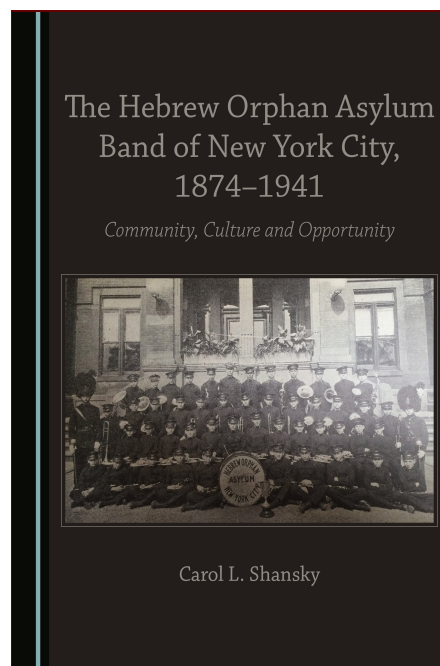
***The Hebrew Orphan Asylum Band of New York City, 1874-1941: Community, Culture and Opportunity.* Carol L. Shansky. Cambridge Scholars Publishing, 2016. 195 pp. ISBN: 9781443890335. Hardcover.**

Raoul F. Camus, City University of New York (em.)

In an 1889 article for *Harper's Weekly*, Leon Mead wrote, "At present there are over ten thousand military bands in the United States." Estimating the average band to consist of twenty-five men, he continued, "Despite the humorous and sarcastic depreciation they have received from the press, the military bands of this country are doing a great educational work among the people. They dispense both the popular and higher class music of the day in remote sections where the inhabitants are unable to hear them at first hand, and without their local band they would perhaps never hear them at all."¹

Because the musicians wore uniforms, they were often referred to as military bands, even though the majority were not associated with actual military units. This period is today referred to as the Golden Age of Bands. There were the many professional bands at the very highest level, including those directed by Gilmore, Grafulla, Cappa, Pryor, and Sousa; professional community bands, including those directed by King, Clarke, and Richards; circus and Shrine bands, including those of Fillmore, Jewell, and Mahoney; industrial bands, such as those directed by Simon, Leidzén, Johnston, Briegel; and town bands all over America. W. H. Dana wrote in 1878, "a town without its brass band is as much in need of sympathy as a church without a choir. The spirit of a place is recognized in its band."² Much has been written about these major directors and their bands, but, except for a few published histories of some famous historical bands, such as those in Allentown, Pennsylvania, and Naperville, Illinois, the vast majority remain in obscurity.

Carol Shansky's work is therefore a very welcome addition to a largely unexplored field. In a sense, her



title is misleading: while concentrating on the Hebrew Orphan Asylum Band of New York City, she also mentions some of the other youth bands in New York and describes the communities they inhabited. (The publisher obviously agrees that her scope is broad, as this book is listed under “Cultural Studies,” not “Music.”)

The Hebrew Orphan Asylum of New York was founded in 1860 by the Hebrew Benevolent Society. In 1884 the Society constructed a large orphanage building at Amsterdam Avenue between 136th and 138th Street. Of the 13,500 children admitted between 1860 and 1919, most were actually half-orphans, placed there because the surviving parent could not support the child adequately. The Asylum’s intent was to teach Jewish girls domestic skills and Jewish boys shoemaking and printing. The orphanage closed in 1941 because modern thought held that children would fare better in foster care rather than in large institutions.

In 1874 the directors decided to support the formation of a band. Instrumental music in schools at that time was primarily an extracurricular activity, so this was quite unusual. Shansky believes that the Asylum’s “contribution to music education is immeasurable. The Hebrew Orphan Asylum provided uniforms, instruments and instruction to anyone interested in joining. There was never an audition, yet the ensemble consistently performed at a high level over six decades. Because the institution was run in a highly organized fashion—some might say overly strict, especially in its early decades—the band members learned to take rehearsals and performances seriously. To be in the band was a point of honor for the inmates who participated” (161). The band ranged in size from thirty to ninety boys below the age of fifteen, with an average membership of sixty. While Shansky often refers to the ensemble as a “brass band,” judging by the repertoire performed and the reputations of the various directors, it may be assumed that the band had the usual instrumentation of the time: mixed woodwinds, brass, and percussion. An 1892 report stated that the band had 117 pieces in its repertoire. No actual list exists, so Appendix A, HOA Band Repertoire, was compiled primarily from newspaper accounts. It is an interesting list of the typical works performed at band concerts at the time: marches, galops, waltzes, concert pieces, overtures, and operatic selections.

Henry Rice, the vice-president of the Asylum, who taught in the shoe shop in addition to his administrative duties, was the first director of the band. In 1884, however, George Wiegand, a well-known and respected bandmaster, was engaged to direct the band. Martin Cohen, a former inmate of the Asylum and assistant to Wiegand, followed him. Philip Egner, a successful free-lance musician and member of the New York Philharmonic, then military bandmaster, assumed the directorship in 1903. When Egner accepted the position of Teacher of Music at West Point in 1909, Emil Reichardt, another former military bandmaster, served until 1923, when Edwin Franko Goldman, a former inmate of the Asylum, convinced the administration that a “modernizing” of the band was necessary. At Goldman’s recommendation, James F. Knox was engaged to direct and teach cornet. William O’Gorman became director upon Knox’s death in 1935. (Shansky includes brief biographies of each of these directors and works lists for Wiegand and Egner, which constitute Appendices B and C respectively.)

