

# The Bulletin

of the Society for American Music

FOUNDED IN HONOR  
OF OSCAR G. T. SONNECK

## Music in the Nineteenth-Century Chilean Salon of Isidora Zegers

Fernanda Vera and Candace Bailey<sup>1</sup>



Figure 1. Isidora Zegers. Image taken from painting at Casas de Lo Matta, Santiago de Chile (public domain).

In recent years, a number of US-American scholars have turned their attention to women's music of the nineteenth century, focusing on the performance spaces of music and the cultural impetus behind collecting and binding sheet music. Most women owned one or two binder's volumes (bound volumes of sheet music), but others amassed more, occasionally as many as fifteen to twenty. While most SAM *Bulletin* readers will be familiar with some aspect of this practice in the United States, looking to areas south of the US further enhances our understanding of music in transnational contexts. A common repertory followed the tours of artists such as Louis Moreau Gottschalk, William Vincent Wallace, and Anna Bishop, augmented by the offerings of immigrant publishers, which demonstrates a stronger connection between south and north than musicologists have acknowledged to date.<sup>2</sup> Unfortunately, in the case of those situated in areas south of the United States, publication trends—the type of publication (government-sponsored publications that do not reach outside national borders) or language barriers—have inhibited the circulation of the insightful research of scholars who reside in cities such as Havana, Bogotá, and Lima. Nevertheless, a better understanding of how European music impacted practices in the Americas necessitates a broader view that includes all parts of the Americas. With this goal in

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<sup>1</sup> The credit for locating and drawing attention to the Isidora Zegers Collection belongs to Fernanda Vera. Candace Bailey's role in the present article is to work with Vera in bringing this research to a wider audience in an English-language publication, as well as working with Vera on reading this collection through a broader lens of music in women's culture of the nineteenth century.

<sup>2</sup> See, for example, Luisa del Rosario Aguilar-Luz, "Print Music and German Commercial Networks in Mexico and Latin America in the Mid-Nineteenth Century," paper presented at Music-Cultural Exchange and the 19<sup>th</sup>-century Salon Conference, Prague, 18 July 2022.



Figure 2. Ornamentation in Zegers's Album (and additional notes in pencil), Weber, *Der Freischütz*, "Und ob die Wolke," signed by Zegers.

mind, we seek to introduce Fernanda Vera's research on one of the most influential musical women of nineteenth-century Chile: Isidora Zegers y Montenegro/de Huneeus (1803–1869).<sup>3</sup>

One of many collections currently housed in South American archives, Zegers's material artifacts have been overshadowed by her work in promoting the study and performance of art music in Chile. Her life story crosses boundaries between private and public spaces, two continents, and three nations. Born in Madrid to parents with Flemish roots, she studied voice, piano, guitar, and composition in Paris before marrying Colonel William Vic Tupper, with whom she moved to Chile. He died in the Battle of Lircay, and in 1835, Isidora married Jorge Huneeus of Bremen. Zegers essentially introduced a vocal style associated with western art music to Chile through the dissemination of Rossini's operas, and her salon featured performances of music by the next generation of Italian composers (e.g., Donizetti and Bellini).<sup>4</sup> She played a major role in founding the National Conservatory of Music in 1849 and contributed pieces to the first musical newspaper in Chile, *El Semanario Musical* (1852). Such actions provide a brief glimpse into her impact as a promoter of European music in both private and public spaces.

Although the historiography of Chilean music remembers Isidora Zegers mainly as the "first lady" of music in the nineteenth century, Vera's research has revealed several facets of her work that complicate her legacy and evidence a much greater agency throughout her life in Chile. Her bound volumes, the sum total of

which number in triple digits, have been divided into several collections and are currently preserved in at least four different locations. Some volumes are what US-American musicologists call "binder's volumes," although this term does not occur in Chilean music literature where the term *álbum* predominates. The sheer diversity of Zegers's material legacy demands recognition, which in turn assists musicologists in evaluating music circulation and influences—and women's roles in such—more accurately.

Several years ago, musicologists Fernanda Vera and José Manuel Izquierdo König created a website devoted to two of Zegers's albums that include information about her life and musical circle (<https://elalbumdeisidora.omeka.net>). Neither of these albums contains published music, but they substantiate musicking in Zegers's home and validate her acquaintance with touring artists and other performers. The *Red Album* (so-called because of its binding) in the National Library of Chile serves as an album *amicorum*, a luxurious document into which she recorded visitors to her salon.<sup>5</sup> In addition to autographs and *cartes de visite*, the *Red Album* contains numerous drawings, watercolors, and laudatory writings to the housewife. A second volume, housed in the Andrés Bello Central Archive of the University of Chile, is the *Blue Album*. Also named for the color of its binding, this album includes 324 different types of documents that serve as a sort of autobiography. More than a scrapbook, this album, organized and annotated by Zegers, inventories her musical relationships, catalogues press notices of her greatest musical achievements, and constitutes a repository of her composition exercises (mostly contradanzas).

Two manuscript albums in Zegers's own hand contain repertoire for singing as well as piano reductions of opera arias.<sup>6</sup> Zegers dated many of the pieces she copied, with most of these inscribed dates being in the 1830s. Manuscript albums from this period are rare, and as such, her industry in creating these two lies at least partly in her own needs as a singer,

<sup>3</sup> Zegers is the subject of several online articles, such as <https://www.memoriachilena.gob.cl/602/w3-article-655.html> and a Wikipedia page. See also others listed below.

