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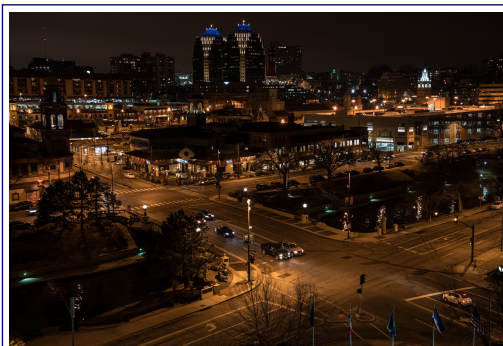
OF THE SOCIETY FOR AMERICAN MUSIC
FOUNDED IN HONOR OF OSCAR G. T. SONNECK

2018 Conference in Kansas City

Minutes from the Annual Business Meeting

On a beautiful
sunny day in early
March, members of
the Society for
American Music
gathered in Salon 3
of the
Intercontinental
Hotel Kansas City

for our annual business meeting. President Sandra Graham called the meeting to order at 4:33 p.m. and explained some of the major changes that have been in the works for a while. First she discussed the new SAM logo and recognized the work of Board Members-at-Large Steve Swayne and Glenda Goodman, who led a committee to find a graphic designer and then to provide feedback and guidance to the designer. Graham had already discussed the process behind creating the new logo in a recent issue of this Bulletin ([Vol. XLIV, No. 1](#)), and she reminded us of its name ("Momentum") and how the philosophy on its colors was to try to allude to the colors of various flags of the Americas without replicating them so as not to be specifically nationalistic. Graham next had Paula Bishop come forward to discuss the status of the new website. The work to renovate our website began three years ago, under President Charles Garrett, and a committee has been working since then to plan the new site, survey stakeholders, and seek bids from multiple vendors. The new website, which will be unveiled later in 2018, will greatly help with administrative tasks such as membership renewals, group functions for committees, and general functionality. The report ended with a gracious acknowledgement of the many years of service working on the current website contributed by Glenn Pillsbury, for whom there was a lengthy round of applause. Graham next recognized Susan McClary and Robert Walser, who recently made a magnificently generous contribution to SAM in order to establish a new fellowship that intends "to diversify the field of scholars working on American music" by targeting PhD candidates who are members of "a historically underrepresented group in the field." They were greeted with a warm standing ovation. Graham also announced that the new Wayne Shirley Fellowship has been fully funded and will be accepting applications for the coming year. Wayne was asked to stand up and he did so to hearty cheers and clapping. Finally, Graham announced that Executive Director Mariana Whitmer is planning to retire from her position at the end of the year. With a pair of before-and-after photos spanning 2000 to 2018 projected behind her, Graham recounted Whitmer's many years of generous service as well as her offer to overlap her departure with the training of her



This and all other photos of the Kansas City meeting
taken by Michael Broyles

Volume XLIV, No. 2 (Spring 2018)

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successor. The duties of identifying that successor will go to a committee of Neil Lerner, Allen Lott (chair), and Kay Norton, with a goal of having the new Executive Director in 2019. Graham asked the group to rise and take a moment of silence for members who passed away in the preceding year as these names were projected for all to see: Rae Linda Brown; Muhal Richard Abrams; William H. Fletcher; and Marianna Wilcox.

Matters of Society business were then conducted, beginning with the approval of Secretary Neil Lerner's minutes from the 2017 Annual Business Meeting that took place in Montreal. Those minutes appeared in this Bulletin ([Vol. XLIII, No. 2](#)), and came as a motion requiring only a second, which was provided by Mark Davidson. All voted in favor of approving those. Treasurer Maribeth Clark reported on the financial health of the Society, which is strong. Clark described in general terms the Society's expenses and revenues, which were detailed on handouts, and she noted several reasons for our current status: strong stock market performance (which allowed our endowment funds to make strong gains) and robust levels of membership and conference attendance. She proudly announced that we are in the black and had a budget surplus of around \$9,000, for which she thanked everyone for doing good work and contributing to our growth and thriving.

Mark Clague took the podium to speak as chair of the newly re-constituted Development Committee, explaining his own experience 20 years ago as a first-time attendee and the overwhelmingly positive feelings of acceptance he experienced. This committee's task right now is to find ways to build on the remarkable successes of his predecessor Bruce D. McClung's SAM/2.0 campaign. He is thinking of naming the new campaign the Culture of Giving with the hope of encouraging annual giving and making bequests in wills in support of our ongoing excellence and traditions of accessibility, camaraderie, and support for the contingent and under-employed scholars within our group. Loren Kajikawa presented the report for the Journal of the Society for American Music on behalf of outgoing Editor Karen Ahlquist, who was unable to attend. Kajikawa began by thanking her and noting the ways in which it continues to be an award-winning journal. He also shared news of Ahlquist's plan, recently approved by the Board, to improve the viability and sustainability of the journal by revising the procedures for the transfer between Editors. Sharing some numbers since our last meeting, Kajikawa told us that there had been 54 submissions to the journal of which 8 accepted, 15 were rejected outright, 18 were currently under review, and the remaining 13 were being revised with feedback from peer reviews. He repeated the mantra of all journal editors ("send us your best work!") before thanking Mark Davidson and Holly Roberts for their great help. Bulletin Editor Elizabeth Ann Lindau reported that a new position, Media Reviews Editor, is being undertaken by Elizabeth Ozment. Lindau thanked Layout Editor John McCluskey, whose high school web design class has helped make the Bulletin look as nice as it does. Lindau invited those of us who attend a conference that might be of interest to other SAM members to contact her and write a report for the Bulletin; she also invited members to contact her with topics that the Bulletin might address, noting that such messages could come with nominations of other members who might write about that topic.

Tim Brooks spoke on behalf of the Historical Recording Coalition for Access and Preservation (HRCAP), an informal group in which SAM participates with the Association for Recorded Sound Collections, the Music Library Association, and the Popular Culture Association. Possible changes to copyright laws may soon be taken up by Congress, and Brooks referred us to a [website](#) as well as to SAM's representative to HRCAP, Mark Katz. Outgoing co-chair for the Forum for Early Career Professionals (FECF) Sarah Gerck (whose co-chairs are Kate Galloway and Amanda Sewell) took the podium to explain the FECF's mission and to describe their current initiative, called "SAM and the Gig Economy." This project will include articles in the Bulletin, an anonymous survey, a panel discussion that had occurred in Kansas City, and finding ways to listen to unaffiliated scholars of American music, or those who work contingently. Gerck stated that she did not think the FECF could solve the complex web of issues surrounding this topic but she acknowledged the openness of the SAM Board for its willingness to take on this matter. Kate Sutton and Kori Hill, co-chairs of the Student Forum, thanked the senior scholars who had participated in this year's meet-and-greets and they also thanked everyone, including individuals and several scholarly presses, who donated items for the silent auction.

Bill Everett, the chair of the Kansas City conference Local Arrangements Committee, offered thanks for the cooperative weather as well as his committee members, and Paul Laird, the chair of the Kansas City conference Program Committee, attributed the strength of the conference program to all the exceptional work submitted by members. Looking ahead to next year's conference in New Orleans, the 2019 Local Arrangements co-chairs Brett Boutwell and Eric Seiferth reported that next year's Honorary Member will be Art Neville. Our hosts in New Orleans will be the Historic New Orleans Collection together with the NOLA Jazz and Heritage Foundation. Our conference hotel, the Monteleone, is located in the French Quarter and features a fabulous spinning bar (an announcement that created giddy anticipation throughout the room). There are hopes to have some sessions at other locations outside of the hotel. Greg Reish, the chair of the 2019 Program Committee, began with an axiom he frequently repeats to students, which is to never overlook the obvious, and with that he pointed out two obvious observations about the conference that will happen in New

Orleans. First, Reish described the place as having a nearly unmatched musical heritage, and so he hoped to see work that explores the city's and region's history and current music making, particularly work addressing the career and legacy of the 2019 Honorary Member, Art Neville. The second obvious observation is that New Orleans is one of the most appealing cities in the country for visitors, which means that everyone will want to come which also means the Program Committee will have its work cut out to craft a program that will attract attention when pitted against the city's other enticements (see earlier report of giddiness regarding the rotating Carousel Lounge). His committee has already selected two seminar topics from the seven that were proposed: Music and Sound in Horror Media and Music in Construction of Race. Looking ahead to years past 2019, chair of the Conference Site Selection committee Laura Moore Pruett announced that the 2020 conference will be in Minneapolis, MN, but that for 2021 and beyond we are still looking for hosts, and she encouraged everyone to think if their city could host a conference and if so to be in touch with her or incoming chair, James Cassaro.

Next, Graham turned our attention to the service donated by so many members, thanking all those who had agreed to serve as well as those who had politely declined. Projected slides showed the names of many outgoing committee members and members of the JSAM editorial board, and Graham singled out Karen Ahlquist for her work as JSAM Editor along with Ron Pen (for his many years serving as the organizer of the SAM Sacred Harp Sing) and Glenn Pillsbury (for his able management of the website). Graham thanked the members of the Board who were rotating off as of this Business Meeting, beginning with Members-at-Large Renee



Lerner's final minutes as Secretary

Lapp Norris and Steve Swayne and Past President Charles Garrett, whom she referred to as her “training wheels.” The real kicker, Graham explained, was the imminent conclusion of Secretary Neil Lerner's eight years as faithful scribe, a final cadence made possible only by last year's amendment to the By-Laws which term-limited the office of Secretary to no more than four consecutive terms. (If I might briefly abuse my position and shift into first-person for a tiny moment, I'd like to express my gratitude for the honor of serving this incredible organization and encourage anyone who has the time and interest to get involved with committees; we are a smart, creative, and collegial group, with much to share and teach each other, and seeing in some detail what we accomplished over the past eight years has left me confident about the continued excellence of our work long into the future.) Graham announced the incoming Board members, whose terms began as of the conclusion of this meeting: Members-at-Large Mark Katz and Jessica Sternfeld, Secretary Leta Miller, and President-Elect Tammy Kernodle. As we moved into the second hour of our meeting, we turned to the announcements of our ever-growing 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. Finally, Graham asked if there were any items of New Business to come from the floor, and hearing none, she asked for a motion to “adjourn and party,” at which point many individuals shouted “so moved” and “second” and so Graham adjourned the meeting at 6:21 p.m.

Respectfully submitted,
Neil Lerner, Secretary

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Awards

The [Cambridge University Press Award](#) goes to **Colleen Renihan's** presentation “‘For Some Melodies, There Are No Words’: Memory, Affect, and the Limits of the Linguistic Turn in Heggie and Scheer's Out of Darkness.” Dr. Renihan's submission is a carefully constructed, beautifully written, theoretically rich examination of a little-considered opera, which also makes significant and useful points about music and memory that go far beyond attempting solely to interpret this specific work. Her consideration of differences between narrative history and memory is thought-provoking and useful, and the way she brings this comparison to her consideration of Heggie and Scheer's Out of Darkness—and opera as a genre as a whole—is most compelling. Bringing together scholarship from studies of memory, historiography, affect, theater, and music, she demands that musicology engage with important and useful texts from other fields. She left the committee with much to think about on all of these topics.

The [Housewright Dissertation Award](#) was awarded to **Frederick J. Schenker** for “Empire of Syncopation: Music, Race, and Labor in Colonial Asia’s Jazz Age” (University of Wisconsin, Madison, 2016). Schenker’s dissertation confronts the global circulation of jazz in the 1920s, initiating probing and corrective discussion about the role of jazz, foreign and local popular musicians, and the meanings of sound in the US-governed Philippines. Working with an idea of “empire of syncopation,” Schenker situates jazz as a social phenomenon inextricably linked to capitalism and empire in Asia in which the agency of local musicians as creators, rather than imitators, was crucial. In this view, music functioned not only as an aesthetic experience, but also as labor in an imperial entertainment circuit. He challenges narratives propagated by both long-standing and post-colonial scholarship by raising the inherent ambiguities, paradoxes, and contradictions of colonial realities. The study shows sophistication of methodology and argument, is inclusive to multiple perspectives of thought, and contributes to a growing history of global popular music that compels us to re-think and re-frame our assumptions about music in the United States itself. Blending methods from historical musicology, ethnomusicology, and anthropology, its original argumentation results from detailed engagement with archival materials in Asia as well as an extensive scope of secondary literature in multiple languages.

Among several fine finalists this year, Schenker’s work stands out for its original and nuanced thought, scope, and its raising of big questions that inform not only specialists in jazz or global popular music, but all engaged in thinking about how music operates socially across geographies. All five committee members independently ranked this dissertation first—a rare consensus among scholars with varied backgrounds.

Gayle Magee received the [Lowens Article Award](#) for “‘She’s a Dear Old Lady’: English Canadian Popular Songs from World War I,” published in *American Music*. This essay presents disparate, lost, and perhaps forgotten repertory in a new way that productively challenges narratives of Canadian nationhood and history. The committee found it to be well-researched, thorough, solid, carefully executed, and clearly written. The essay usefully complicates and enhances our understanding of Canadian and popular culture and of North American WWI repertoires and makes a valuable contribution to the existing literature.



President Sandra Graham with David Brackett as he receives the Lowens Book Award from Larry Hamberlin

David Brackett’s *Categorizing Sound* received the [Lowens Book Award](#). *Categorizing Sound* brilliantly tackles one of the most contentious issues in popular music studies today: that of genre. Brackett leads the reader with clarity and assurance through the bewildering maze of categories for popular music in the twentieth century, exposing the fluid interactions between genre and demographics. The book’s adept mixture of historical, musical, and interpretive analysis rests on an extraordinary amount of archival research as well as the sounds of the music itself. Beautifully illustrated with helpful tables, images, and musical examples, *Categorizing Sound* is a watershed publication that sets a new

standard for how scholars can and must examine the ways we categorize all forms of music.