At first, the band supported Jewish community activities such as Hebrew Fairs and fund-raising events for Jewish charities, such as B’nai B’rith, The Young Men’s Hebrew Association, and the Hebrew Benevolent Society. As the band’s fame spread, however, there were performances for civic occasions as well, such as parades, school openings, monument dedications, anniversaries, testimonials, and park concerts.

Newspaper reports were always very favorable, which enhanced the band’s reputation. The band was frequently invited to perform on secular occasions, some of which fell on Saturdays. This caused some concern with the Asylum’s administrators: should a Jewish organization perform on the Sabbath (Shabbat)? Should they be allowed to perform Wagner’s music, considering his very anti-Semitic writings? Another protest came from the Musical Mutual Protective Union (precursor to the American Federation of Musicians), which complained that these unpaid boys were taking work away from

professional musicians. (Not surprisingly, this is still a matter of concern to the musicians' union today.)

Shansky is to be commended for her excellent research into this important yet neglected area of band history. She was hampered by the fact that newspaper accounts of musical performances at the time, which seldom even mentioned the names of the performers, relied on simple statements, such as that the band "discoursed sweet music to the general satisfaction"³ or "took prominent part, and all their selections were enthusiastically applauded."⁴ As a result, she had to glean information from a great number of non-musical sources, and her bibliography is quite extensive. Unfortunately, the index is flimsy, the few illustrations are too small and dark to be effective, and there are some minor editing problems. But these few blemishes do not detract from the importance of her work, and the study is highly recommended as another step forward in band and sociological research.

Notes

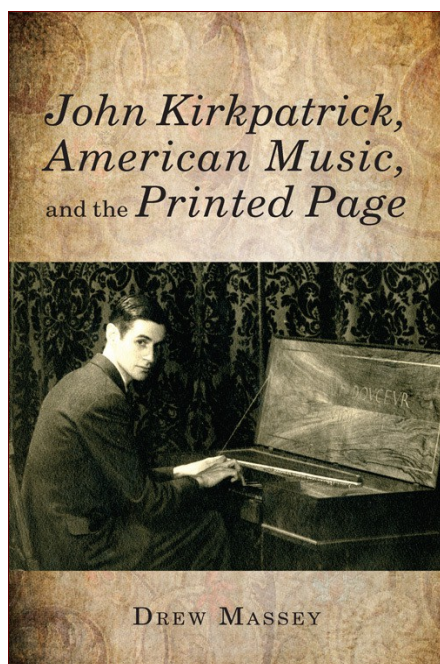
¹ Leon Mead, "The Military Bands of the United States," *Harper's Weekly*, supplement for September 28, 1889, 785-88.

² W. H. Dana, *J. W. Pepper's Practical Guide and Study to the Secret of Arranging Band Music, or The Amateur's Guide* (Philadelphia, 1878).

³ *The Jewish Messenger*, December 20, 1889.

⁴ *New York Times*, December 30, 1889.

[Return to Top](#)



***John Kirkpatrick, American Music, and the Printed Page*. Drew Massey. University of Rochester Press, 2013. 238pp. ISBN: 9781580464048. Hardcover.**

Erin K. Maher, Delaware Valley University

The story of American modernist music is one in which composers have aimed to stake out distinct musical identities, yet they have done so in conjunction with various interpreters and intermediaries. These mediators—including performers, critics, scholars, and editors—were active in shaping the images of composers that are familiar to us today, but their agency too often goes unrecognized, creating the impression that a composer's legacy develops on its own. In *John Kirkpatrick, American Music, and the Printed Page*, Drew Massey engages with these issues through a multifaceted exploration of a career that spanned much of the twentieth century and quietly influenced the pathways of modernist art music in the United States. John Kirkpatrick (1905–1991), an editor,

pianist, and writer, has received the most recognition for his decades of advocacy for the music of Charles Ives, but he also knew and worked with such composers as Carl Ruggles, Ross Lee Finney, and Roy Harris, making him a central, if little-known, figure in American modernism and its reception. The book, a revision of Massey's 2010 dissertation, received the ASCAP Deems Taylor / Virgil Thomson Award for Outstanding Music Criticism in 2014.

Rather than presenting a chronological account of Kirkpatrick's work, Massey structures the book into thematic chapters that center different aspects of his subject's engagement with American music. Chapter 1 is the most straightforwardly biographical, tracing Kirkpatrick's life up to the 1939 performance of Ives's *Concord Sonata* that brought him to prominence as a performer and Ives interpreter. The second chapter positions Kirkpatrick as a mentor to living composers through his work with two music publishing companies in the 1940s. Each of the three following chapters takes

Kirkpatrick's editing of a particular composition—two by Ruggles and one by Ives—as its focal point to discuss the editor's strategies and their broader implications. In chapter 6, Massey explores Kirkpatrick's efforts to catalog Ives's music and writings, and the final chapter concerns his involvement with the Charles Ives Society and his role in debates about Ives's music that are still ongoing. A particular strength of the book is the way in which Massey situates his subject—in his many roles—at the nexus of intersecting cross-generational networks of musicians and scholars. The length of Kirkpatrick's career and the breadth of his personal and professional connections offer compelling opportunities to link past and present.

From the beginning of the book, Massey acknowledges that Kirkpatrick's editorial practice—in which he often made non-trivial changes to a work or combined elements from multiple manuscript sources—may be seen as unorthodox or even troubling, especially for those who hold Romantic notions of composers' "infallibility" and "sovereign domain over a piece of music" (4). Yet Massey's aim is not to pass judgment on Kirkpatrick's methods or to assess their adherence to a particular editorial standard, but rather to understand his editions as documentation of his goals for each project. For instance, in the longstanding debate over how to contend with Ives's practice of self-revision—a debate in which the ramifications are not confined to editorial policy or performance practice, but rather extend to Ives's perceived status as an innovator, and therefore to a central trope of "American music"—Kirkpatrick took the view that earlier versions should be prioritized, and as an editor, he was in a position to enact and transmit his vision of Ives's music. Massey describes Kirkpatrick as "an editor using his view of history to help define the terms of his editorial approach" (3) and his editions as a type of historiography. Indeed, as much of Kirkpatrick's work involved communication and collaboration with living composers, he not only engaged in retrospective forms of historiography but also endeavored to shape the history of American music as it happened.