<sup>4</sup> See also José Manuel Izquierdo König, *Kickstarting Italian Opera in the Andes: The 1840s and the First Opera Companies* (Cambridge: Cambridge University Press, 2023).

<sup>5</sup> A luxurious facsimile edition of this volume was issued in a limited print run by the National Library of Chile.

<sup>6</sup> These are housed in the Music Archive of the National Library of Chile.



musicking, if we could easily access the wealth of scholarship that exists south of the US? These are the goals of the current authors and others in our acquaintance as we work to establish more diverse connections as we contemplate “American” women’s agency in nineteenth-century music.

## From the President

Douglas Bomberger, Elizabethtown College



Dear Colleagues,

As I sit down to write these words, I am surrounded by change—the polyphonic chorus of bird songs, the brilliant splashes of floral color, and the notable lengthening of the days all signal the arrival of spring. This season gives us the opportunity to reflect on growth and regeneration.

Last month in Minneapolis, the Society for American Music convened its first in-person conference in four years. Though the persistent flurries and piles of snow outside the Royal Sonesta Hotel reminded us that winter was not over, there were tentative signs of new life inside our meeting. The halls and meeting rooms (not to mention the Sacred Harp Singing) witnessed a polyphonic chorus of voices reconnecting after four years of separation. The publishers’ exhibits and scholarly sessions gave witness to brilliant ideas that have been germinating during the pandemic. And as is our tradition, we packed the days with activities from early morning to late evening.

The concert and plenary session by Gaelynn Lea exemplified the optimism I felt in every part of the weekend. Her persistence in the face of daunting obstacles, her ability to call on the resources of her support team when needed, and her joy in living and making music can be an inspiration to us all.

Regarding honorary members, I am pleased to share the name of next year’s honoree. George Shirley is a celebrated opera singer with roots in our conference city of Detroit, where he earned his bachelor’s degree at Wayne State University. He went on to sing for eleven years with the Metropolitan Opera (the first Black tenor to sing leading roles there) and to star at many of the world’s major opera houses. His achievements were recognized by the National Medal of Arts, given by President Barack Obama in 2015.

During the next year, the Society will prepare for an important milestone: the fiftieth annual conference in Detroit. It gives us the opportunity to reflect not only on the seeds that were planted by our visionary founders and the growth that has been nurtured by our members since that time, but also on the potential for new growth in the years ahead. I look forward to working with all of you to make SAM a brilliant and relevant source of new ideas on all the music of our diverse Americas.

## 2023 SAM Business Meeting Summary

Candace Bailey, SAM Secretary

The SAM Business Meeting took place at 4:00 pm in the Royal Sonesta Hotel, Minneapolis. President Daniel Goldmark welcomed everyone back to our first in-person conference since New Orleans (2019). He thanked Megan MacDonald and Tammy Kernodle for all the work they did in coordinating with the Sonesta staff to move the conference from our intended dates in 2019 to 2023, saving SAM substantial costs, as well as making the quick move to an online conference. He also acknowledged several national events that had happened since our last in-person meeting, noting the murder of George Floyd, the January 6th uprising, the rise of Zoom meetings, and the toll of COVID on our lives. All of these (and others) have impacted how we work, live, and experience music. In light of these issues, the Board will be considering how to be an effective society in a post-pandemic context.

Treasurer Maribeth Clark reported that SAM is doing well financially. We continue to use the funds secured to support our mission. Along with most others in the United States, our investments are down this year, and our membership is also lower than in previous years (which results in less money coming in from dues). On the plus side, 72 first-time attendees, 115 students, and a total of 318 members attended the meeting in Minneapolis.

Several other committees reported items that demonstrate how SAM remains current with conversations relevant to its members. *JSAM* Editor Emily Abrams Ansari noted that the February issue is our first all open-access journal offering, and she invited people to submit colloquy proposals. In another example of how we are working to serve our membership, the *SAM Bulletin* report announced an exciting new section on pedagogy. The Student Forum Representatives thanked members for their support of the Silent Auction and requested even more items as we celebrate our fiftieth anniversary in 2024. This group will be concentrating on three items in the near future: 1) the pulse of the labor market; 2) accessible spaces; and 3) how to apply skills to the job market and other disciplines. The other incoming co-chair is Lauren Berlin.

Daniel thanked members of the current Local Arrangements Committee, chaired by Alyssa Barna, as well as those who worked on the initial plans for 2019, noting that Andy Flory laid the foundation for this conference three years ago. The Program Committee, chaired by Stephanie Stalling, put together a stellar program, which Daniel also acknowledged. SAM 2024 will be held in Detroit (the call for papers has recently gone out), and Sarah Gerck reported for the Site Selection Committee that in 2025 we will be in Tacoma.

After thanking all committee members for their work during the past year, Daniel reminded the membership that SAM depends on volunteers to make the society work. We will be circulating a committee survey and ask that members please complete it. They can also contact incoming President Douglas Bomberger if they wish to serve in some capacity. Daniel thanked outgoing Board members Kristen Turner and Birgitta Johnson for the substantial work they have done for the society and again acknowledged Tammy Kernodle for the outstanding job she had done as President during the pandemic. He then introduced the two new members-at-large, Dwandalyn Reece and Ryan Bañagale, and Dean Hubbs, who was appointed to the Board.

Since our last meeting, SAM has lost four members, and Daniel brought these names before the assembled group in recognition of their contributions: John Beckwith, Michael Ochs, Donald Sarles, and honorary member Pharoah Sanders.