The winner of this year’s [Mark Tucker Award](#) is **Katie Callam** for her paper, “Advocating for ‘the old songs which their ancestors sang’: Kitty Cheatham as Curator of African-American Spirituals.” Kitty Cheatham became famous at the turn of the twentieth century for her solo recitals that, as Callam writes, “consisted of material by a variety of composers and authors written for and about children,” and that also included African-American spirituals about which she was an “internationally recognized expert.” Exploring several meanings of the term “curator” as a way to “articulate a more complete understanding of Cheatham’s multilayered interactions with the public,” Callam evocatively narrates, contextualizes, and critiques Cheatham’s “curation” of spirituals. From the fine-point etymological parsing of “curator” to the broad reflections on the ethics of appropriation, Callam has written a cohesive and carefully researched paper about a fascinating and complex person. Out of many excellent submissions, this year’s committee regarded Callam’s paper as the most outstanding.

The [Adrienne Fried Block Fellowship](#) committee gave two awards. **Jessica Hajek** received the fellowship for her dissertation “The Capital of Carnival: Alibabá Carnival Music and Dance in Santo Domingo and New York City as Social Enterprise and Performance Complex.” Her project is a multi-site ethnography of Alibabá carnival music

and dance whose geographic scope extends from Santo Domingo to New York City and New Jersey. Hajek examines the articulation of Carnival music and dance in a form of public spectacle as a place of cultural mixture. She explores how Dominicans living in urban communities find their voice within an ever-increasing national and global dialogue. This multi-site comparative study will be a valuable addition to American music studies.

A second Block fellowship went to **Craig Jennex** for “Music Culture, Liberation Politics, and the Promise of Queer Collectivity in New York City.”

This project amplifies the unheard history of music in the early Queer Liberation narratives, which is particularly important to capture now. The research explores feminist and queer social justice movements and their various forms of embodied participation in music performance that enliven political collectives across urban spaces. Jennex’s project opens up a fruitful interdisciplinary area and brings to American music studies many fresh perspectives.



Christopher Shultis presents the Tucker Award to Katie Callam

The 2017–18 winner of the **Paul Charosh Fellowship** is **Andrew Virdin**, a versatile and talented high school English teacher in Saguache, Colorado (2015–16 Mountain Valley School Teacher of the Year). With an undergraduate degree in English (2004) and a Master’s in education with a focus on secondary education (2008), he has nonetheless become an independent scholar in musicology, researching and developing a 2017 Summer Institute for the NEH (for which he served as co-director) entitled *From Harlem to Hip-Hop: African American History, Literature and Song*. This has led to research exploring Samuel Floyd’s theory of call-response within the framework of hip-hop music, resulting in a paper that he presented in Kansas City. The fellowship will assist him in traveling to the SAM conference and in further research.

Laura Emmery’s successful proposal for the **Edward T. Cone Fellowship** requests funding for travel to the Paul Sacher Stiftung in order to complete a monograph on Elliott Carter’s string quartets. Emmery is very close to completion of the book manuscript, and has already visited the archive on other occasions. The committee believes the fellowship will help her get over the finish line, and both the subject matter and her music theoretical approach to this important composer are very much in keeping with the spirit of the Cone fellowship.

The Cone award committee gave a second fellowship to **John Kapusta**. Kapusta’s research focuses on American music in the 1970s and 80s and specifically music in the broader phenomenon of the culture of “self-actualization.” Whereas scholarly and public discourse surrounding this music has tended to focus on canonical figures such as John Cage, Kapusta is requesting support to study the papers of two lesser-known figures: Charlotte Selver and Kay Ortmans. Through their pedagogy, these women built a network that would influence figures including Pauline Oliveros and John Adams. Selver and Ortmans’s reach and significance have yet to be fully explored. We believe Kapusta’s research has the potential to broaden perspectives of the history of American concert music.

Laura Moore Pruett received the **Richard Crawford Fellowship** for *La nuit des tropiques* and *Montivideo: A Critical Edition of Two Symphonies* by Louis Moreau Gottschalk, a volume in preparation for the Music of the United States of America (MUSA) series. Gottschalk is primarily known for his piano music. Pruett’s edition of two orchestral compositions will make available and demonstrate another dimension of his creativity. Pruett has outlined a well-thought-out and workable plan to solve a myriad of issues related to these pieces, and her goal to have the edition completed in 2018 is timely, as 2019 is the sesquicentennial of Gottschalk’s death.

The **Graziano Fellowship** is awarded to **Nicole Vilkner** for her project “From Utility to Fancy: Coach Horns and Musical Recreation in the Late 19th Century.” Vilkner’s research will shed light on an intriguing but lesser-known musical pastime in the nineteenth century centering on the valveless coach horn, an instrument used for signaling purposes on mail coaches that developed an independent musical life with its own instruction manuals, repertory, and societies performing at a variety of public events. Drawing on an array of general and specialized resources, Vilkner will explore fascinating interconnections among brass repertory, American and European musical practices, reception history, and social structure of audiences with wide-ranging implications.

The **Hampson** committee is pleased to award this year’s fellowship to **Sarah Tomlinson**, Ph.D. candidate in musicology at the University of North Carolina at Chapel Hill. Tomlinson’s project, “Retro Radio and

Schoolroom Songs: Folk Music of America at the Global Scholars Academy,” is a music appreciation curriculum at the Global Scholars Academy, an elementary and middle school in Durham, NC, that incorporates primary source materials from Alan Lomax’s Folk Music of America radio broadcasts “to foster in each student a sense of their profound cultural, creative, and critical value.” Ms. Tomlinson will implement the eight-week course for fourth- and fifth-grade students at the Global Scholars Academy beginning in July 2018. Tomlinson’s proposal was particularly impressive in its thoughtful and creative use of primary source materials in an elementary school curriculum. Students in her class will have the opportunity to read letters written to Alan Lomax by children who listened to his radio broadcasts in the 1940s; they will listen for the “loud and soft sounds of women’s voices,” they will study music of Nina Simone, Camille Saint-Saëns, and Ruth Crawford Seeger, and they will create their own rhythm compositions. This project promises to provide an important model for elementary school music curriculums, and it addresses one of our most important resources: children.

The [Margery Lowens Fellowship](#) committee selected three awardees for 2018. The first fellow is **Siel Agugliero**, a PhD candidate at the University of Pennsylvania where he is working under Glenda Goodman. Siel will be applying his interest in music as a marker of national and collective identity as he completes his dissertation entitled, “Imagining Italy, Surviving America: Opera, Italian Immigrants, and Identity in Philadelphia, 1880–1924.” His proposal revealed a project rich with multi-disciplinary strategies ranging from historical ethnography and media studies to transatlantic studies and the history of racial construction.

The second Lowens fellow is **Katie Callam**, a student of Carol Oja at Harvard. Her dissertation, “Curating Musical America, 1900–45,” will consider the sonic potential of non-instrument musical objects in the collection of playwright Leonidas Westervelt, who meticulously collected memorabilia and artifacts belonging to or inspired by the Swedish soprano Jenny Lind. Her research engages approaches from art history and curatorial and museum studies as well as histories of music and sound.

Finally, 2018 Lowens fellow **Kathryn Radishofski** is a PhD candidate in ethnomusicology at Columbia University, where she is working on a project entitled “Sound, Memory, and Displacement: Hip-Hop Memorialization and Gentrification in New York City.” Radishofski’s interdisciplinary work seeks to document the process of memorializing hip-hop’s original sites of creativity—by both local advocates and new developers—in an age of rapid gentrification. In doing so, she will show how the current period of racial, cultural, and economic change celebrates and disrupts the sensory and aesthetic ecologies of hip-hop’s defining neighborhoods. Through a multimedia project, her work will give voice to the racial and economic communities that have played such an important role in New York’s local scenes, but whose relationship with the city’s institutions of power has too often been defined by neglect, antagonism, and surveillance.

The [McCulloh Fellowship](#) committee is pleased to announce this year’s winner, **Aldona Dye**, a graduate student in the Critical and Comparative Studies Program at the University of Virginia’s McIntire Department of Music. The award will support archival research at the Southern Historical Collection at the University of North Carolina related to her proposed dissertation on early twentieth-century women folklorists in the American South. In particular, she will assess the papers of folklorist and clubwoman Annabel Morris Buchanan, organizer of the massive White Top Mountain Folk Festival in 1931 and president of the Virginia Federation of Music Clubs. Buchanan worked closely with composer and eugenicist John Powell, and wielded considerable influence on Virginia folk and choral music between 1927–1935. Dye’s proposal reflects new insights on the ways Buchanan’s involvement with gendered institutions such as music clubs and festivals informed her conservative, white supremacist efforts to promote folk songs as representatives of a distinctly white American tradition. Her perspectives would, in turn, inform the work of George Pullen Jackson, foremost chronicler of American sacred folk music. The amateur and professional work of women folklorists and its impact on the era’s folklore craze has not received sufficient critical attention. The committee and Society looks forward to seeing the ways this award will bear fruit in Dye’s dissertation and subsequent work.

Henry Stoll’s [Eileen Southern Award](#)-winning project, “The Strains of Haitian Independence: Music at the Beginning and End of Empire,” seeks to extend the scope of diasporic African American music studies by “considering the music through which Haitian sovereignty was earliest expressed.” Stoll acknowledges a “surge” in Haitian studies, but also notes a void in scholarship on music written during the early years of independence. While music of written traditions and archival work are central to the project, ideas related to musical exoticism and vernacular culture are suggested as agents for synthesizing and framing his work. Stoll’s focus appears to be attached to a solid trajectory of work already done in the United States and his research will utilize archival collections that are not easily accessible. He rightly indicates that it can be tough to find information without being in research locations abroad and lists a number of collections, both public and private, that he plans to visit during a three-week residency in Haiti. The Fellowship will offer access to the listed archival collections and afford prospects for added nuance and potency to an already compelling project.

The [Virgil Thomson Fellowship](#) committee felt that **Monica Hershberger's** application was particularly strong. Focusing on women in opera during the Cold War, her approach is fresh and original, and the material compelling. She is writing a book-length adaptation of her 2017 dissertation, entitled “‘Life is Strife’: American Operatic Heroines during the Cold War.” In her words, “this book centers on the plight of women in and of American opera from 1947, the year of *The Mother of Us All's* premiere, to 1976, the year of the Santa Fe Opera's lavish revival of *The Mother* and the American Bicentennial Celebration.” The committee was particularly impressed with Hershberger's plans to conduct archival research for the book at the Special Collections and Archives at the University of California, San Diego, focusing on the Kenward Elmslie Papers. Elmslie wrote much of the libretto for Jack Beeson's 1965 opera *Lizzie Borden: A Family Portrait*, which forms a part of her book-length manuscript.

Rhae Lynn Barnes was the second Thomson Fellowship winner, and her work centers on her book-length manuscript entitled *Darkology: When the American Dream Wore Blackface*, currently under consideration by Harvard University Press. Barnes explores the uses of blackface minstrelsy within American culture. The committee felt that this topic was very timely and built progressively on extant research on this topic. A particularly impressive aspect of the proposed book is a planned companion website featuring sheet music, images, and recordings that can be accessed for classroom use. The strong scholarly features of her project combined with the emphasis on accessibility and dissemination of her work made this application stand out.

Kori Hill is a third-year PhD student at UNC Chapel Hill. The [Judith Tick Award](#) will help support her dissertation research on Florence Price's violin concertos through the study of manuscripts and primary sources housed in the Florence B. Price Papers Addendum at the University of Arkansas, Fayetteville. The committee felt that this project would make an important contribution to scholarly discussions of (in the words of Hill): “black American women composers' navigation of classical music's racialized and gendered spaces.” This topic is closely aligned with Tick's work on American women composers in Western classical music historiography.



Susan McClary and Robert Walser with the inaugural recipient of their fellowship, Nadia Chana, and award committee chair Charles Hiroshi Garrett

SAM celebrated the inauguration of the annual [Walser-McClary Fellowship](#) for minority doctoral students. The 2018–2019 awardee is **Nadia Chana**, a PhD student in ethnomusicology at the University of Chicago. Her dissertation project, “Urgent Listening: Embodied Practices as a Response to Ecological Crisis,” keenly engages with indigeneity, sound, race, gender, and ecology within Canada and the United States. Exhibiting remarkable writing talent and a fleshed-out theoretical framework, Chana asks big questions such as “what kind of music is American music?” and “what can we do about ecological crisis?” Chana is an ideal recipient for the award, which is intended to diversify the field

of scholars working on American music and seeks to recognize academic achievement and future promise. SAM is ever grateful for the generosity of Rob Walser and Susan McClary, who endowed this fellowship.

The [Earle H. Johnson Subvention](#) committee is pleased to award a full subvention award to **Sandra Graham** for her book *Spirituals and the Birth of a Black Industry*. Using extensive and varying examples of primary sources, this book examines the development of the spiritual as an American musical practice from its beginnings as both entertainment and coded communication on Southern plantations through its emergence during Reconstruction as an exotic spectacle for white consumption with the Fisk Jubilee Singers. The committee felt that this submission conveyed evidence of deep and meticulous scholarship, addressing questions of reception and performance practice as well as race and class, with accessible and engaging prose. It will be a transformative and substantial contribution to African American music scholarship and American music studies.

Christopher J. Smith's *Movement Revolutions: Bodies and Sound in American Popular Culture* is an important contribution to the study of street dance, an under-served area of scholarship that lies at the interstices of musicology, ethnomusicology, dance studies, and performance studies. The sweep of the book is impressive, encompassing case studies that range widely across North American history and geography, from “the jerks” of eighteenth-century Pentecostals to the dance associated with East Coast hip-hop of the early 1970s. In dialogue with an interdisciplinary cast of scholars who have addressed performance and marginality, Smith demonstrates how disenfranchised groups have found in street dance a means of expressing resistance

to the power structures responsible for their marginalization. The Johnson Publication subvention committee offers its support for Smith's exegesis of vernacular dance forms in an award amount of \$1250.