In the three middle chapters, Massey presents close readings of Kirkpatrick's editions and drafts, alongside correspondence and other documentation of the editing process, to connect these details to broader issues of reception and legacy construction. As illustrated by the chapter titles—"Collaboration," "Performance," and "Imagination"—Kirkpatrick's aims and methods differed with each of the three projects. Carl Ruggles's *Evocations* underwent an extended process of collaborative revision, with Ruggles and Kirkpatrick working through musical details by correspondence. Much of their communication concerned issues of notation and piano technique, but Kirkpatrick's involvement also reveals his interest in aligning the work with existing tropes of Ruggles's music as "infinite" or "timeless" (51). It was as a performer that Kirkpatrick first came to know Ives's *Concord Sonata*—he gave the New York premiere in 1939 after more than a decade of study, practice, and correspondence with the composer—and this perspective shaped his ongoing engagement with the piece, which encompassed "two recordings, at least five editions, and hundreds of live performances" (73). The third work Massey discusses further blurs the distinction between editing and composition: *Mood*, a piece for violin and piano reconstructed by Kirkpatrick from early sketches found among Ruggles's manuscripts. In contrast to their collaboration on *Evocations*, Kirkpatrick "kept his work a secret" until after the composer's death (92). A selection of full-color facsimiles of pages from editions and sketches is an intriguing supplement to the many typeset musical examples. Although the details of Kirkpatrick's annotations are difficult to read, the centrality of physical documents to Massey's analysis justifies their inclusion.

John Kirkpatrick, American Music, and the Printed Page is one of a number of recent studies that reevaluate the historiography of twentieth-century music through the actions and aims of individual actors involved in crafting the discourse surrounding particular composers. Published in the same year, David C. Paul's *Charles Ives in the Mirror: American Histories of an Iconic Composer* offers a sweeping view of Ives's reception in relation to US intellectual history.¹ Massey's study is on a smaller scale, with one interpreter as its focus; however, this narrower lens enables Massey to connect the shaping of Ives's legacy to other composers and issues through Kirkpatrick's involvement. More recently, Kimberly A. Francis has also illuminated the work of a single interstitial figure in *Teaching Stravinsky: Nadia*

*Boulanger and the Consecration of a Modernist Icon.*² Francis and Massey frame editing as a form of advocacy work, bound up both in interpersonal relationships and in musical ideology; furthermore, they depict their subjects' influence as largely behind the scenes—Massey writes that Kirkpatrick “had a lifelong habit of deflecting attention away from himself” (5)—and argue that shedding light on this often-unacknowledged work offers a necessary challenge to the still-persistent view of composers as autonomous creators.

Through its insightful spotlight on one complex career in music, *John Kirkpatrick, American Music, and the Printed Page* has much to offer scholars of American modernism, as well as anyone interested in editing, artistic collaboration, or historiography. In the book's conclusion, Massey argues that Kirkpatrick's work is best understood on its own terms and in its own contexts, not as part of “a grand theory of editing” (154). Yet Kirkpatrick's individuality does not limit the broader relevance of the questions Massey raises, and a similar critical perspective could certainly be used to interpret the contributions of other participants in networks of music-making.

Notes

¹ David C. Paul, *Charles Ives in the Mirror: American Histories of an Iconic Composer* (Urbana: University of Illinois Press, 2013).

² Kimberly A. Francis, *Teaching Stravinsky: Nadia Boulanger and the Consecration of a Modernist Icon* (New York: Oxford University Press, 2015).

[Return to Top](#)

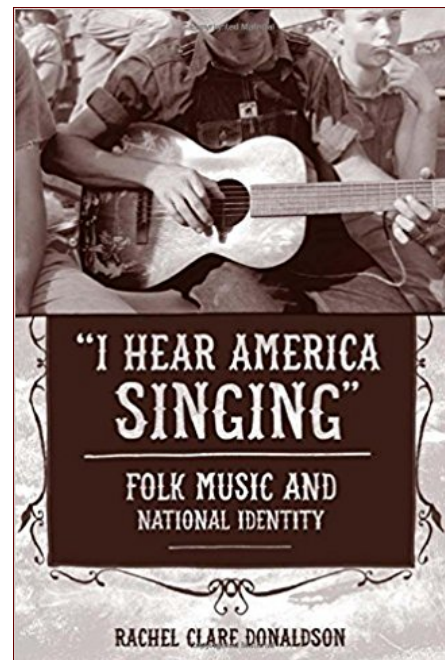
***“I Hear America Singing”: Folk Music and National Identity.* Rachel Clare Donaldson. Temple University Press, 2014. 238pp. ISBN: 9781439910788. Hardcover.**

Jeffrey Taylor, University of Memphis

“I Hear America Singing” is a thorough, well-constructed history of the left-wing folk revival in the United States. Rachel Clare Donaldson provides commentary on the connection between folk music and the creation of a new “American” identity, beginning in the Depression era and extending through the second wave of the revival during the sixties. In her account of the American folk revival, Donaldson expertly strikes a balance between coverage of institutions such as People's Songs, Communist Party USA, and the activities of individuals like Moses Asch, Pete Seeger, and Alan Lomax.