SAM has offered a new fellowship this year for LatinX studies. Daniel was pleased to announce that it has been renamed the John Koegel Fellowship in honor of John's role as lead donor in this endowment. The announcement of award winners began with our 2023 honorary member, Gaelynn Lea, whose concert and talk were well appreciated by those in attendance.

During New Business, Katherine Preston announced the project "Bristol at 200," planned for 2025. This multifaceted endeavor will celebrate music in the nineteenth-century United States, including a symposium that will examine how to make nineteenth-century music relevant in the twenty-first. A major part of this project will be a performance of the *Niagara Symphony*. She invited members to think about scheduling American music in concert programs during the 2025–2026 season.

As the Business Meeting came to a close, Daniel acknowledged the hard work and patience of Joice Gibson, Paula Bishop, and Megan MacDonald—the conference could not happen without them. He announced that Joice will be retiring from her duties in SAM, and we applauded her diligent work over many years. Daniel then passed the microphone to incoming President Douglas Bomberger, who thanked Daniel for his inspiring term as President. Among his comments, Doug asked the membership to let the Board know what we can do for you.

# SAM Awards and Fellowships, 2022–2023

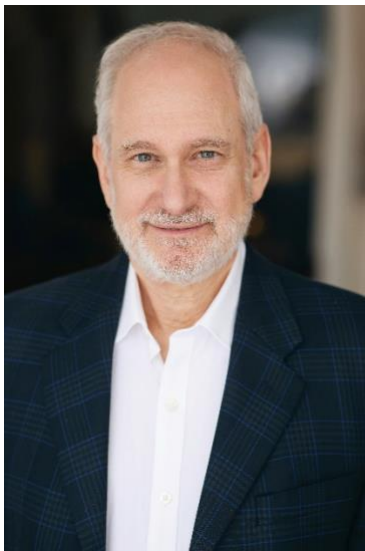
## Lifetime Achievement Award

### George Boziwick

George Boziwick has made long-standing and substantial contributions to American music through his 31-year career as a music librarian, including eleven years as Chief of the Music Division at the New York Public Library for the Performing Arts and fourteen years as the division's Curator of American Music. Boziwick helped bring major collections to the NYPL Music Division, including those of Arthur Berger, John Kander and Fred Ebb, Jerry Bock, Sheldon Harnick, Meredith Monk, the American Music Center score collection, and many others. Boziwick has contributed articles to *NOTES: The Journal of the Music Library Association*, *American Music*, *The New Grove Dictionary of Music and Musicians*, *The New Grove Dictionary of Jazz*, and the *Routledge Encyclopedia of the Blues*. His blog post "[Emily Dickinson's Music Book \(EDR 469\)](#)" was written for and published by the Houghton Library, Harvard University, and was one of the Houghton Library's ten most popular posts for 2013. In retirement, he continues to make contributions to American music through the Red Skies Music Ensemble, which "combines music, theater and scholarship, making archives and special collections come alive through research and performance." Boziwick is also active as a composer and performer. His *Magnificat* is published by C. F. Peters, and his music has been recorded on the Opus One label. A former oboist, Boziwick is an accomplished blues harmonica player.



Photo Credit: Nick Gentile



### Howard Pollack

Howard Pollack is one of the pre-eminent biographers of American mid-twentieth-century composers. Few scholars of American music biography match him in his productivity, scholarly acumen, and musicological comprehensiveness. His books include *The Ballad of John LaTouche: An American Lyricist's Life and Work* (2017); *Marc Blitzstein: His Life, His Work, His World* (2012); *George Gershwin: His Life and Work* (2006); *Aaron Copland: The Life and Work of an Uncommon Man* (1999); *John Alden Carpenter: A Chicago Composer* (2001); and *Harvard Composers: Walter Piston and His Students, from Elliott Carter to Frederic Rzewski* (1992). Tackling the giants of US-American music as well as lesser-known but important composers, Pollack has given scholars an indispensable chronicle of early to mid-century modern US-American classical music and has offered the broader public an engaging entry into musicology. David Nicholls described the Copland biography in terms that apply to Pollack's other works as well: "Both a riveting read and a brave—one might say almost Jeffersonian—attempt to make meticulous scholarship available to the many rather than the few."

## Distinguished Service Award

### Leta Miller

For over four decades, Leta Miller has been a tireless contributor to the efforts of the Society for American Music and the larger endeavor of the nation's musical culture. She has served multiple times on the conference program committee and chaired the 2005 committee in Sacramento. She was a member of the Lowens article committee and chaired that group in 2005. In 2005–2006 Miller also served on the Conference Site Selection Committee. She was elected a board member from 2014 to 2017, and Secretary of the Society from 2019 to 2021. During her editorship of the Society's journal, *JSAM* (2009–11), Miller applied her unmatched organizational gifts to all aspects of the article submission and review process and professionalized the procedures. The turnaround time she established became the bar against which other journals were judged. She has performed this service in addition



to her stellar record of scholarship, which includes multiple books on Lou Harrison (2006, 2004/1998, 1990), a critical edition of his works in the MUSA series (1998), a study of music and politics in San Francisco from 1906 to World War II (2011), biographies of Aaron Jay Kernis (2014) and Chen Yi (2020), and over twenty articles on American music subjects.