In *Listen with the Ear of the Heart*, forthcoming in 2018 from University of Rochester Press, **Maria S. Guarino** immerses readers in a narrative shaped by what she calls contemplative ethnography, "a research method that emerges from and reflects the monastic way of life" in the Benedictine monastery of Weston Priory, based in Vermont. In Western Priory, post-Vatican II, European chant traditions have taken on a new shape that is informed by the aesthetics of late twentieth-century American popular folksong. But Guarino's study goes well beyond aesthetics; her compelling concern is with the relationship between performance practice and spiritual practice, and this concern drives a sensitively-rendered account of monks' everyday life, including detailed descriptions of music in performance. With a keen eye and ear for nuance and a candid narrative voice that reflects the social norms of her ethnographic community, she mines the wider implications of subtle musical decisions that inform the monks' unique singing style. *Listen with the Ear of the Heart* illuminates questions of fundamental importance to musicologists and general readers alike. The Johnson Publication subvention committee is pleased to offer \$1250 to support Guarino's ethnographically-inflected documentation of this quintessentially US-American worship tradition.

The [Sight and Sound Subvention](#) committee has voted to award the 2018 subvention to **Hannah Leland** in support of *Specter*, a new recording of George Antheil's later works for violin and piano by Duo Odéon (Hannah Leland, violin; Aimee Fincher, piano), to be released by the label Sono Luminus in April 2018. The subvention will fund final production costs associated with text and photographs for the CD liner notes.

This year's [Distinguished Service Citation](#) goes to **bruce d. mcclung** in gratitude for his creative and determined leadership of the Development Committee and its SAM/2.0 fundraising campaign. bruce led this important initiative from 2011 to 2016, and he threw himself into the campaign with infectious energy. He planned the campaign meticulously, initially holding a retreat to brainstorm about a strategy and consulting extensively with the chair of the AMS's Opus Campaign. These initial steps gave SAM/2.0 a firm compass. bruce rightly thought that we wouldn't be able to raise one million dollars solely from SAM



Carol Oja honors bruce d. mcclung

members. One idea was to seek out friends of named funds to raise money, and through this strategy, we were able to extend the donor base to non-SAM members. Another way was to pursue grant opportunities. The first ones were clear-cut: an NEH matching grant and an endowed fund from the Virgil Thomson Foundation. Members of the Development Committee helped write the grant proposals, and bruce gave excellent feedback, often writing and rewriting parts of proposals. Not surprisingly, SAM was successful with grants from the Aaron Copland Fund, the Hampson Foundation (Thomas Hampson's foundation), and the Edward T. Cone Foundation.

In sum, bruce's strategies and persistence made SAM/2.0 an extraordinary success. As of this writing, the society has 13 new endowed fellowships, which offer crucial funding to scholars of American music—whether based in or outside of the academy—as well as for public-school teachers. The SAM/2.0 campaign will end in July 2018, having raised over one million dollars, which is an impressive achievement for such a small organization. bruce also chaired local arrangements for the 2011 conference in Cincinnati. bruce d. mcclung has served SAM impressively with a laser-beam focus over an extended period of time.

This year's [Lifetime Achievement Award](#) goes to **Deane L. Root**.

Like the eye of a hurricane, which exudes calm while generating the force to propel tempestuous activity, Deane Root spins out sparks of scholarly activity while retaining a calm essence.

Deane's accomplishments encompass musical cultures that span multiple eras, both stylistic and historical, and he has been an innovator in print and online. Since publishing his *American Popular Stage Music, 1860–1880* in 1981—nearly forty years ago—Deane has exercised consistent leadership, with deep and wide-ranging contributions to the study of music in the United States, and he has been at the forefront of musical discovery in a broad range of areas, from local inquiry and research to the meticulous details of bibliography and editing.

As a founding member of what was then called the “Sonneck Society,” Deane has remained passionately aligned with the Society’s mission of scholarly activism and community engagement. Added to that, his wife Doris Dyen is an important collaborator in many of their shared professional alliances. In fact, responsible citizenship, with a strong ethical compass, has been at the core of Deane’s diverse contributions. Deane’s appointment at the University of Pittsburgh as Curator of the Foster Hall Collection and Stephen Foster Memorial—and then as Director of its Center for American Music—is a testament to his administrative talent and dedication to preserving, growing, and making accessible a unique archive.

As an educator, his innovative initiative Voices Across Time, begun in 1995, has brought American music history to secondary school teachers of social studies and language arts, meaningfully creating a bridge between the academy and public schools across the country.

As a bibliophile, his 1981 editorial collaboration with Don Krummel, Jean Geil, and Doris Dyen produced Resources of American Music History: A Directory of Source Materials from Colonial Times to World War II, which remains a standard and treasured resource for archivists, librarians, and anyone who is curious about the archival treasures in their library, town hall, or institution of higher learning.

As a music editor, his critical edition of The Music of Stephen C. Foster from 1990, prepared together with Steven Saunders, applied the editing tools of mainstream musicology to popular music of the nineteenth century.

Both RAHM—as that volume is lovingly termed—and the Foster edition highlight another of Deane’s core traits: that is, his abundant capacity to work productively with others. In other words, Deane Root is a mensch. He has mentored innumerable young scholars, while encouraging his friends and peers with enthusiasm, professionalism, and a deep reserve of patience. The broad scope of his expertise is manifest in his appointment as editor-in-chief of Grove Music Online. He is a central figure in this Society, having served as its president from 1989–1993 and received the Distinguished Service Citation in 2000.

Honoring Deane Root with SAM’s highest award recognizes not only a formidable legacy of accomplishment but also pays tribute to a truly wonderful and compassionate human being.

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From the President

The Kansas City conference has come and gone, but the new discoveries, strains of music, new and renewed friendships, and joys of celebrating accomplishments still linger—at least for me, and I hope for you as well. The Spring issue of the Bulletin is always “the conference issue,” and I don’t want to replicate here what you can find elsewhere. But I do want to begin with some gratitude to unsung protagonists, without whom our conference would not have shined as brightly:

- Dan Thomas (University of Missouri - Kansas City) for his student combo, who provided just the right mood at the opening reception, and for coordinating the big band that played as part of Friday’s 18th and Vine excursion;
- Interim Dean Diane Petrella (UMKC), for helping to sponsor the opening reception, the orchestra concert on Thursday night, the student performers for the Perlis concert, and the student workers who helped the entire conference run smoothly;
- Dr. Nicholas Petrella, who conducted the final piece on the Perlis program;
- Dr. Robert Olson, who conducted the student orchestra and welcomed us to the Thursday night concert;
- The SAM student members, who were ever present presenting papers and posters, running the silent auction, running the student Forum, doing committee work . . .
- The publishers, who support our work and our conference;
- And finally, how about our brand new shiny logo? Thank you again to Steve Swayne and Glenda Goodman plus their logo committee, as well as to Mariana Whitmer for putting it in front of us on



Sandra Graham, SAM President

banners, programs, flyers, and the special red mugs!

And at the risk of singling out a few at the expense of the many:

- A final thanks to Bill Everett and the local arrangements committee for superb organization and creativity involving an extraordinary number of moving parts.
- Special thanks to Renee Camus, Trudi Wright, and Alison DeSimone for what I hope will become a regular ingredient of our Saturday night dinner: the sharing of stories! Thanks to the storytellers for the laughs and the poignancy.
- Thanks to the Committee for Diversity and Inclusion for inspiring programming, and to Danielle Fosler-Lussier for bringing Tara Napoleone-Clifford to the conference, whose program on looking at our own biases did just that, in a challenging and supportive atmosphere.
- We always celebrate the award winners, but let's take a moment to thank all the committee members who read, write, discuss, and report back to the board. The big investment of time that results in two minutes of celebration at the annual meeting remains invisible to most of us.

Finally, I want to thank our honorary members Chen Yi and Zhou Long for participating so fully in our conference. Not only did the sounds of their extraordinary music fill St. Paul's Episcopal Church at the Perlis Concert, but their presence enriched the panel devoted to their music as well as the Saturday banquet. They were gracious and generous with their time.

Report from the Boardroom

Many of you may wonder what the Board does in its 7–9 hours' worth of meetings during the conference, supplemented with a fall meeting and lots of correspondence in between. At the risk of becoming known as "the president who wrote in lists," I'd like to summarize some of our key discussions and initiatives that arose from our most recent board meeting. "Report from the Boardroom" will become a regular feature in the Bulletin.

- I've appointed a search committee for the new Executive Director: Allen Lott (chair), Kay Norton, and Neil Lerner. All three have board experience and therefore are familiar with ED duties. The Board's Executive Committee (president, vice president, secretary, treasurer, and president-elect) will interview finalists along with the search committee.
- To ensure a conference business meeting that doesn't inspire hunger pangs and drowsiness, prize announcements will be limited to two sentences: a topic sentence ("the project is about") and an evaluative sentence ("this is why it's great"). There will still be a longer citation, which will be printed in the Bulletin. This policy will go into effect next year.
- The Workshop format at the conference has been a rousing success. This will be the last year a committee will sponsor a themed workshop; next year there will be an open call for workshops and the program committee will evaluate them.
- We want to pay attention at conferences to those in careers outside of academia.
- The Board will be using a fund from lifetime memberships that has accrued a healthy balance over the years to help support SAM membership fees for students and those with an annual income under \$30,000 (Individual One membership). We'll pilot this program for a year and see what the financial impact is. This is for renewing members only. And if you're able, please think about sponsoring a membership for someone—there's a place to do this on the renewal form.
- The issue of having to join SAM in order to submit a paper proposal for a conference has been debated for several years. For now, we're sticking with the policy, for two equally important reasons. First, we're a relatively small society (858 members at last count) that generates a lot of committee work! The last time we opened up paper proposals without membership our program committee was overwhelmed with proposals. Also, we strive in every way to be an intimate and welcoming community. To achieve that goal, we want members who care about being part of that process. Needless to say, that goal is much harder to achieve without ongoing commitment in terms of "presence," whether that means conference attendance, service, or simply ongoing membership and subscribing to our publications. Second, we need financial stability now more than ever. Our search for a new Executive Director takes us into uncertain financial terrain. Although we currently pay Mariana Whitmer \$20,000/year for what is stipulated as a "quarter-time" job, she works far more than that. In addition, our new website platform will cost us \$7,000 annually. We can handle this, but we don't want to drain our resources. Now more than ever we need to be responsible financial stewards.
- University of Illinois Press will be offering SAM members a 30% discount to a subscription of American Music. We are grateful to the Press and are in the process of ironing out ordering details. More soon!

- The Board approved a slate of nominees for Members-at-Large. This slate is compiled by an independent Nominating Committee (listed on the website), with meticulous attention to diversity of all kinds. The chair presents the slate to the Board, we discuss and rank, and then the Nominating Committee chair approaches nominees and asks them to run.
- Next board meeting: September 8, 2018.

If you ever have questions about how things work at SAM, please ask me or another Board member. And if you have suggestions, we're always happy to hear them. It was wonderful to talk with the people who stopped by the "president's office hour" at the conference, some with suggestions, some just to say hello. Thank you!

Finally, an update on the new website: Mariana Whitmer and Paula Bishop (who chairs both the Website Committee and Membership Committee) are deep into training. The design is complete. We are about to begin (as of this writing) import of the membership data, and Mariana is creating a framework for the financial backend. Paula has been gradually moving content over to the new site and creating application forms for awards. In short: Lots of work is happening. I know better than to promise a date for the new site going live, but rest assured that lots is happening. Huge thanks to Paula and Mariana!

Sandra Graham, President

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SAM Brass Band Celebrates Thirty Years

The first performance of the Sonneck Society Brass Band, now the SAM Brass Band, was at the 1988 conference in Shaker Village and Danville, Kentucky. That means that the recent Kansas City performance was the band's thirtieth anniversary, making it one of the oldest traditions still maintained in the Society. It was Craig Parker's idea simply to invite people to bring their instruments to the meeting, and he would provide the music. He would also arrange to get music stands and instruments from the local host, an important consideration for the larger instruments (percussion, tubas, baritones and even trumpets.)

Only once in this century were we attendees deprived of our concert: it was simply too difficult to get instruments to Trinidad in 2001!

The band's repertoire in the early days ranged from the music of the Civil War to the end of the nineteenth century. W. S. Ripley's Fireman's Polka was first performed at the 1998 Kansas City conference and made such a hit that it has become an annual tradition enjoyed by all. Nowadays, Craig has featured local composers of the host cities and those being discussed at the conference.



The SAM Brass Band's trombone section



2018 Lifetime Achievement Honoree Deane Root performs with the Brass Band

The conference in Kansas City had the largest band turnout in memory, with twenty-four musicians: 10 cornets/trumpets: Grace Edgar (Cambridge, MA), Joshua Gailey (Boston, MA), Monica Hershberger (Hartford, CT), Jim Johnson (Manhattan, KS), Robert T. Nance (Emporia, KS), Craig B. Parker (Manhattan, KS), John Powlison (Washington, DC), Bryan Proksch (Lake Charles, LA), Deane Root (Pittsburgh, PA), Rob Walser (Cleveland, OH); 2 alto horns: Jim Aagaard (Richland Center, WI), Nathan Miller (Wilmore, KY); 5 trombones: John Benoit (Indianola, IA), David Carter (Little Rock, AR), Dianna Eiland (Alexandria, VA), Nathan Platte (Iowa City, IA), Linda Pohly (Muncie, IN); 2

euphoniums: George Ferencz (Whitewater, WI), Michael O'Connor (Jupiter, FL); 2 tubas: Ed Duling (Bowling Green, OH), John Koegel (Anaheim, CA); bass drum: Steven Baur (Halifax, Nova Scotia), snare drum: Carolyn Stallard (Brooklyn, NY), cymbals: Carolyn Bryant (Brunswick, ME).