Chapter 1, “Hearing the People,” tracks the roots of the revival to the public folklore efforts of Benjamin Botkin, Alan Lomax, and Charles Seeger. Donaldson gives specific attention to their work through New Deal-created organizations such as the Federal Writer's Project and Archive of American Folk Song. Non-governmental efforts are also included, notably Sarah Knott's National Folk Festival. Donaldson identifies the use of folk music both by New Deal liberals and leftist organizations (particularly CPUSA) as part of a broader antifascist strategy—more specifically, as a tool to connect “American” democratic ideals, racial equality, and labor rights with working-class ways of life.

The following chapter, “The People's War,” follows the revivalists' shifting priorities during the United States' involvement in the Second World War. The focus here is largely on the relationship between the



folk revivalists and the American propaganda machine that naturally resulted from Depression-era efforts by performers like Woody Guthrie and organizers like Alan Lomax to connect folk music with Americanness. Donaldson gives special attention to Lomax's radio program *Folk Music of America*, but also discusses other civic programs like the Radio Research Project, which emphasized the patriotic side of folk music more overtly than did the revivalists during the Depression.

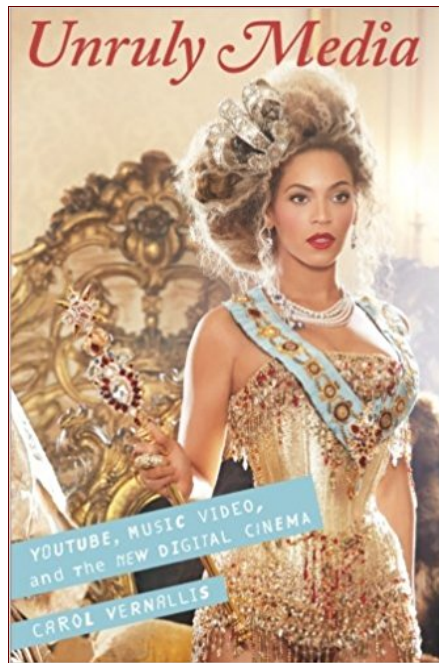
In Chapter 3, "Illusion and Disillusionment," we follow the folk revival into what Donaldson calls its "political heyday," the era of the Popular Front. The decline of the Communist Party and the failed Progressive presidential campaign of Henry Wallace in 1948 are presented as moments of sobering adversity, contrasted with the optimism and hope that had characterized the revivalists' efforts during the war years. This continues in the next chapter, "Keeping the Torch Lit," which chronicles the struggle to keep folk music alive during the growing anticommunism of the fifties, paying special attention to the activities of the magazine *Sing Out!* and Folkways Records. Rather than being a low point for the revival, Donaldson points out that this period strengthened the left's attachment to folk music. Pacifist and anti-nuclear songs from this decade published by *Sing Out!* such as "Peace, It's Wonderful" and Leo Cooper's "Alvin the Adamant Atom" are mentioned as being indicative of the political connections between older and younger generations of revivalists.

"The Boom," the book's fifth chapter, provides an account of the growing commercialism of folk music that began in the late fifties and early sixties. Divisions within the revival between traditionalist musicians and devotees of what the earlier generation of revivalists would call "pseudo folk," in addition to the birth of the Newport Folk Festival and the continued work of Moses Asch's Folkways Records during this time, are major points of discussion. Donaldson's focus on the Newport Folk Festival proceeds through the final chapter, "A Bust and a Beginning," in which she contrasts the increasing diversity and flexible definition of "folk music" at Newport with the strict, almost right-wing traditionalism at the National Folk Festival.

"A Bust and a Beginning" also discusses the end of the folk revival in the context of the rise of multiculturalism in the late sixties and early seventies. The centerpiece of this discussion is the Smithsonian Festival of American Folklife (FAF) and its shift of focus from the past to folklore as a living, present part of American culture. The FAF, per Donaldson, replaced the "unity-through-diversity" model of Americanism expressed by earlier folk revival efforts with an emphasis on the diverse folk cultures that exist within the United States.

"I Hear America Singing" is a welcome addition to the body of scholarship on the folk revival in the United States. Donaldson's analysis of the rise and decline of the Old and New Left, as well as their influence on the institutions and individuals engaged in the revival, is clear and concise. Those who are interested in the broader political context of the American folk revival will find this book both helpful and instructive.

[Return to Top](#)



Unruly Media: YouTube, Music Video, and the New Digital Cinema. Carol Vernallis. Oxford University Press, 2013. 368 pp. ISBN: 9780199767007. Hardcover.

Elsa Marshall, University of Ottawa

The distinctions between media forms are rapidly changing in ways we have yet to fully understand. Because of this, Carol Vernallis's *Unruly Media* is, in some ways, already a text of the past. For example, since the book was written, one popular video app and website has already changed the Internet mediascape. First released in 2013, Vine discontinued its website in 2016 despite its popularity and community of creators. The time parameters of the six-second video platform influenced the content and structure of Instagram, Twitter, Facebook, and YouTube. However, many popular "Vines" from 2016 exhibit the elements of viral video aesthetics laid out by Vernallis before the app's release, including reiteration, condensation, and intertextuality, demonstrating the

continued relevance of *Unruly Media* (130).

In her examination of the "media swirl," Vernallis tackles different forms of cultural content and investigates the degrees to which they influenced one another. She argues that many elements of viral video aesthetics and post-classical cinema of the 2000s have been developed by music video directors since the 1980s (5). She also claims that these new attributes challenge traditional narratives and create new structures built on music/image relations. The book is divided into three sections, and I advise readers without previous knowledge of music video studies to begin with Part III, since Part I: New Digital Cinema assumes that readers are familiar with music videos.