### Irving Lowens Book Award

#### Jessica Bissett Perea

The Lowens Book Award committee had the opportunity to review dozens of excellent books related to American music, written by established and emergent scholars and published in 2021. The books that rose to the tops of our respective lists were those that balanced rigorous original archival or ethnographic research with new theoretical insights that might be applied beyond the immediate focus of their study. The committee was impressed by the many ways Jessica Bissett Perea's study deftly challenges Eurocentric and settler-colonial musicologies by demonstrating the myriad ways Inuit musicians in Alaska use music and sound to express the complexity of their lived experiences. Skillfully building on close readings of singular performances, ethnographic engagement with musical communities, and extensive archival research, Bissett Perea's book, *Sound Relations: Native Ways of Doing Music History in Alaska*, offers a model for the decolonization of music and sound studies that will resonate among music scholars for decades to come.



### Irving Lowens Article Award



#### Samantha Ege

The winner of the 2021 Irving Lowens Article Award is Dr. Samantha Ege for her article, "Chicago, the 'City We Love to Call Home!': Intersectionality, Narrativity, and Locale in the Music of Florence Beatrice Price and Theodora Sturkow Ryder," published in *American Music*. This article locates four pieces by Price and Ryder in Chicago by employing Black feminist methodologies that work towards the illumination of gender, class, race, and other social and cultural realities reflected in musical media. Ege argues that comparative studies such as this one provide interventional frameworks that can dismantle hegemony and open up a sounding space for silenced identities, particularly those of Black women composers, addressing the "silent white" before "women composers." Further, Ege highlights Price and Ryder as exemplars of "raced" creative activity within the complex social milieu of midcentury Chicago.

### Robert Walser and Susan McClary Fellowship

#### Eduardo Sato

Mr. Sato's dissertation, "Modernist Crossings in Brazilian Music, 1910–1954," explores the meanings of post-colonial and post-imperial Brazilian music formed through the styles and genres derived from vernacular music, and the racial, gendered, and ethnic constructs of the Brazilian people. Specifically, Mr. Sato's dissertation examines how Brazilian music was recurrently negotiated in the context of transatlantic travels by the people who listened, performed, and wrote about music and sounds. The scope of Mr. Sato's work transcends the boundaries set by traditional musicology and will appeal to readers of diverse interests and areas of specialty. Sato's work best elucidates the fellowship's tenet to find scholarship that portends the "future promise in the study of American music." His study of how Brazilian music was constituted during the first half of the twentieth century through an investigation of borders and crossings, and by using the writing of contemporary musicians and travelers as evidence, is innovative, thickly



contextualized, and provocative. Sato’s thoughtful and much needed work fills a current gap in the historical frame. It seems necessary and timely. The Committee anticipates a brilliant career as a scholar for him.

## Eileen Southern Fellowship

### Maya Brown-Boateng

The winner of the 2023 Eileen Southern Fellowship is Maya Brown-Boateng for her project, “Following the Sounds of the Banjo: Critical Organology, Material Culture, and Banjo Histories,” with its two-pronged focus: first, examining the banjo as material culture (tracing its structure and location changes over time); and second, its cultural importance in representing/signifying ideas about race and gender. Although the instrument is often associated with white performers, the author argues for its reclamation, or rather an ownership of its traumatic history, by the instrument’s original Black creators. Brown-Boateng is herself a Black woman and a novice banjo player, who will examine the artistic depictions of banjos through minstrel caricatures in prints and within lithographs at the Metropolitan Museum of Art. She intends to educate the public by teaching global banjo histories and styles, even though (or especially since) her interviews revealed that Black Americans are largely uninterested in playing or listening to the banjo. The author’s larger dissertation encompasses a Fulbright-sponsored fieldwork project in Jamaica “which locates the meanings of banjo performance (transnational race imaginaries, gender expression, national patriotism, and material culture) within the string band traditions of the United States and Jamaica.”



## H. Earl Johnson Subvention

### Matthew D. Morrison

The H. Earl Johnson Publication Subvention Committee selected two books this year. Matthew D. Morrison’s *Blacksound: Making Race and Popular Music in America* impressed the committee with its theoretical richness. *Blacksound* breaks new ground in studies of American popular music, particularly its origins in blackface minstrelsy. Morrison thoroughly describes and illustrates the concept of Blacksound as the “sonic embodiment of blackface performance,” providing an inspired approach and model that will transform popular music studies. We were especially impressed by the breadth of the historical archive that Morrison draws upon as well as the implications of his work as regards the music publishing industry and intellectual property.



### Braxton Shelley

*An Eternal Pitch: Bishop G. E. Patterson, Broadcast Religion, and the Afterlives of Ecstasy* by Braxton Shelley is a brilliant study that traces the multiply mediated legacies of an iconic spiritual leader. Deftly weaving together insights from media studies, critical historiography, theology, and cultural studies, Shelley offers an expansive account of the lives and afterlives of Black religious practice in the digital age. Shelley’s book joins a growing segment of American music scholars interested in social media and liveness, but it innovates by thinking through how Black spiritual practices on video sharing apps such as TikTok, Instagram, and YouTube add a new dimension to theories of liveness and sonic Afro-modernity.

## Hampson Education Fellowship in American Song

Dana Gorzelany-Mostak and Jennifer Flory

The winners of the 2023 Hampson Fellowship are (from left) Dana Gorzelany-Mostak and Jennifer Flory for their collaborative project entitled “Songs of Political Persuasion: Hearing Music on the US Presidential Campaign Trail, 1840–1918.” This recording of fifteen political campaign songs is aimed at animating historical practices in performance and invigorating broader discussions about campaign music, particularly in high school classrooms. This Fellowship will provide funding to hire a developer to create the public-facing website that will offer educators open access to the recordings and supporting materials.