For the record, the program consisted of Solid Men to the Front! March (Sousa, 1918), Country Club Waltzes (Pryor, 1896), Phantom (Coates, ed. Michael O'Connor), Lola (C. J. Johnson, arr. George Ferencz, 1914), Razzazza Mazzazza (Pryor, 1906), Anchor and Star March (Sousa, 1918), Dustin's Quick Step (Thomas Coates, ed. Michael O'Connor), The Gliding Girl Tango (Sousa, 1912), Con Celerita Galop (J. J. Richards, 1911) and the Fireman's Polka (W. S. Ripley, ca. 1862, arr. R. Camus)

The credit for the band's success unquestionably goes to Craig Parker for his dedication and perseverance in maintaining this valuable tradition. We hope he will continue to "lead the band" for many more years to come, and invite all musicians in the Society to join in. And remember, many brass bands during the Civil War did have clarinets, so there is no restriction on the woodwinds joining in, especially now that Craig is including more contemporary works! And, if you haven't played your instrument for a while, go ahead and dust it off. As Craig tells us at our first (and only) rehearsal, some people in the room probably have not played their instrument since last year's performance, but they are still most welcome. Speaking as one of those members of the band since the beginning who didn't play this year because of old age, thank you, Craig, for all you do for us and the society!

Sincerely,

Raoul Camus

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Student Forum Conference Report

The Society for American Music 2018 meeting in Kansas City was an invigorating conference all around. As a first-time attendee I appreciated the student-scholar meet-and-greets and Student Forum Luncheon. In the luncheon we elected Andrew Tubbs as our new Student Forum co-chair, who will now work with Kori Hill. Tubbs is filling the position recently vacated by Kate Sutton Storhoff. We're thankful for Sutton Storhoff's service and look forward to seeing what Tubbs has in store for the Student Forum.

In addition to those events, I was able to work as a room monitor during several panels thanks to [student travel funding](#). I started with session 1a, "Slavery, Higher Education, and Material Culture in the Eighteenth Century," in which presenters addressed economic, compositional, and familial issues in eighteenth-century musics of the United States. I was pleased to see the variety of research materials discussed, including memoirs, correspondence, and sheet music.

On Friday I began by exploring the World War I Museum exhibits, where I spotted several sheets of music and preserved instruments (mostly brass). It was appropriate for the conference to be at an institution that strongly acknowledged American music history. After exploring the museum for an hour or so, I attended session 6c, "Jazz and the Black Press." That panel explored voices of jazz musicians as presented in and out of the press, raising important issues regarding gender, slander, and more.

The next day I attended session 7c, "Building the Bands," where I had the pleasure of seeing one of my fellow student forum members, Joshua Gailey, present his research. Gailey discussed how band instrumental promotional materials played a role in establishing early band education in the United States. Following this I worked session 8c, "Jazz, Race, Theory," and attended the American Band History Interest Group meeting. Later I attended the business meeting, where I witnessed awards given to accomplished scholars and fellow students. I was pleased by the diverse topics and individuals represented!

Finally, on Sunday I watched session 10b, "Gender and Disability in Band History." Fellow members of the band history interest group were there, so we discussed important issues regarding diversity in the band world we all cherish.

Overall, I found my first SAM conference to be rewarding—panels were efficiently laid out, topics were diverse, and most papers I heard were intellectually stimulating. Needless to say, I look forward to the 2019 conference in New Orleans.



Kori Hill and Kate Sutton Storhoff deliver the Student Forum's report to the membership

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SAM's Culture of Giving

The SAM Development Committee is committed to carrying forward the unprecedented success of our predecessors who created the SAM/2.0 campaign. This campaign taught us all just how much the Society for American Music means to us as a venue for sharing research, a community of intellectual support, and a catalyst of friendship.

We intend to build on this success by expanding the range of the Society's funding awards through two growing but as yet uncompleted funds—the American Antiquarian Society Research Fund and the Latinx & Latin American Music Fellowship Fund (in honor of Robert Stevenson). Both funds have been established and are accepting donations.

Our hope is further to create a culture of annual giving. Our annual awards and research fellowships do much to support the activities of members, but it is also vital that members support the society. While we are a volunteer organization, we need cash to support administrative needs, such as our website, office space, and the salary of the executive director. It is vital that SAM members not only keep their membership dues up to date, but that we make an annual donation to support the operations of our organization.



Clague at the 2018 SAM Business Meeting

The generosity of our members was in evidence at the recent Kansas City annual meeting. The SAM Business Office reports that nearly \$1500 of raffle tickets were purchased, \$2100 of donations were made to various funds, and that student travel funding grew by \$1711.05 through the silent auction and donations to the associated endowment fund. More than \$5250 was raised overall! We thank everyone who contributed.

We invite members interested in creating a bequest intention to [contact Mark Clague](#) or any member of the [Development Committee](#) for more information about how a planned gift can make a lasting legacy for the Society.

Mark Clague, Chair of the SAM Development Committee

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The Paul Whiteman Collection at Williams College

Spanning more than half a century, the career of big bandleader Paul Whiteman was an undeniable success. Whiteman was both beloved and ubiquitous on a scale that few public figures could achieve today. (Think Adele.) Whiteman was a pioneering figure in radio, film, and television. He launched the career of Bing Crosby, and premiered a little George Gershwin composition called Rhapsody in Blue. Whiteman's orchestra played sold-out shows all across the country and around the world—10,000 people were turned away from a sold-out engagement at the Royal Albert Hall.

Over the course of his career, Whiteman amassed a personal collection of correspondence, performer contracts, music scores, scrapbooks, thousands of photographs, artifacts and instruments. In the 1930s, the first of these materials made their way to Williams College for Whiteman's proposed "museum of American music," which was to be open to "everyone interested in the study of American music." During the next eight decades, more material arrived from Whiteman, his family, and his admirers. The collection held by Williams College today measures in at about 586 linear feet.



Paul Whiteman

Since its arrival at Williams, the Whiteman collection has been managed not only by the College Archives and Special Collections, but by the Music Department as well. Over the years, parts of the collection were processed by a music professor and a volunteer curator. Now, the collection is being fully processed for the first time, with a trained archivist at the helm.



A view of a small portion of the Paul Whiteman collection, about 1/8 of the full collection.

Prior to my time as Project Archivist for the Whiteman collection, the materials were divided into series, which are meant to both organize the collection on a broad level and communicate to researchers where materials relevant to their work may be. The existing series included: Photographs, Business and Personal Files, Scrapbooks, Music Scores, Sheet Music, Artifacts, Legal Suit, and Audio. While work is still underway on many of the series, the Photographs series, the Business and Personal Files series, and the Scrapbooks series are complete.

The Photographs series contains thousands of images, most of them, of course, featuring Paul Whiteman. Because Whiteman appeared in almost every photograph, it was necessary to

divide the photographs into folders by an additional subject—“Whiteman and cars,” for example, or “Whiteman and horses,” with cars and horses being two of Whiteman’s biggest hobbies. The series is composed primarily of photographic prints. There are no photographic negatives in the collection (or if there are, I have yet to come across them), other than a small number of glass plate negatives advertising orchestra engagements.

Another pillar of the Paul Whiteman collection is the Music Scores series. The 610 boxes of this series contain the scores and parts used by Whiteman and his orchestra members. Anyone hoping to recreate these pieces as Whiteman and his orchestra performed them would look to these pages. Many of them are not only handwritten, but they include notes from Whiteman and his players. Harry Goldfield’s part in the Bill Challis arrangement of “From Sunrise to Sunset,” for example, has a note instructing Goldfield to “Wake up Bix [Beiderbecke],” whose alcoholism at times interfered with his performances.

I now plan to focus my preservation work on the Audio series. Whiteman himself was a collector, and as a result, the collection contains wax cylinders, commercial records, and recordings of Whiteman’s own radio programs. In this series, there are thousands of discs, and time is never kind to audio recordings. Already the CDs and cassette tapes that followed the records of Whiteman’s era have been outpaced by other formats, and the discs themselves are deteriorating. In addition to the hundreds that remain intact within the collection, there are boxes of discs that are really nothing more than shards at this point. In an effort to preserve what remains, an initial selection will soon be digitized. This ensures that the content will be preserved for another generation, even if the original format deteriorates.

Preservation is one reason I came to Williams. Vulnerable materials must be recovered and cared for if they are to last. After preservation comes access—we spread the word to researchers and invite them to work with our collections, whether that is in person or online. The Paul Whiteman collection is still very much a work in progress, but already we are seeing increased interest in Whiteman and the materials we have here at Williams.



Whiteman pictured with David Guion and Ferde Grofé. Whiteman unfurls the score of Grofé’s *Grand Canyon Suite*, the world’s longest sheet of music.

Whiteman’s name recognition may not be what it once was, but his influence remains—it’s in the music. For those who know Whiteman, or for those who are discovering his work for the first time, there is a wealth of information in this collection and Whiteman wanted to share it with the world.

Laurel Rhame, Project Archivist

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Conference Report: “Max Steiner: Man and Myth” at California State University, Long Beach



On February 24 and 25, 2017, the Bob Cole Conservatory of Music at California State University, Long Beach hosted the symposium “[Max Steiner: Man and Myth](#).” The purpose of the symposium was to bring together scholars studying the life and music of the celebrated “dean” of Hollywood “Golden Age” film music as he was dubbed. The symposium program encouraged participants and attendees to expand and reconsider our understanding of Steiner’s work, its historical context, and its broader relationship to musicological film studies. As for the title, “Man and Myth,” the organizing committee was concerned that people might think we were planning an exposé. That was not the case. We were interested in exploring the often fine line between myth and reality in Steiner’s own autobiographical accounts. Of course, Steiner was a master at self-promotion coming from a theatrical family as he did, making claims to have invented underscoring and studying with Gustav Mahler. However, despite his self-serving proclamations, his contribution to the field of film music remains

exceptional, exemplary, and often extraordinary, at times almost without equal by his Hollywood contemporaries.

Over the course of the two-day event a wide range of Steiner-related topics were investigated, including biography, identity, harmonic analysis, self-plagiarism, and a panel devoted to the troubles and tribulations associated with the music for *Gone with the Wind*, among others. These panels and roundtables generated enthusiastic question-and-answer periods that flowed into the following coffee breaks and meals.

This gathering could not have been complete without the presence of James V. D’Arc, who recently retired as archivist and founder of the Film Music Archive at Brigham Young University. Nearly every scholar in attendance had been aided by D’Arc in the course of our Steiner research. Therefore, it was particularly fitting for D’Arc to offer some opening words and deliver a featured conversation with Roger Hickman (CSULB) on the juxtaposition of light and darkness in Steiner’s film noir scores. Their engaging discussion was followed by two brief musical performances. Peter Wegele accompanied Jonathan Friedmann singing a rarely performed Steiner tune “I’m a Fool for a Song.” Then day one of the symposium concluded with a rousing group sing-along of “Full Speed Ahead” from *The Caine Mutiny* (1954).

Day two began with a presentation relevant to all attendees. Jeff Lyon, a catalog librarian at Brigham Young University, and Brent Yorgason, professor of music theory also at BYU, presented their initial research and goals for their corpus study of Steiner’s film scores. The Max Steiner Collection at BYU’s Harold B. Lee Library contains a treasure trove of original source materials spanning Steiner’s entire career. Steiner composed music for 353 films and BYU holds 193 of his manuscript scores, spanning 31,373 pages. Lyon and Yorgason explained numerous goals for their ambitious project including a complete thematic catalog of Steiner’s music that will define musical characteristics of themes, Steiner’s re-use of thematic material, and the extent of Mickey-Mousing in Steiner’s films, among many others. While this study will take over a decade to complete, its significance for all of the attendees was unmistakable.

Symposium participants left energized and with a strong sense of camaraderie that the organizers hope will fuel further study and collaborations on the life and music of Max Steiner. The symposium proceedings will be published in a special double issue of *The Journal of Film Music* and a video of the event will be made available online as well.

Aaron Fruchtmann, CSULB

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Conference Calendar

Diversifying Music Academia: Strengthening the Pipeline is a symposium devoted to the issue of diversity in music theory, musicology, and ethnomusicology. Led by Project Spectrum, a coalition of graduate students and faculty members, this event seeks to explore why many people marginalized by their race/ethnicity, gender, and/or sexuality continue to have difficulty in finishing graduate degrees, attaining gainful employment, and receiving tenure within all fields of music studies. Furthermore, the aim of this symposium is to develop concrete tools to inspire systematic change within these fields. “Diversifying Music Academia” will immediately precede the 2018 AMS/SMT Annual Meeting in San Antonio, Texas; additionally, some events will be included in the official AMS/SMT schedule. For more information and updates, please visit our [website](#) or [contact Project Spectrum](#). Students, postdoctoral fellows, independent scholars, junior and senior faculty, and individuals beyond the academy are encouraged to attend.

CFP: The Idea of Canon in the Twenty-First Century

September 22–23, 2018

Smith College, Northampton, MA

Keynote Speaker: Leonora Saavedra (University of California - Riverside)

This conference seeks to reconsider the idea of canon in music scholarship. This reconsideration comes at a time when the idea of the “Western musical canon” has become somewhat repolarized in musical practice and public discourse, if not in academic work. Indeed, the idea of the Western musical canon has been largely suspended as an object of critical academic scrutiny since the foundational disciplinary challenges of the 1980s and 1990s (Kerman, Citron, Fink, McClary, Weber, etc.) In practice, the repolarization of the canon has comprised increasingly urgent and empowered demands to diversify classical music programming, with the 2018–2019 seasons of major institutions being publicly challenged across new and traditional media platforms. At the same time, defenders of the canon, haunting venues like the muckraking music blog *Slipped Disc*, react to a perception of the canon’s endangerment by appealing to Western classical music’s autonomous and universal “greatness.” The mission of the recently-formed Future Symphony Institute, a “think tank dedicated to classical music,” exemplifies this kind of retrenchment, referring to “the Western tradition of art music, which, together with the symphony orchestra, represents an achievement unique and unparalleled among cultures in this or any other age.” Arguing for an historical musical canon from this position of Western chauvinism somewhat ironically supports the arguments made in a 1983 issue of *Critical Inquiry* that took “canon” as its topic: that canons are ideological, that they are not value-neutral, that they exclude important bodies of work, and that they reproduce existing social orders and replicate their inequalities and biases.