Chapter 10 in Part III provides a comparison of 1980s music videos with those from around 2010. Interpreting a range of examples, Vernallis delineates analytical parameters for different media and demonstrates their importance. The chapter shows that the wider availability of and improvements in technology have led creators to make increasingly minute sonic and visual alterations that give rise to a "second music video aesthetic," which consists of a focus on visual (and arguably audio) microrhythms, digital intermediate practices (the finely tuned syncing and arranging of audio and visual elements), a move away from four-square (horizontal) framing, and the creation of full three-dimensional spaces. Vernallis describes a new narrative form, exemplified by Lady Gaga and Beyoncé's "Telephone" (2010). She explains: "While Hitchcock once quipped that film was life with all the boring bits cut out, 'Telephone' feels like a feature with all of its boring bits cut out" (219). To me, this continued reduction and curation of narrative mirrors the social media tendency of only sharing highlights of the day. Vernallis does not go so far as to investigate how these music video developments align with online sharing practices, but she explores the relation between Internet practices and YouTube videos to some degree in chapter 7.

Part III moves on, in chapters 11 and 12, to provide clear evaluations of the stylistic features of several influential music video directors as exemplified in works from the 1980s until about 2010, including a thorough analysis and comparison of the styles of Francis Lawrence and Dave Meyers. These chapters do not forward the book's investigation of today's media swirl, but they do serve as an important reference for historical and recent developments of audiovisual style in music videos.

Turning now to the opening chapters of the book, we find Vernallis drawing parallels between music video and post-classical cinema by describing a style she calls "intensified audiovisual aesthetics."

Vernallis disagrees with David Bordwell and Marco Calavita's claims that the techniques and elements that comprise this style stem more from cinematic works.¹ She argues that it is music video production that has allowed for greater experimentation in music/image relations. The first three chapters outline how mainstream cinema has developed music video elements (such as the heightening of moments and database narratives based on "repeated formal patterns") to make film viewing more about experiencing spectacle and less about following teleological plots (66). Chapter 6 demonstrates how Bollywood cinema has integrated, altered, and problematized these techniques through an analysis of Mai Ratnam's *Dil Se* (1998) and *Yuva* (2004). Vernallis most successfully argues for music video's influence on film in chapter 5 with her analysis of Michael Gondry's *Eternal Sunshine of the Spotless Mind* (2004). Gondry manages an abundance of visual and aural motifs in *Eternal Sunshine*, as he did in his "Around the World" (1997) video for Daft Punk (97). She explains that imagery in the film—much like that of music videos—is "processually structured": by cross-cutting between subplots and depicting memory in different manners, the film directs our attention to how the events are being understood rather than to the events themselves (97).

As important as it is to investigate more recent lineages of influence in order to understand the fast-paced creation of videos and movies today, it is also important that we are careful not to assume that audiovisual techniques are completely new. I would suggest that two of Vernallis's three indicators of "intensified style" in *Moulin Rouge!* (2001), as outlined in chapter 4, take their unconventional form from musical theatre and film musicals rather than from music videos. Vernallis's idea of "holding viewers in the present," as explained in an analysis of the "Spectacular! Spectacular!" number, is actually a feature of many musicals in which momentary reactions or emotions expand into several minutes of captivating song and/or dance (76, 83). For example, the seventeen-minute ballet sequence near the end of the 1951 MGM film *An American in Paris* is an expansion and exploration of a single complex momentary reaction by the lead character (Gene Kelly). It both expands Kelly's present using the spectacle of dance and keeps the audience's focus with a quick sectional musical form. Today's audiences may require different devices (such as the interchanging perspectives Vernallis discusses) to keep their attention and to understand "the present," but the concept is not new. Additionally, Vernallis likens the form of *Moulin Rouge!* to that of a pop song (listed as another technique contributing to the intensified style), but also describes the film as being divided in two with the climatic "Elephant Love Medley" number at its midpoint (83). The latter observation suggests the more obvious form of a musical theatre production with a showstopper just before intermission.

Vernallis's dissection of "The Badger Song," "The Gummy Bear Song," and other viral videos in chapter 7 exemplifies the importance of seemingly silly Internet content. The limited amount of musical and visual material in these videos and their very direct music/image correlations bring to light attention-grabbing audiovisual techniques that appear more subtly in other media. However, the umbrella term "YouTube clip" and the understanding of YouTube videos as one genre in chapter 7 and throughout *Unruly Media* ignore the variety of videos on the platform and the ways in which they are understood by users (note the contemporary and current popularity of "YouTubers" or "content creators" who refer to their creations as "videos"). Terminology aside, the author forewarns that her conclusions are not applicable to all videos on the site, but, nonetheless, entitles chapter 7 "YouTube aesthetics" rather than the more accurate "viral video" aesthetics.² Her discussion of this aesthetic continues in Chapter 8, where she poses many provocative questions about the role of media in political elections and provides analyses of a few popular YouTube videos from the 2008 Presidential race, subsequently illuminating the difference in style between the two campaigns. Considering the parameters of viral video analysis determined in chapters 7 and 8, chapter 9 provides an intermedial analysis of Beyoncé and Lady Gaga's "Video Phone" (2008).