## Charles Hamm Fellowship

Rachael Dennis

The 2023 Charles Hamm Fellowship has been awarded to Rachael Dennis to support research for her dissertation project, “Women of Funk Disrupt the Groove: Lyn Collins, Yvonne Fair, Lynn Mabry, Dawn Silva, and Marva Whitney.” Focusing on female vocalists who performed and recorded with George Clinton, James Brown, and others, Dennis brings further attention to Black women’s significant roles in shaping funk. Through the Hamm Fellowship, Dennis will conduct a one-week research residency at the Rock & Roll Hall of Fame Library and Archive, where she will explore material related to these women’s careers and, ultimately, shed new light on their experiences and professional treatment in the early funk era.



## Edward T. Cone Fellowship

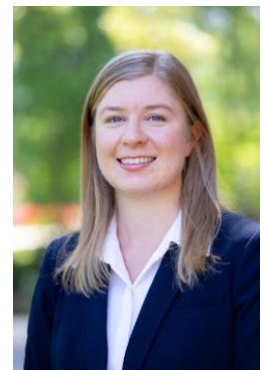
Alyssa Marie Cottle and Hannah Roberts

The 2023 Edward T. Cone Fellowship committee has decided to split our award between two projects that support the goal of furthering knowledge of American concert music.



Our first winner is Alyssa Marie Cottle for her dissertation titled “Between the Local and the Transnational: Music, Sound, and Politics in Chile, 1960s–1973.” This dissertation combines archival research with oral history interviews to examine the contributions of Chilean avant-garde musicians during the rise to power of the left-wing Popular Unity party, which culminated in the 1970 election of Salvador Allende as president. Scholars of Chilean music during this era have focused almost exclusively on the “official music” of Allende’s government, the folk-influenced popular genre *Nueva canción*. Cottle’s dissertation will draw new connections between local and transnational networks of musical and political activism by examining the contributions of the Chilean classical avant-garde.

Our second winner is Hannah Roberts for her project titled “The Piano Music of Helen Hopekirk.” Roberts’s work will be published as a two-volume collection of the complete piano works of the Scottish-American composer Helen Hopekirk (1856–1945). Despite her seven-decade career as a highly acclaimed composer and performer, the majority of Hopekirk’s music is not currently available to the public. Roberts’s edition will include performance suggestions and historical notes for each piece. It will also correct printing errors in earlier, now unavailable editions of Hopekirk’s music and will include some previously unpublished compositions. Roberts’s work will support efforts to further diversify our repertoire of teaching and performing pieces by American composers by making the work of a forgotten American legend readily available.



## Paul Charosh Fellowship

John Lazos

The Paul Charosh Independent Scholar Independent Scholar Fellowship committee has awarded this year's fellowship to John Lazos for his music manuscript study at the Convent of Santa Clara at the José Guadalupe Velázquez Music Conservatory, Querétaro City, Mexico. We look forward to his catalogue of nearly 150 music manuscripts held in this archive and the clues these may hold for an understanding of Mexican musical life. This project has great potential to expand our knowledge of musical practices in early nineteenth-century Latin America, especially those of women, about which not much is known.



## Adrienne Fried Block Fellowship



Kimberly Hannon Teal

The winner of the 2023 Adrienne Fried Block Fellowship is Kimberly Hannon Teal for her book project, *Out to Play: Jazz Festivals, Race, and Place*, an ethnographic project that explores how contemporary jazz festivals negotiate the relationship between music, race, and place. The fellowship is awarded to support fieldwork at the New Orleans Jazz and Heritage Festival and the Detroit Jazz Festival in 2023. Building on recent scholarship on jazz and whiteness through multiple methodologies including ethnography, musical analysis, and archival research, Hannon Teal seeks to examine the ways in which the current festivals engage with or obscure the history of race and jazz in their cities and how the events are framed for both visitors and locals. In so doing, she contributes to jazz studies' ongoing conversations about the role of race in both historical and contemporary jazz performances.

## Judith Tick Fellowship

Siriana Lundgren

The 2023 Judith Tick Fellowship is awarded to Siriana Lundgren for her archival research project, "Sex Work, Violence, and Intermountain Musical Networks in Deadwood, South Dakota," an endeavor that rethinks the masculine, white sound and image of "the West" and its derogatory caricatures of Indigenous life and music by uncovering working-class women sex workers' musical lives. Lundgren's project pays long overdue attention to the overlap of musical entertainment with sex work, gambling, drug use, and drinking in the vice district theaters, saloons, and brothels of nineteenth-century boomtowns like Deadwood. Lundgren's study will focus on people disempowered by gender, race, colonization, and migration, thus finally recognizing how their often-difficult lives and musical experiences offer crucial understandings of the West.



## Virgil Thomson Fellowship

Lucy Caplan

The 2023 Virgil Thomson Fellowship is awarded jointly to Lucy Caplan and Kendra Preston Leonard. Lucy Caplan is working on a book entitled *High Culture on the Lower Frequencies: African Americans and Opera in the Early Twentieth Century*. Her fellowship funding will support travel to attend performances of operas by early-twentieth-century Black composers, observe the restoration-in-progress of an historic Black opera house, and interview key participants in these endeavors. She will engage with the Opera Theatre of St. Louis's new production of Scott Joplin's *Treemonisha* and OperaCréole's staging of William Grant Still's *A Bayou Legend*. She will



also travel to Pittsburgh to document the efforts to restore the National Negro Opera House, the venue central to Mary Cardwell Dawson's establishment of an all-Black opera company during the 1940s.