In the midst of these debates and practices, this conference revisits canon as an object of scholarly inquiry. In addition to asking how the construct of musical canon has persisted (or not) into the twenty-first century, this conference seeks new avenues for understanding, critiquing, historicizing, and even using the idea of canon. Have new forms of canon emerged in the new millennium: national canons, international canons, new music canons, or others? Does the idea of canon in the twenty-first century offer any potential for understanding contemporary concert culture? Are musicians today creating new canons through practices of lineage and influence? Despite disavowals of canon from some new music quarters, are there contemporary commissioning projects with canonic aspirations? More broadly, are there still vestiges of canon’s sacral implications in public or scholarly discourse? What are the uses of the traditional Western canon in places where classical music itself is culturally ascendant? And perhaps most urgently, does the idea of canon continue to serve as a mechanism of social power and exclusion? Can we analyze the idea of canon as a proxy for today’s polarized social and electoral politics? We especially welcome papers that examine ideas of canon from transnational or international perspectives.

Paper topics might include, but are not limited to:

- power and authority
- curriculum and pedagogy
- global canon(s)
- institutions, patronage, and the state
- concert halls and performance spaces
- circulation and transmission
- equity and diversity
- the work concept
- “genius”
- political/national ideas of canon
- commodification

We welcome contributions from scholars at all levels. Please send abstracts of no more than 300 words by June 18, 2018 to amoores44@smith.edu and mritchey@umass.edu.

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Journal of the Society for American Music

Volume 12, Number 3 (August 2018)

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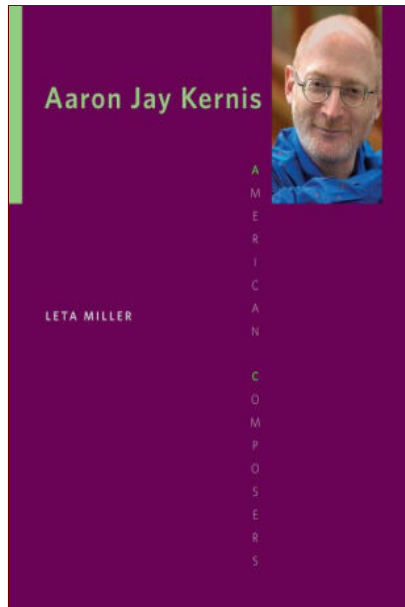
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Book Reviews



Aaron Jay Kernis. Leta Miller. University of Illinois Press, 2014. 203pp. ISBN: 9780252080135. Paperback. Zachary Wadsworth, Williams College

When Jacob Druckman curated the New York Philharmonic's "Horizons" festival in 1983, his chosen subtitle for the festival was "Music Since 1968: A New Romanticism?" Here, Druckman was cautiously describing an international trend that, as he suggested in the festival's program booklet, began with Penderecki, Ligeti, and Lutoslawski's turn in the 1960s toward "acoustic sensuality." Despite Druckman's intent to draw attention to an international movement, his provocative subtitle's question mark proved particularly relevant to American orchestral music as minimalists like Philip Glass and John Adams increasingly embraced grand Romantic forms and as a younger generation of composers found success in the 1990s and 2000s writing audience-pleasing works for American symphony orchestras (these include Michael Torke, Jennifer Higdon, Michael Daugherty, and others).

One such composer, Aaron Jay Kernis, had his first significant career break during Druckman's 1983 festival: His dream of the morning sky, for orchestra and soprano, was performed in an open reading session by the New York Philharmonic. Kernis was a good choice for the festival, as his work embodied (and still embodies) Druckman's list of qualities of this new style: "sensuality, mystery, nostalgia, ecstasy, transcendency." But in a search for clear categorization, critics and scholars have found difficulty in classifying Kernis's music, labeling him variously and unsatisfyingly as a Neo-Romantic, a Postmodernist, and a Post-Minimalist.

In Aaron Jay Kernis (2014), Leta Miller has written an essential first critical biography of Kernis, providing rich and nuanced understanding of Kernis's works and musical style. Miller discusses, analyzes, and situates each composition within Kernis's biography and within broader historical events, such as the Gulf War and the September 11 attacks. Part of the American Composers series from the University of Illinois Press, the book also discusses Kernis's work within the ever-changing economic and stylistic landscape of American concert music.

From the outset, both Miller and Kernis express concern that this book might be premature. After all, Kernis, born in 1960, could conceivably continue to produce work for several decades to come. This concern seems unnecessary when one considers other important critical biographies of contemporary composers released while the composer was still living: Paul Hillier's Arvo Pärt (1997, when Pärt was 62 years old) and Steven Stucky's Lutoslawski and his Music (1981, when Lutoslawski was 68 years old). These critical biographies can help to organize further scholarship about the composer, to aid interested listeners in understanding the music of their time, and, essentially, to provide young performers and composers a clearer understanding of how the music is constructed. And since this book centers on a composer whose music shot to significance in his early twenties, and whose catalogue of works already numbers in the triple digits, this type of critical volume seems more than justified.

The book is an eight-chapter biography, moving chronologically through Kernis's life while discussing and analyzing most of his most significant works in detail. Then follows an appendix that includes a chronological list of works written between 1980 and 2013, along with details about their scoring, duration, and commissioning history, additional information about pieces that were arranged from pre-existing material, and comments about prizes or memorable performances. Finally, Miller includes a list of suggested recordings. The University of Illinois Press also maintains a helpful website for the book that includes audio examples, links to full performances of Kernis's works on YouTube, and a copy of the New York Philharmonic's 1983 "Horizons" festival program.

The first chapter offers a broad introductory overview of Kernis's biography, his career accomplishments, his major works, and his general stylistic tendencies. Miller points to certain recurring musical techniques: harmonic motion by mediant, ostinati, process structures, and lyrical, stepwise melodies that end with a leap. She also offers a catalog of outside references that exert an influence on Kernis's early- and middle-period work, including Jewish cantorial music, jazz, rock, and other popular and non-Western musics. These references open questions of eclecticism that are pursued throughout the book.

The second chapter describes Kernis's childhood in Philadelphia and his musical studies at the San Francisco Conservatory, the Manhattan School of Music, and Yale. After briefly discussing charming juvenalia, Miller looks more deeply at Kernis's collegiate works, including the Six Fragments of Gertrude Stein, which already exhibited several aspects of the composer's mature style.

Miller then clarifies and demystifies the infamous 1983 reading session of Kernis's dream of the morning sky with the New York Philharmonic and its conductor, Zubin Mehta. The reading session received wide media coverage at the time, some of which exaggeratedly framed the event as a battle of wills between composer and conductor. Having examined a recording of the event, Miller describes it at length and in measured tones in the book's third chapter, identifying the variously confrontational and comic moods of this *succès de scandale* for Kernis. The fourth chapter continues this discussion of Kernis's ascendant career, focusing on his inclusion in a film project by the International Society for Contemporary Music. His comments in the film point to increasing interest in variation forms and in the exploration of Baroque and Classical forms, all of which is observable in his *Symphony in Waves*, composed during this time.

Kernis has composed several meaningful responses to political events of his time, including his second symphony, written in response to the 1990–91 Gulf War. The fifth chapter discusses this work at length, along with other works from the first half of the 1990s (particularly his English horn concerto *Colored Field* and his highly theatrical *Goblin Market*). Miller continues this line of inquiry in the book's seventh chapter, which looks at how Kernis's work in the first years of the 21st century was similarly shaped by the September 11 attacks.

The sixth chapter focuses on Kernis's growing popularity and career successes in the second half of the 1990s, including a 1998 Pulitzer Prize for his *String Quartet No. 2*. With increasing popularity came a crush of significant deadline challenges, which Miller discusses with frankness. The monumentality of works from this period, exhibited in his evening-length *Garden of Light*, his *Double Concerto* for violin and guitar, and his lengthy song cycle *Valentines*, is then contrasted in the eighth chapter with his more recent turn toward smaller chamber works. At the end of the book, Miller returns to the question of stylistic eclecticism and Neo-Romanticism in Kernis's music. In place of both labels, she argues instead for the term "stylistic synthesis," though she points out that stylistic quotation is increasingly rare in Kernis's most recent work.

Through his brilliant compositions, and through his work as an educator at the Minnesota Orchestra Composer Institute and at Yale, Kernis has earned his place among the pantheon of American composers represented in this series from the University of Illinois Press—a series that has embraced a broad range of composers representing a wide variety of musical styles. Miller's writing is engaging and enthusiastic, and her analysis is uniformly excellent. Occasionally, she omits musical analysis for texted works, instead focusing on the organization and meaning of the libretto; these were the only moments in which it seemed that essential analytical detail was missing. Otherwise, Leta Miller has provided a probing and well-researched examination of Kernis's work. Anyone interested in the analysis of contemporary American orchestral music will find much to ponder here in Miller's theoretical discussions, and any fan of Kernis's music will gain deeper appreciation for his works by considering them in their personal and historical contexts.

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***American Popular Music in Britain's Raj*. Bradley G. Shope. University of Rochester Press, 2016. 242pp. ISBN: 9781580465489. Hardcover.**

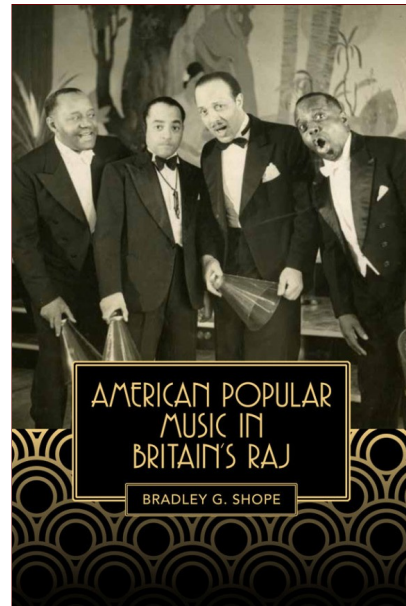
Daniel Weaver, Washington University in St. Louis

From its beginnings following the Rebellion of 1857 to its collapse in 1947, Britain's Indian rule unfolded to the sounds of American popular music. As Bradley G. Shope writes in his new book, *American Popular Music in Britain's Raj*, minstrelsy, ragtime, and jazz were "not necessarily more commanding or pervasive than other forms of popular music [in India], but. . . [they were] part of the music landscape of Britain's Raj from at least the mid-1800s" (3). Shope's is one of the first book-length studies to investigate this topic.

Although Shope claims in the introduction to resist a "linear or comprehensive" approach, the book does proceed chronologically for the most part (20). And while not strictly "comprehensive," its five chapters encompass—indeed, exceed—the entire period of Britain's direct Indian rule (1858–1947). The rather expansive opening chapter covers the Raj's first seventy years. It begins with a discussion of nineteenth-century globalization and the technological breakthroughs that made it possible for American music to travel thousands of miles. The second half of the chapter looks at the spread and impact of minstrelsy and ragtime in India. Chapter two explores how racial stereotypes and iconographies helped enhance jazz's exotic appeal in India during the interwar years. The remaining three chapters are case studies. Chapter three surveys jazz's dissemination in Calcutta during World War II, when the influx of British and American troops into the city

profoundly shaped the local music scene. In chapter four Shope turns his attention to the smaller city of Lucknow and its residents' wartime experience of jazz. The final chapter looks at the influence of Western popular music on Hindi film music during the 1940s and 50s.

American minstrelsy figured prominently among the many Western trappings introduced by the British to India. The genre originated in America in the 1820s, finding its way to Britain by the following decade (32–33). As Shope reveals in chapter one, the British imported not only a taste for minstrelsy but the infrastructure to support it. The chapter describes how the colonial administration's systems of railroad networks and social clubs sustained an entertainment market that easily embraced minstrelsy. Britain's military presence also played a role, particularly in the form of regimental bands, which frequently performed minstrel numbers and, later, ragtime tunes. This first chapter stresses two themes that inform the rest of the book. First is Shope's frequent attention to important but overlooked performers. Most importantly, he examines the forgotten career of Dave Carson, an American minstrel artist who for several decades was one of the most popular entertainers in India. Second is Shope's portrayal of American popular music in India as both familiar and foreign. For the incoming British, minstrelsy was a comfortingly Western form of entertainment, long popular back home. But its frequent references to contemporary American issues, particularly those concerning race, probably meant little. According to Shope, both British and Anglo-Indian audiences likely responded more to a sheer sense of excitement, delighting in "the humor and unruly routines of performers onstage, rather than the parody of African American life with which the audience had little or no familiarity" (33).