Claims of direct influence and inspiration, such as Vernallis's suggestion of a lineage between music videos and current film practices, become much more difficult with the wealth of videos, books, and other media now readily available on the Internet. Furthermore, the ways in which website algorithms

and practices shape new creative forms are largely uncharted. Vernallis's *Unruly Media* provides an important starting point for the investigation of the confusing digital landscape, but I believe a greater contextual discussion on digital consumption and digital research is needed when discussing what inspires artists. Music videos certainly had a role in developing the current mediascape, but so did many other media forms, old and new. We should critique how we approach media and how it is organized in order to avoid unknowingly limiting our scope.³ This critical discussion is overlooked in *Unruly Media*, in which Vernallis grounds her notion of YouTube popularity upon view counts and does not consider the complexity of what a "view" represents (e.g. views not equating to number of viewers, people listening to videos but not watching or vice versa, and watch time not being accounted for). Furthermore, her discussion of a music video canon in chapter 12 is based on examples from the curated Palm DVD Music Video Director Series (released between 2002 and 2005), a rather safe decision that does not tackle the wealth of "unruly" music videos available on YouTube. Nonetheless, *Unruly Media* provides a thorough and accurate analysis of audiovisual features that are shared across several different digital media forms, some of which are only just beginning to be given scholarly attention, and will provide a useful point of departure for further investigation into our current interactions with media.

Notes

¹ Vernallis adopts and dissects a number of Bordwell's ideas. On this point she refers to David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies* (Berkeley: University of California Press, 2006), 21, and Marco Calavita, "'MTV Aesthetics' at the Movies: Interrogating a Film Criticism Fallacy," *Journal of Film and Video* 59, no. 3 (Fall 2007): 15-31.

² To begin to analyze genres and pockets of creators on YouTube, we may look to the YouTubers themselves. Their self-reflexive videos, in which they dissect the anatomy of a viral video, analyze how the platform and the considerations of creators have changed over the years, haggle with the balance between career success and authenticity, and debate their responsibility to their viewers. For example, Benjamin Cook's 2012–2014 documentary series "[Becoming YouTube](#)" provides a vivid contemporary picture of the YouTube scene in the UK.

³ For a guide that touches on many of the issues and evolving practices of digital research in the humanities, see: Shawn Graham, Scott Weingart, & Ian Milligan, *Exploring Big Historical Data: The Historian's Macroscope* (Hackensack, NJ: Imperial College Press, 2016).

[Return to Top](#)

Call for Proposals: SAM Digital Lectures in American Music

The Society for American Music's Education Committee solicits proposals for a series of online video lectures on American music topics. Designed for general audiences (including, but not limited to, high school and university students, concertgoers, and/or historical societies), these lectures may address any topic or theme in American music studies but should approach the material with the layperson in mind. Each "Digital Lecture in American Music" should be between ten and fifteen minutes in length. Please note that the Society employs an expansive definition of "American music" that encompasses all musics of the Americas.

Interested parties should submit a complete curriculum vitae and a proposal of no more than 500 words to [Travis Stimeling](#), chair, SAM Education Committee and should include the following:

- the topic or theme to be addressed in the lecture
- a rationale explaining the relevance of the topic or theme to a lay audience
- the intended audience(s) for the lecture
- a discussion of the ways that the presenter will capitalize on the video medium
- a statement describing the presenter's access to and experience with video production equipment and software

Successful proposals will:

- explore a compelling topic of broad interest
- rely on contemporary scholarship in American music studies
- demonstrate sensitivity to the needs of a lay audience
- make strong use of the video medium

The Society for American Music's Education Committee will select three proposals for the initial round of "Digital Lectures in American Music" and will award an honorarium of US\$500 upon completion of the project. The lectures will be hosted on the [Society's webpage](#) and its [YouTube channel](#).

Applications must be submitted by 1 September 2017.

Bulletin Board

John Beckwith's ninetieth birthday was marked by several events in Toronto and Montreal in February, March, and April. In February the Toronto Consort series featured Beckwith's newest major composition, *Wendake/Huron* (2015) for chorus, alto, narrator, early-instrument ensemble, and First Nations drums; and the Opera Division of the University of Toronto performed a program of excerpts from his four operas. In March Beckwith was the 2017 Wilma and Clifford Visitor at the University of Toronto's music faculty, and his talk was preceded by a short recital featuring some of his solo songs, *A Game of Bowls* (1999) for "kitchen percussion," and *Follow Me* (2013) for clarinet and piano; his *Fractions* (2006) for microtonal piano and string quartet received its Montreal premiere at McGill University. In April a concert in the Toronto series New Music Concerts, curated by Beckwith, included his *Avowals* (1985) and the premieres of two new chamber works, the mixed-instrumentation *Quintet* (2015) and *Calling* (2016) for low brass and contrabass.



Ed Berlin was at the Scott Joplin House State Historic Site, St. Louis, on March 18 to meet with members of The Friends of Scott Joplin. He spoke of his research in the recent second edition of his book *King of Ragtime* (2016). On March 19, at the Missouri History Museum, he collaborated with the Confluence Chamber Orchestra in a concert with narration of works by Joplin.



Peter H. Bloom, flute, at University of Central Missouri, April 2017

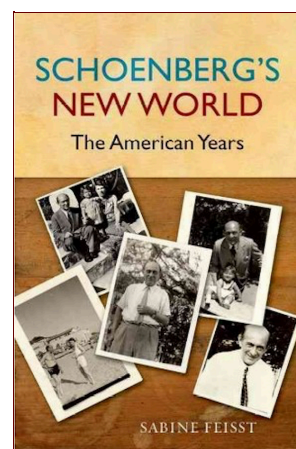
Flutist **Peter H. Bloom** continues to champion American music in concert tours throughout the United States. In February 2017, the Duo "2" (Peter H. Bloom, flute; Mary Jane Rupert, piano) gave recitals across the Southeast showcasing Elizabeth Vercoe's *Kleemation* (2003) and Sonata in A Minor Opus 24 by Amy Beach, marking the 150th anniversary of her birth. In April 2017, Ensemble Aubade (Bloom with Rupert, piano and Francis Grimes, viola) gave multiple performances of Robert Russell Bennett's *Seven Postcards to Old Friends* and Karl Henning's *Oxygen Footprint* (2016, written for Aubade), with concerts in Illinois, Iowa, Nebraska, Kansas and Missouri. Peter Bloom and the Aardvark Jazz Orchestra continued the band's 44th season with a *Salute to Duke Ellington* at the Shalin Liu in Rockport (Massachusetts) and a show called *Democratic*