### Kendra Preston Leonard

Kendra Preston Leonard's project, "Analyzing Rosa Rio's Accompaniments for Silent Film," will involve research at the Library of Congress, which houses a unique collection of video recordings that document Rio's approach to the "improvisatory composition" of film accompaniments. Rio was active as a theater organist across a remarkably long span of time, from the silent-film era itself into the later decades of the century. Thus, she offers an invaluable female perspective in the largely male-dominated practices of film scoring. Leonard's findings will be included in a forthcoming book, *Race and Gender in Silent Film Music*.



### Judith McCulloh Fellowship



### Angelina Tallaj-García

In considering the excellent proposals submitted to the Judith McCulloh Fellowship Committee, it is our pleasure to recognize Angelina Tallaj-García as the recipient of the Society for American Music's Judith McCulloh Fellowship. Tallaj-García's research is connected to her book project, *Performing Blackness, Resisting Whiteness: Music and Racial Identity in the Dominican Republic*, which analyzes intersecting Dominican racial, ethnic, and religious identities by exploring music and music cultures from 1961 to the present. The project reflects the inclusive nature of American Music that embraces both North and South America as well as the Caribbean and exemplifies Judy McCulloh's love of traditional music within the larger cultural context.

### John Koegel Latin American and LatinX Music Fellowship

### Cibele M. Moura

The winner of the 2023 John Koegel Latin American and LatinX Music Fellowship is Cibele M. Moura for her dissertation, "Traversing the Obscene: Music and Sexual Pleasure in Latin America," which explores the intersections of the politics of obscenity and the reception of musics identified as lower-class, sexually transgressive, Black, and miscegenated in Mexico, Brazil, and Argentina. Based on archival and ethnographic research, Moura argues that obscenity acts as a mechanism of social distinction, whether to legitimize social differences or destabilize systems of power and privilege. In so doing, Moura's dissertation promises to bring new insight into discourses of obscenity and their instabilities across different sonic cultures and auralities, a neglected topic in music and sound studies in Latin American. The John Koegel Latin American and LatinX Music Fellowship review committee was impressed with Moura's presentation of her project for its clarity, convincing research plan, and timeliness to the study of obscenity in its negotiations through music, sound, and aurality.



## John and Roberta Graziano Fellowship

Allison Robbins

The 2023 John and Roberta Graziano Fellowship is awarded to Prof. Allison Robbins toward her book-in-progress, *Indigenous, Settler, and State Music on the Great Plains, 1851–1907*, which explores cultural interactions among military, settler, and indigenous populations in the New West. Even as the military worked to develop a region the United States was eyeing for future settlement, she notes, music-making and other cultural traditions in these areas intersected with, but were generally not bound to, European-American practices. Settlers could thus showcase their “civilizing” presence in the area even while boasting of their distance from eastern cities. Prof. Robbins suggests that this contradiction—the desire to be seen as both cultured and rugged—continues to shape music-making on the Plains. Her emphasis on cultural interaction in the West through music-making at and near U.S. forts thereby takes into account issues of indigeneity within a framework of decolonization. In so doing, her work offers the prospect of exciting results.



## Wayne Shirley Research Fellowship

Marianne Betz

The Wayne Shirley committee received several very deserving applications and regrets that only one award can be given. That award goes to Marianne Betz to further her work on a forthcoming study of Leopold Damrosch. Betz’s proposal makes substantive use of Library of Congress collections and, indeed, builds on pioneering work done by Wayne Shirley himself. The resulting study will contribute greatly to our knowledge of the interconnections between America and Europe that animated nineteenth-century art music on both sides of the Atlantic. Congratulations to Marianne—and we eagerly await her publication!

## Mark Tucker Award

Matthew Mendez

The Committee for this year’s Mark Tucker Award excitedly read ten wonderful submissions, which demonstrate the breadth of American music scholarship. One of these submissions rose to the top because of its nuanced intercalation of music history and legal history. Matthew Mendez’s “Haunted House Blues: Bessie Smith, Vocal Possessions, and the Time of Redress” unfurls the complexities of Black vocalicity, temporality, and mechanical reproduction. Mendez grapples with a little-known legal decision from 1979 as an opportunity to reflect on the loose and inadequate language surrounding issues of voice, intellectual property, and individual ownership. Centering the importance of cultural afterlives, this paper offers fresh insight into the legacy of a performer whose career was shaped by the racialized political economy of the music industry. In so doing, Mendez’s paper likewise invigorates music historians with a fresh hermeneutic gaze—the legal world awash with proceedings that may require a musicological mind.



## Wiley Housewright Dissertation Award

### Maria Ryan

The winner of the 2022 Wiley Housewright Dissertation Award is Maria Ryan for her dissertation, "Hearing Power, Sounding Freedom: Black Practices of Listening, Ear-training, and Music-making in the British Colonial Caribbean," which explores how African and African-descended people, enslaved and free, engaged with European music in the decades before and after emancipation in the British colonial Caribbean. Using wide-ranging archival sources, Ryan's approach counters established perspectives by focusing on Black experiences with European music rather than the opposite, and in so doing charts a path toward reclaiming the lives of marginalized people through the works of those who marginalized them.