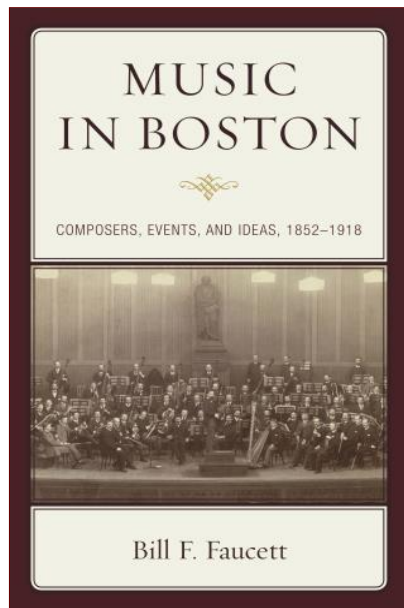
Chapter two deals more pointedly with the theme of exoticism, extending the story into the 1930s and detailing the rise of jazz in India. As Shope writes, many of the same racialized tropes that applied to minstrelsy also contributed to the image of early jazz. These often involved representations of primitivism and the plantation culture of the American South. In the modern era, minstrelsy's plantation-centered stereotypes of African American life also found continuing affirmation in Hollywood films. These films had become well-known in India by the 1920s, and their often "nebulous definition of black music" significantly shaped jazz's Indian reception as both familiar and exotic (56). Shope focuses in this chapter on the careers of the Plantation Quartet, drummer Ken Mac, and saxophonist Micky Correa.

World War II provides the backdrop for the following two chapters. Chapter three describes how the Allied military economy boosted the demand for jazz in the large port city of Calcutta, particularly from 1943 to 1945. With homesick American servicemen taking up posts by the thousands, local radio stations, recorded discs, and live performers increasingly provided the reassuring sounds of jazz and popular song. The availability of American music helped the troops to recreate a sense of being home, but it also isolated them from local concerns. Shope notes, for instance, that consumption of live jazz amongst the servicemen carried on as they turned a blind eye to the famine that devastated the Bengal province from 1943 to 1944. Chapter four focuses on Lucknow, a small city in the Uttar Pradesh state. The chapter covers the 1920s–40s, with the second half dedicated to the war years. Throughout, Shope incorporates interviews conducted with Lucknow's residents in order to "give voice to everyday consumers of jazz and to illustrate jazz's influence on Goan Christians and Anglo-Indians, two communities that constituted a primary audience for jazz in Lucknow" (18). In contrast to Calcutta, the jazz scene in Lucknow was more locally driven. According to Shope, as a racially marginalized group, the city's Anglo-Indian residents may have looked to the accomplishments of African American musicians as a way to "transcend and function outside [racial] labels and biases" (119).

The final chapter, "Cabaret Sequences in Hindi Films," covers the years 1943–1951, extending the study beyond the Raj itself. Shope investigates the combined influences of Hollywood films and Bombay cabaret, which contributed to a "stylistic continuity" in Hindi film music during these years (139). He looks at four relatively obscure composers: Naushad Ali, C. Ramchandra, and the duo Shankar-Jaikishan. These composers often drew on Latin American music, particularly as heard in Hollywood films. Shope notes that in 1940s India such music would have "evoked foreign or Westernized images" (141). Equally important was local Bombay cabaret, which significantly influenced both the visual and musical aesthetics of Hindi film music. The chapter concludes with several musical analyses—the only in the book. Attempting to capture the eclecticism of these composers' styles, the analyses are generally informative, but notated examples would have helped to anchor the very descriptive prose.

American Popular Music in Britain's Raj takes its place among several recent studies of music during the Raj. These have tended to focus on issues of colonialism and Western appropriation of Eastern musical styles, and have evinced a pronounced bias towards classical music. Nalini Ghuman's *Resonances of the Raj* (Oxford University Press, 2014) and Bob van der Linden's *Music and Empire in Britain and India* (Palgrave Macmillan, 2013) are representative in this respect. Shope's study of American popular music injects a wealth of fresh perspectives into this familiar epoch, implying many potential avenues for new research. Yet, the book's vast scope often makes it difficult to ascertain its larger objective. To take one example, it is not always clear how Shope means to portray Britain's role in this (as he puts it) "trilateral entertainment network" (2). Britain features strongly throughout the first two chapters, but by the last chapter the colonial enterprise effectively fades from view. Shope also states early on that he intends to bypass the issue of "political ideologies," effectively precluding several meaningful discussions—for instance, the extent to which Western popular music functioned as an agent of Britain's colonial ambition (24). The book includes a very brief afterword, but not a summarizing conclusion that might have touched on this issue or otherwise tied together a bulky narrative running from nineteenth-century minstrelsy to cabaret film sequences in the 1940s.

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[Music in Boston: Composers, Events, and Ideas, 1852-1918](#). Bill F. Faucett. Lexington Books, 2016. 269pp. ISBN: 9781498537384. Hardcover.

Nicole M. Powlison, independent scholar

In *Music in Boston*, Bill F. Faucett, author of *George Whitefield Chadwick: The Life and Music of the Pride of New England* (Northeastern University Press, 2012), provides an in-depth exploration of the movements and developments that shaped Boston's art music scene in the period spanning from the decade before the Civil War to the end of the Great War. He weaves together the stories of individual composers, conductors, and philanthropists with an account of the formation of influential musical institutions to produce a tapestry of Boston's rich and varied art music culture in the heyday of the "Athens of the New World." The centerpiece of this narrative is, as one might expect, the orchestra, but the story is also illuminated by descriptions of local and national events, influential chamber ensembles, choirs, bands, church music, and even opera.

Music in Boston does not propose to offer a comprehensive view of all musical activities in Boston. Faucett's analysis centers on "important orchestral compositions" (xii) and avoids discussion of domestic and "popular" or vernacular practices. He also focuses primarily on influential local institutions (educational, musical, etc.) while documenting the impact of changing economics on immigration, social developments, and technology.

The chapters of *Music in Boston* follow a similar structure, typically beginning with introductory historical and social context. Each chapter also includes a few selected works to illustrate its theme. Faucett's stylistic and formal analysis of each work is presented along with a brief biography of the composer, and each analysis is accompanied by detailed bibliographic information concerning the work's composition, premiere, and publication. Significantly, the author also recommends a recording of each work, chosen both for its quality and wide availability (xii). Faucett often indicates both measure numbers and minute markings at key points in his analysis to guide the listening experience of the reader. The last few chapters of *Music in Boston* abandon this model, however, and the discussion of the music tends to become more superficial in favor of historical overview. Carefully organized and curated tables circumvent extensive prose to contextualize works, performances, and composers, while black-and-white photos and score examples supplement the text throughout.

Faucett begins with a prologue entitled "Beethoven's Statue." By starting his narrative with the unveiling of a Beethoven statue destined for the grand Music Hall in 1856—a representation of musical canon literally set in stone—he sets the tone for his examination of Boston's history through the lens of its cultural ideas and institutions. The first chapter, "Something to Represent the Movement," covers the foundation and development of Boston's music culture and describes the city's growing appreciation for the arts. Faucett addresses the impact of architectural developments, economics, and immigration, as well as the founding of influential musical and educational institutions such as the New England Conservatory and the Harvard

Musical Association Orchestra. He lays the groundwork for Boston's lingering attachment to the idea of art—especially music—as moral uplift, the city's emphasis on music education, and the richness of the culture of organ and chamber music in the city.

Chapter two, “Running After Strange Gods,” explores the influence of “flying” (touring) orchestras, such as Theodore Thomas's prominent group. A centerpiece of this chapter is the examination of Patrick Gilmore's 1869 Peace Jubilee and other post-Civil War “Monster” concerts involving hundreds or even thousands of singers and instrumentalists. Faucett also explains how the persisting values of moral and spiritual uplift encouraged a resistance to “modernism” (i.e. Wagnerism). The analysis of two prominent essays of the period, John Sullivan Dwight's “The Intellectual Influence of Music” (1870) and John Knowles Paine's “The New German School of Music” (1873), illustrate attempts by the musical tastemakers of Boston to reject Wagner's writing and music. These writers defend the forms and the techniques of the German masters against “a general sense that historically revered modes of expression were breaking down” (56).

Chapter three, “Forging Boston's Musical Atmosphere,” turns to a well-known period in the story of Boston's musical history. Faucett examines the formation and success of powerhouse philanthropist Henry Higginson's Boston Symphony Orchestra, with special comparisons made to the defunct Harvard Musical Association Orchestra of the previous decades. Faucett also provides an analysis of selections demonstrating the style of Second New England School composers, including Paine, Chadwick, and MacDowell.

In chapter four, “Varieties of American Music,” Faucett suggests a context for the formation of a national musical style in America: the dual influences of the 1893 World's Fair and Columbian Exposition in Chicago, followed shortly by Dvořák's arrival in America. While the Second New England School undoubtedly relied on German models and only reluctantly incorporated the increasingly inescapable elements of Wagnerian modernism, Faucett muses on the potential influence that the Columbian Exposition and Dvořák's arguments about the nature of American music could have had upon composers, and on the ways in which these events framed a new pursuit of nationalist expression for Bostonian composers and institutions at the close of the nineteenth century.

Chapter five, “Modern Music Comes to Boston,” describes the victory of some of the newly imported “isms” and their composers in the United States, particularly Strauss/maximalism and Debussy/impressionism. Audience demand for “modern” music had finally overwhelmed the last strains of puritanical “moral uplift” that remained from the early to mid-nineteenth-century. Faucett places the surge of musical modernity in the context of the swift transformations that were occurring in the Bostonian way of life. These were driven by economics, immigration, social reform, and even the literal rewriting of the landscape that came with the development of new buildings and the filling of marshes in South Boston, both of which changed the physical makeup of the city.

The trials and triumphs of the turbulent story of opera in Boston is the subject of chapter six, “The Lure of Opera.” In a city that remained reluctant to support opera as “real” music—Dwight and others were quick to dismiss it as “more entertainment than art” (182)—a lack of institutional support left Boston to the whims of sub-par flying companies. These presented Italian- and English-language opera performed by often-disappointing “star” singers and competed with New York's Metropolitan Opera, which toured works by Wagner. A short-lived Boston Opera Company attempted to excite local support for the genre with a lavish hall and quality hometown musicians but could not sustain itself for more than a few seasons.

The final chapter, “Musical Boston and the Great War,” touches upon the impact of pro-American and anti-German attitudes that swept the nation during World War I. The backbone of Boston's musical culture fractured under the cultural pressures of the Great War, as German musicians and conductors—and especially German compositions—were jettisoned due to patriotic pressure. The rise of French conductors and compositions, the return of a modern Anglo influence in the form of British connections forged during the late 1800s, and an increase in the programming of American works marked a new era for the BSO.

Faucett's epilogue, “Bear us into Realms Ideal,” proposes a “Third New England School” including Frederick Converse, Mabel Wheeler Daniels, and Daniel Gregory Mason, and looks towards the future of music in Boston and the United States. The chapter closes with a poignant return to a familiar image: the Beethoven statue unveiled for Boston's Music Hall. Abandoned when the newer Symphony Hall opened, the statue remained in the custody of the Handel and Haydn Society until it was bequeathed to the halls of an august Bostonian institution, the New England Conservatory.

Faucett has an enjoyable and approachable writing style, and his vivid turns of phrase skillfully weave in quotes from primary sources. The voices of familiar and influential critics from the time period, especially John Sullivan Dwight, are a strong presence throughout the first several chapters. Music in Boston is well-sourced, with a thorough bibliography and useful appendices charting select performances by both the HMA

and the BSO. In addition to a number of primary sources, such as letters, contemporaneous biographies, and critical reviews, Faucett's writing often cites and directly responds to many other well-known texts concerning Boston in this time period, by musicologists and historians such as Michael Broyles, Joseph Horowitz, Katherine Preston, E. Douglas Bomberger, Michael Beckerman, and Jessica C. E. Geinow-Hecht.

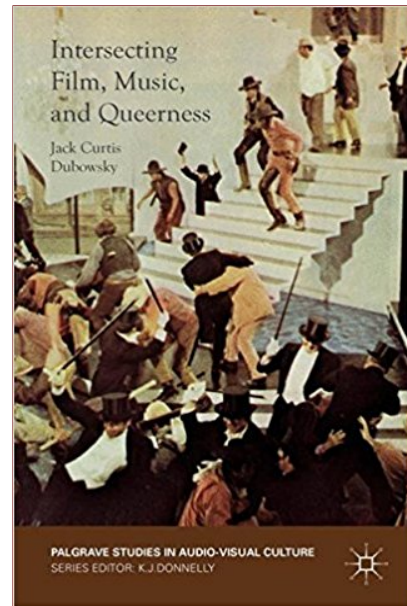
Scholars and enthusiasts interested in the development of Bostonian art music culture during this time period, and anyone searching for a supplement to existing historical studies on music in Boston with a fresh take that focuses on the interconnected nature of musical works and institutions, should find that Faucett's *Music in Boston* provides an eloquent and accessible perspective.

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Intersecting Film, Music, and Queerness. Jack Curtis Dubowsky. Palgrave Macmillan, 2016. 266pp. ISBN: 9781137454201. Hardcover.

C.J. Komp, University of Georgia

Jack Curtis Dubowsky's 2016 book, *Intersecting Film, Music, and Queerness*, addresses aspiring film composers, filmmakers, and producers, as well as music students and scholars with an interest in film music production. The text explores the overlap between the three subjects of inquiry: film, music, and queerness. However, this "intersecting" is not the same as Kimberle Crenshaw's concept of "intersectionality."¹ Dubowsky derives his understanding of intersections from a mathematical concept in set theory, which he credits to Georg Cantor, as well as from Joseph Kerman's concept of overlapping disciplines (2). The book is divided into three parts, each with two to three chapters organized around a central theme relating to the cinematic and musical representations of otherness as composed or set by gay or marginalized individuals.



Dubowsky's queer lens focuses on "an inclusive spectrum of alternative sexualities and gender identities" (4), meaning "queer" functions here as an umbrella term for those seen as deviant or other. In terms of this focus on representations of otherness, his book complements the gay and lesbian music scholarship of the 1990s.² Dubowsky's volume also speaks to projects that explore revisionist histories, the suppressions of certain musical activities, and hidden queer collaborations.³ He taps into his experience as a composer and a queer insider to the process of film music production. Dubowsky's encyclopedic recall of queer film culture is key to codes for recognizing the "knowing nod" of "insider knowledge" (56) and representations of one's self. The use of queer as a stable label rather than as a verb, however, occasionally runs the risk of essentializing these marginal identities. Where he does use the word as a verb, it is as a synonym for "othering" (81), rather than as one of the more deconstructive verb forms employed in recent queer scholarship.