Vistas? at MIT Cambridge (premieres by music director Mark Harvey including *Swamp-a-Rama*, *Fake Newz Blues*, and *Waltz of the Oligarchs*). Bloom's other New England performances ranged from The Modernistics (hits from the Great American Songbook with tap dancers), to FiLmprov (20th season—live improvised music to the films of Kate Matson), to the Karl Henning Ensemble, performing *Sight + Sound Opus 140* (with visual artists Maria Bablyak & Irina Pisarenko creating new canvases on the concert stage). Contact Bloom through the [Americas Musicworks website](#).

James Deaville has received a 2017–2018 Harry Ransom Center Research Fellowship in the Humanities, to work with movie trailer materials in the Selznick Archive at the University of Texas, Austin.

Sarah J. Eyerly (Musicology, Florida State University) and **Rachel M. Wheeler** (Religious Studies, IUPUI) received an ACLS Collaborative Research Fellowship for their project “Songs of the Spirit: The Collaborative Hymnody of the Mohican Moravian Missions.”

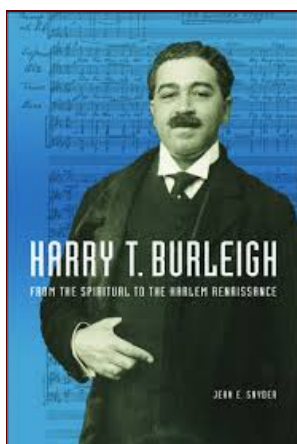
Sabine Feisst's monograph [*Schoenberg's New World: The American Years*](#), winner of the 2012 SAM Irving Lowens book award, was recently issued as a paperback edition by Oxford University Press.



For over four decades, **Roger Lee Hall**, currently Director of the [Center for American Music Preservation](#), has been researching, performing, and recording the music from two of the oldest choral traditions in the United States. The Stoughton Musical Society was organized in 1786, and is now the oldest choral society. This society has a long history of performing American choral music. The United Society of Shakers is the oldest religious communal society, organized in 1787. During their history, the Shakers composed over 10,000 tunes, mainly during the eighteenth and nineteenth centuries. Both traditions are featured on a new multimedia DVD-ROM. “*Give Us This Day*”—*Two Historic American Choral Traditions* (PineTree Multimedia, 2017) contains over 500 files and 100 audio examples including interviews with Shaker sisters and many music examples. Information about this DVD-ROM is available [here](#).

Sondra Wieland Howe published the chapter “Town Bands, 1880–1920” in *Women's Bands in America: Performing Music and Gender* (Rowman & Littlefield, 2016), edited by Jill M. Sullivan.

Kendra Preston Leonard has been awarded the Rudolph Ganz 2017-18 Long-Term Fellowship at the Newberry Library in Chicago, and has two new books out: *Music for Silent Film: A Guide to North American Resources* (A-R Editions and the Music Library Association Index and Bibliography Series) and *The Art Songs of Louise Talma* (CMS Sourcebooks/Routledge, 2017).



Michael Saffle of Virginia Tech, together with Professor Hon-Lun Yang of Hong Kong Baptist University, edited *China and the West: Music, Representation, and Reflection*, which was published in February by the University of Michigan Press. The volume includes a number of chapters mostly about American music, including one on Chinese-themed musical comedies of the past 125 years, and another on Flower Drum Song. Saffle also presented a paper entitled “Thematic Catalogs: Constructing the Nineteenth Century’s Compositional Canon” at *Memory and Commemoration*, a conference held by the the Nineteenth Century Studies Association in Charleston, South Carolina.

Since December, **Jean E. Snyder** has given a number of presentations based on her research and the publication of her biography, [*Harry T.*](#)

Burleigh: From the Spiritual to the Harlem Renaissance: “Harry T. Burleigh, Pioneer African American Composer and Arranger” at Skidmore College in Saratoga Springs, New York, a gala celebration of Burleigh’s 150th birthday, with baritone Stephen Salters; “‘A Vein of Fresh Melody’: Harry T. Burleigh Ushers in the African American Art Song,” with tenor Roderick George, at the third conference of the African American Art Song Alliance, University of California at Irvine; “Who Was Harry T. Burleigh, and Why Should You Care?” Pfeiffer-Burleigh School, Erie, Pennsylvania; “‘A Leaping Pride’: Erie’s Harry T. Burleigh, Pioneer Arranger of Spirituals,” a pre-concert talk at Mercyhurst University, Erie, Pennsylvania, for the American Spirituals Ensemble performance; “‘A Leaping Pride’: Harry T. Burleigh and American Music,” Montpelier Room, Library of Congress, Washington, D.C.; and “Harry T. Burleigh, St. George’s Church, and the Spiritual,” A Tribute to the Vesper Services of Negro Spirituals, St. George’s Episcopal Church, New York City, under the auspices of the new Harry T. Burleigh Society, Dr. Marti Newland and Lynne Foote, co-founders.