## Margery Lowens Dissertation Research Fellowship



### Elizabeth Rouget

The co-recipient of the Margery Lowens Dissertation Research Fellowship for 2022 is Elizabeth Rouget for her dissertation, "Dance as Translation: Establishing French Opera, Ballet, and Circus in Early North America, 1780–1810." A comprehensive and fascinating study, this dissertation traces the dissemination of French theatrical entertainment from New Orleans to Quebec City. Using musical scores, archival documents, and sharing the lives and work of dancers and musical performers, Rouget's work highlights how race, class, and gender helped initiate cross-cultural connections, showing dance and movement as a means of translation for English and French-speaking audiences in North America and France. Her work expands our knowledge into an important but little-studied area of American music.

### Stephanie Espie

The co-recipient of the Margery Lowens Dissertation Research Fellowship for 2022 is Stephanie Espie for her dissertation, "Junior Panorama: Local, National, and Global Understandings in Trinidadian Youth Centered Spaces." Espie uses the annual steelpan competition—Junior Panorama—to study the interplay of influential relationships in Trinidad's youth culture. Her work expands recent research in youth music culture, using personal interviews, ethnographic fieldwork, and textual documentation to explore how pedagogical, political, commercial, and historical factors influence children's musical lives through steelpan music.



### David Catchpole

The co-recipient of the Margery Lowens Dissertation Research Fellowship for 2022 is David Catchpole for his dissertation, "Sonic Melting Pot: Symphonic Radio Broadcasts and Identity Formation in the Depression-Era United States." Catchpole details how commercial radio broadcasts of symphonic music influenced musical taste and culture during the 1930s and 1940s. His focus on three popular radio programs explores ways in which such broadcasts affected American middle-class audiences, shaping how listeners interacted with issues of taste, race, and national identity.

# Journal of the Society for American Music

Volume 17, Number 2 (May 2023)

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## Book Reviews

[\*Songs of Earth: Aesthetic and Social Codes in Music\*](#). Anna L. Wood. University Press of Mississippi/The Association for Cultural Equity, 2021. 480 pp. ISBN: 9781496840356. Paperback.

Eden Jones, Independent Researcher

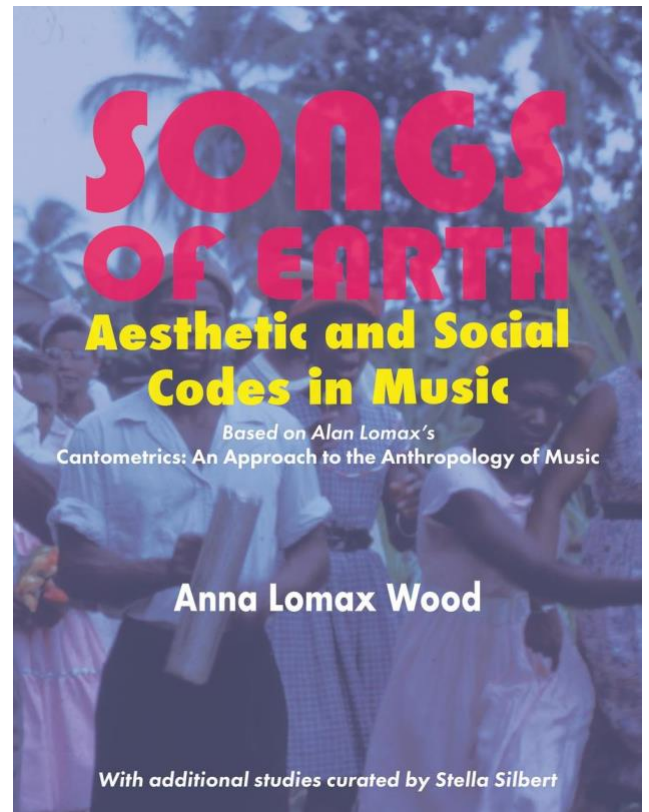
In *Songs of Earth: Aesthetic and Social Codes in Music*, Anna L. Wood and her team revive and reconceive important research presented in Alan Lomax’s *Cantometrics: An Approach to the Anthropology of Music*, originally published in 1978. Using Lomax’s wealth of research data, which culminates over six decades of work in the fields of ethnomusicology and folklore, Wood approaches the daunting task of bringing Lomax’s most important findings, as well as his vision for “Cultural Equity,” to a contemporary audience in a digestible manner. At the heart of Lomax’s research lies the development of Cantometrics, which Wood, drawing on the commentary of introduction author Victor Grauer, describes as a radically innovative research system useful for cross-cultural music comparison which can lead to an increased understanding of musical variation across cultures and its relationship to social factors. This system differs from other more widely known Western methods of theoretical analysis that depend on written musical scores and require a background in musical study. In contrast, Cantometrics depends purely upon the aural experience of the listener. By referencing Lomax’s detailed coding sheets across thirty-seven variables found in singing, the listener is able to categorize musics from across the world and understand not only how these differ from one another but also how they have influenced each other over time. Cantometrics is also unique in that it demonstrates how nuances in music from breath management and nasality to repetition and instrumentation are connected to social fundamentals of a given culture. Examples of these social fundamentals include gendered division of labor, system of government, and climate. *Songs of Earth* thus proposes Cantometrics as a useful tool

for understanding and appreciating the many unique musical cultures of the world, especially in the higher levels of music education.

*Songs of Earth* begins with an editor's note, a foreword, and an introduction. These three together provide critical background information and theoretical framework to thoroughly introduce both the origins of Cantometrics and the core team of researchers who worked closely with Lomax to develop the system. They also helpfully provide a snapshot of the functions and proven usefulness of Cantometrics.