Dubowsky proposes a new sort of music criticism, one that creates "a kind of dialectic, where music interacts with the film itself but also with the audience directly" (10). In this way, he focuses on the process of pairing music to film. Rather than just considering the notes on a page, he reveals the sometimes-difficult collaborations between composers, directors, producers, writers, musicians, Foley artists, audiences, and markets that all play a role in shaping the product. Throughout the text Dubowsky investigates archival materials, provides composer biographies, considers interviews with composers and directors, discusses lyrical meanings, analyzes imagery, and occasionally analyzes music. In Dubowsky's musical analyses more weight is given to the written rather than the sonic aspects of a text. He traces the provenance of folk or popular source songs (chapters 1, 2, 5, and 7), translates and explicates lyrics, and describes the influences on variously marginalized film composers as evidenced in interviews and other materials (chapters 1, 4, and 6). Engaging more deeply with a growing body of queer musicology concerning affect, embodiment, and subjectivity, would have further enriched Dubowsky's discussion of creators and consumers. That does not mean that his structural and meticulously researched archival contributions are not vital. However, his book leaves open possibilities for future queer music criticism in this area.

Part one, "Mad About the Boy," is devoted to homoerotic and gay male representations in films and their music. Three chapters here focus on three film case studies from various points in a queer historical timeline, from the low-budget indie to the blockbuster. Chapter one describes Virgil Thomson's scoring for Louisiana

Story (1948) and explores how music and image contribute to the romanticism of the exoticized male adolescent subject. Chapter two concerns the parsimoniously budgeted music for New Queer Cinema's film *The Living End* (1992, set in 1977) and describes some of the challenges of budgeting constraints that plague present-day composers. Chapter three examines Gustavo Santaolalla's guitar improvisations that became the underscoring for scenes in *Brokeback Mountain* (2005), and which, unconventionally, were recorded before the shooting or location scouting. These accompanying guitar sounds, with their lack of activity and pregnant silences, indicate to Dubowsky a problematic and tragic rendering of the two main characters. However, his reliance on common practice harmonic analysis might limit how musical moments are seen as significant in both *Louisiana Story* and *Brokeback Mountain* (i.e., what is deemed an effective and successful progression or voice leading). The strength of this first section lies in the changing meanings of potentially queer texts such as folk songs, allowing space for a kind of epistemology derived from both creators and consumers.

Part two, "Fighting the Patriarchy: Dykes, Misogyny, and Gender Fear," concerns how composers and films have walked a careful line skirting generic expectations. In chapter four, "A Tale of Two Walters," Dubowsky follows the personal histories of two trans film composers, both born "Walter," counterpointing the steps taken by each woman to transition towards a gender presentation that reflected how she felt. While the two composers shared the same name at birth, Dubowsky finds that the similarities end there: Wendy Carlos and Angela Morley developed quite different compositional styles and possible (musical) strategies for gender performance. Chapter five, "Mainstreaming and Rebelling," investigates four films of varying success that all exhibit subversive sound strategies. With a focus on queer road trip tropes, Dubowsky reveals connections between the films *Thelma and Louise*, *Transamerica*, and *Boys Don't Cry*, spanning the play of a diegetic car radio to lyrical, visual, and musical fantasies of escape via a highway. In contrast, the more experimental, DIY lesbian film *Go Fish* relies on the incorporation of sound into the musical track. The composers set Foley sounds in such a way that they become *musique concrète*, and Dubowsky finds significance in overdubbed whispers of the same voice. Here is another opportunity for Dubowsky or the reader to connect with intersecting branches of queer music scholarship: voice and sound studies.

In part three, "Queering of Genre," Dubowsky analyzes films in two chapters featuring works that challenge the conventions of their genres. Chapter six focuses on the compassionate representation of innocent but persecuted "monsters" in two films: *Bride of Frankenstein* and *Edward Scissorhands*. James Whale's *Bride of Frankenstein* creates for Dubowsky a queer-sensitive depiction of a monster, aided by Franz Waxman's leitmotifs and settings of Schubert. In a parallel case, *Edward Scissorhands* blurs the boundaries of genre with visual and musical representations of horror and Christmas fantasy. Some of Dubowsky's most effective analysis is here, in the connection of sounds to their topoi (such as the orchestration of celeste to represent childhood music boxes, campy Christmas specials, and Tchaikovsky's *Sugar Plum Fairy*) and his explanation of how these bright, childhood sounds paint an unconventional, queer "monster." I find this section of thick sound description, as was true with the descriptions of the connotations of "color" in *Boys Don't Cry* (chapter 5), to be meaningful. I also find myself wishing there were more of these moments.

And in chapter seven, "Blazing Saddles: Music and Meaning in 'The French Mistake,'" Dubowsky finds hidden meanings in John Morris and Mel Brooks's 1974 collaboration. Whereas scenes such as "The French Mistake" appear on the surface to entertain at the expense of the gay community, the author reveals a clever ironic commentary in the form of verbal, visual, and musical puns. Script, camera, and music conspire to break the fourth wall to become "jokes about the production process itself" (212).

I recommend Dubowsky's text as a useful starting place for someone who wishes to investigate queer film studies or film music, or who is establishing a bibliography towards these fields. The book would find frequent use in an institutional library. The cost, however, is prohibitive to individual purchase. While Dubowsky's breadth of inquiry is quite expansive across these eight chapters, the present volume is not definitive of queer music and film or of the larger concerns of queer musicology as a field. The book's engagement with the field is more aligned with earlier studies of lesbian and gay music scholarship that focused on identity and otherness and less in dialogue with more recent discussions on queer musicking. This is not, however, a shortcoming, and Dubowsky's expertise as a composer and his situated knowledge from a career spent working outside of academia as a film composer introduce missing and crucial perspectives on how queer voices find agency, or sometimes don't, in the process of film production.

Notes

¹ Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory, and Antiracist Politics," *University of Chicago Legal Forum*, 1989, 139–67.

² For example: Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., *Queering the Pitch: The New Gay and Lesbian Musicology* (New York: Routledge, 1994); Ruth A. Solie, ed., *Musicology and Difference: Gender and Sexuality in Music Scholarship*, (Berkeley: University of California Press, 1995).

³ See: Michael Bronski, *A Queer History of the United States* (Boston: Beacon Press, 2011); Nadine Hubbs, *The Queer Composition of America's Sound* (Berkeley: University of California Press, 2004).

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Media Reviews



Ecos de Borinquen. *El Alma de Puerto Rico* [The soul of Puerto Rico]. Smithsonian Folkways SFW CD 40570, 2016, compact disc.

Kayleen Justus, Kennesaw State University

El Alma de Puerto Rico is the second album release by Ecos de Borinquen through Smithsonian Folkways. It contains sixteen tracks of jíbaro music, including: aguinaldos (styles include nuevo, de promesa, patrullero, comerío, mayagüezano), seis (styles include joropo estilo Ángel Luis García, a Borinquen, tumbao, marumba, guaracaná, gurabo), and several other jíbaro country dance-song genres, including pasillo, fox criollo, mazurka, and cadena). The repertory included on the album represents the rich heritage of música jíbara and epitomizes the

efforts of Miguel Santiago Díaz, to preserve this deep-rooted Puerto Rican musical tradition and to create space for contemporary voices within its practice and performance.

The roots of traditional jíbaro music originated in the mountainous countryside and rural coastal areas of the island, where a uniquely creole culture developed out of the blending of indigenous Taino peoples, European colonials, and African maroon communities over more than four centuries of Spanish rule. Historically, jíbaro music was associated with feast days of saints, with Christmas festivities, and with work and celebratory events related to the harvest season. But by the end of the nineteenth century, some older genres like the cadena faded from the repertory. Observation of the traditional four-line poetic verse structure that is unique to this genre (copla) on the “Cadenas” track from *El Alma de Puerto Rico* references this antiquated jíbaro dance genre and reflects the deep history of the musical form.

In the mid-twentieth century, aguinaldo and seis enjoyed renewed prominence in Puerto Rican musical culture after the success of artists like Ladislao Martínez (“Maestro Ladí”), Ramito (“El Cantor de las Montañas” [“The Minstrel of the Mountains”]), Ernestina Reyes (“La Calandria”), and Chuíto (“el de Bayamón”) who recorded many popular seis and aguinaldo songs during this time. Several of the tracks on *El Alma de Puerto Rico* are deliberately reminiscent of these classic jíbara artists.

Strophic poetic forms —specifically the décima and decimilla (“little décima”)— are centrally important to the musical structures of both seis and aguinaldos and distinguish these forms of música jíbara from other Puerto Rican creole genres like the popular dance-based genres of bomba and plena. Generally, one complete décima verse is comprised of ten lines of eight syllables each for the seis (and six syllables per line for the aguinaldo), and typically maintains the following rhyme scheme for each strophe: abbaacddc. Another distinct formal feature of décimas and decimillas is the pie forzado (“forced foot”), or final line of the verse — the theme around which the trovador composes his lyrical material. On this album, most tracks that feature a décima or decimilla (including the title track, “El Alma De Puerto Rico”) are titled according to the pie forzado. The title track features various strophes (shared by Díaz and vocalist Yezenia Cruz) expressing pride in the Puerto Rican flag. The pie forzado of another piece, “Hospitalidad” (“Hospitality”) extolls a proud jíbaro virtue.

Although the seis and aguinaldo share a similar poetic structure, the aguinaldo specifically relates to the observance and performance of religious rituals associated with the Christmas holiday, whereas the seis is typically performed in secular contexts. Among the aguinaldos included on the album are “Hospitalidad,” “Un Sol de Esperanza” (“A Light of Hope”), a song about the birth of Jesus Christ, “Tres Generaciones” (“Three Generations”), which pays homage to the role of the father as a spiritual guide, and “Plegaria” (“Prayer”), in which the vocalist asks God to grant peace and justice to the world.

El Alma De Puerto Rico prominently features trovador Miguel Santiago Díaz, who is revered within the contemporary jíbaro community for his skill in composing and improvising décimas, or trovas. Díaz long observed his father compete as a singer in local music festivals and during religious celebrations in the region known as the cuna de trovadores (“cradle of troubadours”). After creating the radio program *Ecos de Borinquen*, which primarily featured performances by trovadores (still airing on WQBS 870 AM), Díaz

founded an ensemble of the same name. Over the course of its tenure as a folk ensemble, Ecos de Borinquen nurtured the careers of many budding young jíbaro musicians, including singers Yezenia Cruz and Elsie Marie Diaz and cuatrista Benjamin Laboy. In his capacity as the founder and maestro de la trova (“professor of the trova”) for Ecos de Borinquen, he aims to articulate and transmit the deeply held values of his jíbaro predecessors to teach younger generations of musicians about “hospitality, religious devotion, good faith, and most of all, love for Puerto Rico, its beautiful women, its lush countryside, and its vibrant traditions” (liner notes, page 4).

While these traditional elements permeate the music featured on *El Alma De Puerto Rico*, the ensemble brings a fresh and progressive dimension to música jíbara in several ways. Yezenia Cruz, who is featured prominently on six of the pieces on the album, is a young and successful performer with a powerful and resonant voice that provides a bright contrast to the “seasoned” voice of Díaz and the frequent soulful mixed choruses. Additionally, the vibrant and jazz-infused cuatro playing of José “Cheo” Delgado, in combination with the warm and rhythmic guitar accompaniment of bandleader and arranger Ramón Vázquez Lamboy, establishes a sound for jíbaro music that is both uniquely modern and rooted in traditional aesthetics and forms.

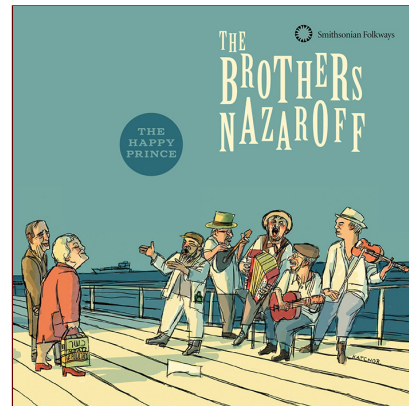
El Alma de Puerto Rico is the second album release by Ecos de Borinquen through Smithsonian Folkways. The first album, *Jíbaro Hasta el Hueso: Mountain Music of Puerto Rico* (2003, SFW CD 40506), was nominated for a Grammy in 2004 (Best World Music album category) and for a Latin Grammy (Best Folk Music album category) in the same year. The *El Alma de Puerto Rico* album project received support from the Latino Initiatives Pool, which is a funding program administered by the Smithsonian Latino Center for research, conservation, and public outreach. *El Alma De Puerto Rico* is a noteworthy addition to the Smithsonian Folkways collection and to música jíbara more broadly. It was recorded at Playbach Studio in San Juan and produced by Ramón Vázquez Lamboy and Daniel E. Sheehy, Director and Curator of Smithsonian Folkways Recordings and 2016 Guggenheim Fellow. Included with the album is a forty-page bilingual booklet of notes written by Jaime Bofill and translated by Carolina Santamaría-Delgado, which contains a concise introduction to the rich cultural history of jíbaro music and the place of Ecos de Borinquen within it, as well as biographical sketches of the ensemble members and brief track notes for each piece. This album is required listening for scholars of Puerto Rican music history and Caribbean folk music.

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**The Brothers Nazaroff. [The Happy Prince](#).
Smithsonian Folkways SFW CD 40571, 2015, compact disc.**

Kevin Alexander Wilson, Kent State University

Folkways brings yet another powerful classic of Yiddish songs to the listening public. Paying tribute to the original Jewish Freilach Songs by Nathan “Prince” Nazaroff, The Brothers Nazaroff recreate the entire record, thus providing a second life to this classic Eastern European folk album. Prince, a Russian immigrant to New York is widely known in the Yiddish music world. He first recorded the album *Jewish Freilach Songs* in 1954 under Folkways founder Moses Asch.