The Martyrdom of St. Cecilia, a forty-five-minute oratorio by **David Francis Urrows**, was given its world premiere on 5 December 2016 by the Hong Kong Bach Choir and Orchestra, conducted by Jerome Hoberman, at Hong Kong’s City Hall Concert Hall. The work, commissioned by the Bach Choir, is for six soloists, chorus and semi-chorus, cello ensemble, contrabass, organ, and percussion. The libretto incorporates the *Ode Against St. Cecilia’s Day* by British poet, George Barker, as well as poetic, historical, and liturgical texts. Professor Urrows, editor of the critical edition of the music of Otto Dresel (1826–90) published by A-R Editions, teaches composition and music history at Hong Kong Baptist University, and has been a SAM member since 1989.



*Hong Kong premiere of Urrows's
Martyrdom of St. Cecilia*

[Return to Top](#)

In Remembrance



Paul Bierley

Remembering Paul Bierley (1926–2016)

Very few scholars have made as great an impact on American music as did Paul Edmund Bierley, who passed away in Columbus, Ohio on April 9, 2016. Born on February 23, 1926 in Portsmouth, Ohio, he became a member of the U. S. Army Air Force as a radio operator/gunner on B-25 aircraft following high school graduation and eventually played tuba in the 594th Army Air Force Band. He received his bachelor’s degree in aeronautical engineering from Ohio State University in 1953, and subsequently worked

as an aeronautical engineer, primarily at North American Aviation (now Rockwell) for thirty-five years. He simultaneously continued his musical pursuits, playing tuba with the Columbus Symphony, Detroit Concert Band, the New Sousa Band, Virginia Grand Military Band, and Arthur Fiedler’s 1971 World Symphony Orchestra (which included musicians from sixty nations), and numerous other organizations.

His curiosity about the origins of the titles of John Philip Sousa’s marches led him to eventually become the world’s leading authority on “The March King.” Bierley’s five books on Sousa (particularly *John Philip Sousa, American Phenomenon* [1973, rev. 1986], *John Philip Sousa: A Descriptive Catalog of His*

Works [1973; rev. as *The Works of John Philip Sousa*, 1984], and *The Incredible Band of John Philip Sousa* [2006]) are obligatory reading for all those interested in American wind bands. In addition, he authored two books on bandmaster/composer Henry Fillmore, and edited not only Sousa's autobiography and his 1896 operetta, *El Capitan*, but also the monumental three-volume *Heritage Encyclopedia of Band Music*. Bierley published numerous articles, liner notes, and reviews about Sousa, Fillmore, and other prominent band musicians. Among the many recognitions he received for his voluminous accomplishments were an honorary membership in the American Bandmasters Association (1988), an honorary doctorate from Ohio State University (2001), induction as an honorary member of the U. S. Marine Corps (2004) for his contributions to the military music world, the Academy of Wind and Percussion Arts Award from the National Band Association (2005), and the Society for American Music's Lifetime Achievement Award (2011).¹

Bierley's infectious passion for his work, his keen intellect, and his innate musicality were masked by his self-effacing humor (as an example, he often claimed that he was "the Van Gogh of the tuba world, because when people hear me play, they say 'My God! He's lost his ear!'"). He constantly aided other Sousa scholars, sharing his resources (and his home) and offering infinite encouragement and helpful suggestions. He donated over 500 band music recordings to the University of Kansas Archives of Recorded Sound and his entire research library to the Sousa Archives and Center for American Music at the University of Illinois. His influence on the study of wind band music is incalculable, and will resound for generations.

Craig B. Parker, Kansas State University

Notes

¹ The citation read at the 2011 SAM conference in Cincinnati upon the presentation of the Lifetime Achievement Award to Bierley is reproduced on [pages 21-22](#) in vol. XXXVII, no. 2 (Spring 2011) of *The Bulletin of the Society for American Music*.

[Return to Top](#)

Remembering Tom Jacobsen (1935–2017)

Thomas Warren Jacobsen (1935–2017) had a lifelong passion for traditional New Orleans Jazz. After moving to the city in the 1990s he became one of the local music scene's most astute observers, writing for *The Mississippi Rag* and *The Clarinet*. Tom was intrepid and caught every jazz performance available to him, sometimes attending three or four concerts in a day so that he could share insight on new talents and neighborhood hot spots. Some might assume that his abiding interest in unearthing antiquities (he had an illustrious academic career as a classical archeologist at Indiana University) became the pretext for exploring traditional New Orleans jazz in its natural habitat, but for Tom the vitality of a musical idiom that surpassed the century mark while he was still documenting its growth was what mattered. During the years he spent in New Orleans, he witnessed the resuscitation of the brass band "second line" tradition, the passing of elders such as Percy and Willie Humphrey and Danny Barker, and the rise of a new generation of traditional players inspired by the elders, such as Dr. Michael White and Don Vappie. Simply put, Tom loved good jazz, and he also reported on the exploits of the modernist trumpeter Irvin Mayfield from his first experiments with Los Hombres Calientes to his realization of a life-long dream—a stable New Orleans big band—with the New Orleans Jazz Orchestra, now celebrating its fifteenth year. Yet Tom did more than chronicle events. He played clarinet and had a special fondness for masters of that instrument, such as his friend



Tom Jacobsen

Jack Maheu, who arrived in New Orleans about the same time Tom did. As is the case with the New Orleans style, Tom's work was all about human connection. His success with New Orleans musicians rested on the friendships he forged with them, which makes the interviews he conducted especially valuable because his subjects really opened up to him. For anyone who wants to learn about New Orleans Jazz during the past four decades, his books are essential: *Traditional New Orleans Jazz: Conversations with the Men who Make the Music* and *The New Orleans Jazz Scene, 1970-2000*.

Bruce Boyd Raeburn, Tulane University

[Return to Top](#)

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Items for submission should be submitted to Elizabeth Ann Lindau 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.

[Return to Top](#)

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