Founded by a motley crew of international musicians, The Brothers Nazaroff project includes Detroit-born Berliner Daniel Kahn and Swedish drummer Hampus Melin from The Painted Bird; Michael Alpert, a central figure of the klezmer revival; Budapest-based archeologist of Carpathian klezmer Bob Cohen; the Romanian-American composer Jake Shulman-Ment; and vocalist Psoy Korolenko. While you may know these names, all assumed new aliases for this project under the surname of Nazaroff, continuing the legacy of the Prince.

The Brothers Nazaroff project aims to rescue the repertoire of the late tumbler, and to bring the joy of Yiddish music to newer audiences. Much of their repertoire is influenced by Yiddish and Russian folk songs, and their shifting between English, Yiddish, and Russian languages is sometimes nearly unnoticeable.

The Happy Prince retains the song order and content of Jewish Freilach Songs, however, this new interpretation is richer in its orchestration. The original LP accentuated the vocals with little accompaniment on accordion and octofone (a mandolin-like string instrument), but the Brothers showcase accordion, fiddle, guitar, mandolin, poyk (marching drum and cymbal), tzoura (Greek stringed instrument), ukulele, and whistle. The Brothers also add new Nazaroff tunes that were unearthed from a few unreleased Russian 78s

from the Folkways vaults that were recorded in the 1920s. These rare recordings were nearly forgotten until the Brothers discovered and included them in this album. Lovers of Yiddish music will appreciate their reinterpretations and joyous tribute to Nathan “Prince” Nazaroff.

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Hall, Roger Lee. The Bill Randle Chronicles: From Electric Elvis to The Shakers. PineTree Press, 2016. DVD.

Lior David Shragg, Ohio University

Compiled by musicologist and composer Roger Lee Hall, *The Bill Randle Chronicles: From Electric Elvis to The Shakers* is a new multimedia collection that memorializes the inimitable career of Bill Randle. Boasting a total of sixty-one articles, interviews, sound recordings, film excerpts, and photographs, Hall's compilation provides an invaluable insight into the life and career of one of rock and roll's unsung heroes. Hall's praise of Randle's career includes a campaign for his nomination into the Rock and Roll Hall of Fame—an exclusion to which Hall strongly objects.

We learn from Hall that William McKinley Randle was one of the most powerful disc jockeys in the United States, most remembered for his role in establishing the careers of Elvis Presley, Bill Haley and the Comets, and Tony Bennett. Although he was terminated from his first two radio posts for spinning “black records,” Randle did not succumb to growing racial prejudices of the era. Randle taught History of American Music on the musicology faculty at Case Western University during the 1970s but eventually returned to the world of rock and roll radio and continued to spin records until his death in 2004 at the age of 81. Known to many, but recognized by few, Randle was a trailblazer in the industry who helped shape the “rock sound” before the term was even coined by Alan Freed, another Cleveland area disc jockey.

Included in this distinctive compilation are rare airtime excerpts, including Randle's first introduction of Presley's “I Forgot To Remember To Forget,” audio interviews with Randle, and video featurettes. The collection also contains a television program about the Shaker Village Work Camp in New York State for teenagers, which supplements Randle's popular “Shaker Heritage LP” project. However, for all the successes of this new multi-media collection, it suffers from disjunct and inconsistent formatting of its text files, and despite the number of items included in the collection, users may be disappointed by a lack of variety in the perspectives presented about Randle's legacy, and the history of American rock.

Ultimately, Hall compiled a fantastic resource for scholars and rock and roll enthusiasts alike. *The Bill Randle Chronicles: From Electric Elvis to The Shakers* should be a welcome addition to any university library or archival collection.

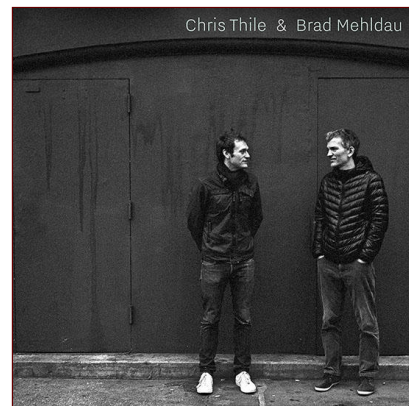
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Mehldau, Brad and Chris Thile. Chris Thile & Brad Mehldau. Nonesuch 558771-2, 2017, compact disc.

Todd Mueller, Georgia Gwinnett College

The self-titled double album *Chris Thile & Brad Mehldau* is an inspired melding of Mehldau's contrapuntal jazz improvisation with Chris Thile's unique vocals and virtuosic “newgrass” mandolin.

Brad Mehldau is a New York-based pianist whose legacy includes twenty-five years of recordings and performances that are notable for his use of extended jazz harmonies, introspective character, and virtuosic improvisation that draws inspiration from McCoy Tyner, Oscar Peterson, and Wynton Kelly. Mehldau is also influenced by contrapuntal Baroque music and the harmonies of Germanic romanticism, which is evident in his blending of jazz and classical elements in his performance of jazz, rock music, movie soundtracks, and Romantic song cycles. He has collaborated with artists ranging from jazz legend Wayne Shorter to country legend Willie Nelson, and now Chris Thile.



Chris Thile is known for combining emotionally charged lyrics with virtuosic instrumental solos. His early work with Nickel Creek popularized the assimilation of bluegrass and commercial pop genres. His music grew increasingly experimental after 2000 when he began high-profile collaborations with other newgrass virtuosos like Mark O’Conner, Béla Fleck, and Edgar Meyer. In 2006 Thile formed the nucleus of the band that would become The Punch Brothers, and has since collected accolades that include multiple Grammy awards, a 2012 MacArthur Fellow grant, and gig as new host of A Prairie Home Companion. His recent projects reach into the classical realm, including his composition and performance of the mandolin concerto *Ad astra per alas porci* (2009), and his albums *Bach: Sonatas and Partitas, Vol. 1* (2013), and *Bach Trios with Edgar Meyer and Yo-Yo Ma* (2017). Perhaps a jazz album was a natural progression.

Doubts about the effectiveness of this unusual instrumental pairing are quickly quelled in “The Old Shade Tree” (the only track credited to both musicians). This opening track begins with piano accompanied by mandolin backbeat and builds in rhythmic intensity until the voice enters. Thile’s vocal lines soar, shift, leap, and extend in ways that are reminiscent of his work with the Punch Brothers.

“Noise Machine” is a musical tribute to the trials of new parents and an ode to an absent mother. Tension lingers under the repeated line, “Your mother is a hero,” addressing the struggle of parenting and a father’s passionate recognition and praise of the mother and wife. Since Thile and his wife Claire Coffee have a young son, it can be assumed that this is a song of personal significance to Thile. His haunting “Daughter of Eve” is also interpreted by the duo on the album. When considered within the confines of contemporary popular genres this song is epic. Its form is palindromic. The opening and closing sections are a riff over which each musician takes turns improvising. The following vocal driven sections bookend the composition’s instrumental climax. In this section piano and mandolin play complex melodic lines that allude to Bach violin sonatas.

Mehldau’s composition, “Tallahassee Junction,” includes the inspired contrapuntal improvisation expected in a Mehldau performance, only it has been joined effortlessly by Thile’s mandolin. Virtuosity abounds on this track as the two playfully swing through traded solos and heterophonic textures. The same Mehldau inspiration is heard on the second disc in his instrumental improvisation “The Watcher” and in the Dylan cover, “Don’t Think Twice, It’s All Right.” On the tunes that seem ripe for interpretation in Mehldau’s trio Thiele steps into his collaborator’s world with effective melodic soloing. That being the case, it is primarily his rhythmic accompaniment of Mehldau that showcases the mandolin and Thile’s unique talent and approach.

Thile’s mastery of jazz is expected in instrumental instrumentation but it is his vocal performance of the 1933 ballad “I Cover the Waterfront” that leaves no doubt that he does not step lightly into the genre. The album is rounded out with songs by Gillian Welch & David Rawlings, Joni Mitchell, Elliott Smith and a beautiful rendition of “Tabhair dom do Lámh,” a seventeenth-century Irish folk song.

Upon listening to this album what is quickly revealed is that the most important thread that connects these two artists is masterful improvisation. The improvisation that is typically associated with Mehldau’s jazz, but is an essential aspect of Thile’s progressive bluegrass, includes wandering melodies and ever thickening chord progressions performed with impeccable rhythm. The virtuosity of both performers, while essential, does not overshadow the introspective ethos that both bring to the album. Each musician presents a sincerity of emotional content that is rare.

Mehldau and Thile are American masters who belong to a lineage of improvising crossover artists like Bobby McFerrin, Yo-Yo Ma, and Béla Fleck. This is contemporary American art that should be enjoyed, studied and celebrated.

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Bulletin Board

Candace Bailey will be participating in the NEH-CUNY Summer Institute “Visual Cultures of the Civil War and Its Aftermath.” The institute will focus on the era’s array of visual media—including the fine arts, ephemera, photography, cartoons, maps, and monuments—to examine how information and opinion about the war and its impact were recorded and disseminated, and the ways visual media expressed and shaped Americans’ views on both sides of, and before and after the conflict. Participants will hear lectures by noted historians, art historians, and archivists and attend hands-on sessions in major museums and archives. A team of three institute faculty that represents the range of work in the field will introduce participants to the rich body of new scholarship that addresses or incorporates Civil War and postwar visual culture, prompt them to do further research, and help them to use visual evidence to enhance their scholarship and teaching about the war and its short- and long-term effects. Bailey’s project investigates how women such as Anna and

Catherine Johnson (free women of color in Natchez, MS) might have read the images on sheet music and other musical artifacts. Bailey was also awarded one of the inaugural ACLS Project Development Grants for teaching universities, to pursue her book project *Women, Music, and the Performance of Gentility in the Mid-Nineteenth Century South*.

First-time conference attendee **Tim Diovanni** is writing a series of blog posts for the Women's Philharmonic Advocacy in response to related papers presented at the Kansas City conference. Specifically, he is interested in concrete solutions for how institutions can work toward diversification, and why they should do so. The introduction and links to Diovanni's posts may be found [here](#).

Sondra Wieland Howe published a chapter on "American Music in Meiji Era Japan" in *Vanakyula bunka to gendai shakai* [Vernacular Culture and Modern Society], ed. Keiko Wells (Kyoto: Shibunkaku Press, 2018), pp. 238-50.

Elise Kirk has published a new edition of her popular book, *Music at the White House: A History of the American Spirit* that won the ASCAP Award in 1987. The new edition, published by the White House Historical Association (2017), is entitled *Music at the White House: From the 18th to the 21st Centuries* and contains several new chapters extending the original history beginning with George Washington to the administrations of modern times. The new edition is also lavishly presented with colorful illustrations, historic documents and the stunning photography of Bruce White that includes musical instruments from the White House located in museums and archives across the country.

Kirk's book tells the story of the musical interests of American presidents and their families and highlights the performers who have entertained at the White House. But it also is the tale of the American process of music making: how music in a democracy was absorbed, shaped, transformed and perceived from its earliest days to the present. The book also shows the gradual emergence of the American national character through a lessening of dependence on European culture and the growing embrace of America's own artistic power. In the words of Jessye Norman, who wrote the Foreword: "The long list of musicians of all genres who have crossed that welcoming, intimate stage is at once storied and magnificent. This book on the glorious mosaic of music at the White House shows us who we are and what we strive to be: One nation."

Elise K. Kirk, Ph.D. is an author, lecturer and musicologist, who has taught at Bernard Baruch College (CUNY), Southern Methodist University and Catholic University of America. She is the author of *American Opera* (University of Illinois Press, 2001) and her articles have appeared in *American Music*, *Opera News*, *Kennedy Center Stagebill*, and numerous other publications. She is founding editor of *The Dallas Opera Magazine* and by presidential appointment served on the National Advisory Board of the John F. Kennedy Center for the Performing Arts. Dr. Kirk is currently a Director Emeritus of the White House Historical Association. She has been a member of SAM since its founding in the 1970s.

At the AMS meeting in Rochester (November 2017), **Ralph P. Locke**, [emeritus professor at the University of Rochester's Eastman School of Music](#), presented an audio excerpt from an interview that he did with Aaron Copland in 1972. This was part of his talk at the "Jewish Studies and Music" Study Group session on issues in writing the biography of composers of Jewish origin. Though retired from teaching in 2015, he continues to edit the *Eastman Studies in Music* series (University of Rochester Press) and to write scholarly articles and CD reviews, the latter for [American Record Guide](#). His reviews have sometimes focused on prominent young North American opera stars such as soprano Joyce El-Khoury and tenor Michael Spyres. He has also reviewed important 20th- and 21st-century operas by such composers as Otakar Ostrčil (who was active in Czechoslovakia in the 1920s and 30s), Laci Boldemann (Sweden), and [John Joubert](#) (UK). Some of his recent reviews have been uploaded to the following online arts magazines: [OperaToday](#), [NewYorkArts](#), [Berkshire Review for the Arts](#), and [The Boston Musical Intelligencer](#). He also has had the odd experience of seeing some of his scholarly writings praised and summarized by the main character in Mathias Énard's acclaimed French novel *Compass* (p. 47 of the English translation, if you're curious).

At the 2018 annual meeting of the Music Library Association in Portland (Oregon), **Judy Tsou** was awarded the A. Ralph Papakhian Special Achievement Award for her work in diversity in MLA.

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The Bulletin of the Society for American Music

The Bulletin is published in the Winter (January), Spring (May), and Fall (September) by the Society for American Music. Copyright 2017 by the Society for American Music, ISSN 0196-7967.

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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.

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