The body of the work is divided into three main parts, each consisting of four chapters. In Part I, chapter one, "Touchstones of Singing," Wood presents Cantometrics as a method, including additional discussion of connected approaches or theories that informed the system's development, as well as a few important results the system produced. Two of the key methods referenced by Lomax in the development of Cantometrics, for example, were George P. Murdock's cross-cultural method in *Ethnographic Atlas*, and Conrad Arensberg's and Raymond Birdwhistell's investigations into applying systematic interpersonal, cultural behavior to the expressive arts. Using these resources in conjunction with applying Cantometrics, three main results were obtained. These are listed in the chapter as: "1) a geography of song style; 2) strong correlations with societal and environmental data; and 3) evidence supporting later findings on human history and cultural evaluation" (6). At the onset of this chapter, Wood introduces Lomax's concept of "Cultural Equity," which stresses the need for cultures to have their musics heard and preserved. Lomax also explains that this act has the added benefit of combating the increasingly homogenizing "noise of our hard-sell society."<sup>10</sup> Cantometrics, Lomax believed, could be a powerful tool in response to this need. Chapter two, "Into the Now: Musical and Social Codes in Popular Songs," contextualizes the usefulness of Cantometrics in a case study discussion of Afro-Diasporic and European musical interplay over time in the U.S. and those effects on the evolution of American popular music. In chapter three, "Guide to Coding Cantometrics," Wood presents the coding system that makes up the basis of Cantometrics. This system (outlined over fifty-eight pages) includes thirty-seven variables, such as volume, nasality, and repetition, that can be found consistently useful in describing singing styles from various cultures. In chapter four, "The Songs of the Earth Course," Wood describes the course as "a journey throughout the world experienced through the immediacy of music . . . a course intended to cultivate recognition of music and culture by bringing about an awareness of the world's musical families, their roots, and their unique contributions" (117). This chapter frames *Songs of Earth* as a curriculum to be used by individuals or in classroom settings, including several paths of learning and a series of tests for the reader—now turned student—to complete. The coding sheets, or instructions, provided with these tests are difficult to grasp on paper and make greater sense when utilizing the suggested digital companion tool, The Global Jukebox, which Wood helped develop.<sup>11</sup> This companion tool is an interactive website with listening samples across all regions of the world, and it provides a digital version of the same tests included in this chapter. Completing these exercises is key to a full understanding of the Cantometrics system.

The four chapters that comprise Part II focus on discussing musical analysis through Cantometrics. The reader is introduced, in chapter five, "The Urban Strain ~ A Study of Popular Song & Dance," to an unpublished study completed by Lomax and two colleagues (composer Roswell Rudd and dance analyst Forrestine Paulay) called *A Cross-Cultural Interpretation of American Urban Performance Styles: The Urban Strain*. This supplemental study attempted to apply both Cantometrics and Choreometrics (a cross-cultural study of dance, everyday movement, and human history) to twentieth-century pop song and dance. The purpose of this study was to measure cross-cultural influences specifically between African and European traditions (referencing the early discussion in chapter two). In chapter six, "Personnel & Orchestra," having concluded



<sup>10</sup> Alan Lomax, *Folk Song Style and Culture* (New Brunswick, NJ: Transaction Books, 1968), 4.

<sup>11</sup> Anna L. Wood, *The Global Jukebox*, Association for Cultural Equity, theglobaljukebox.org, accessed March 30, 2023.

discussion of the *Urban Strain* analysis, Wood goes on to describe further work Lomax and his assistant, Victor Grauer, conducted as they shifted their focus from singing itself to the size and composition of performing groups. This study resulted in four fascinating hypotheses relating to the general social function of instruments. These include considerations such as the use of instruments for healing, religious, and magical functions; instrumental use at social events; theatrical or spectacular instrumental function frequently found across urban societies; and large instrumental ensembles being associated with large, stratified population groups. Chapters seven and eight, “Minutage ~ Phrasing & Breath Management in Singing” and “Phonotactics ~ Phonemic Combinations in Singing,” make up the remainder of Part II and take a close look at their respective chapter title concepts and how they relate to Cantometrics.

Part III details the practice and theory of Cantometrics. “Music and Diversity in Learning” is addressed, in chapter nine, primarily to educators, providing guidance as to ways that the Cantometrics approach could benefit twenty-first-century classrooms. Wood highlights issues of cultural identity and diversity relative to the use of Cantometrics, “[putting] each musical tradition into perspective” (318). Additionally, Wood notes that with Cantometrics, varying patterns found within different music cultures and scales of performance are valid, and it recognizes that each “corresponds to the values, needs and understandings within a particular traditional context. It is in this sense that each of us can appreciate our own cultural inheritance and those of other peoples” (318). This discussion is followed by a section especially addressed to students and readers with little to no research experience. In this segment, Wood thoroughly acknowledges caveats concerning utilizing the Cantometrics approach for classroom learning. Chapter ten, “A Geography of Musical Cultures,” is dedicated to outlining one of the principal contributions of Cantometrics, which is its ability to identify groupings and subgroupings of music from around the world. A detailed summary of findings and hypotheses gleaned from Lomax’s system of Cantometric analysis is provided in chapter eleven, “Findings and Hypotheses.” The discussion focuses on how Cantometrics provides an account for culturally varied conventions of aesthetic preference and performance practice. Chapter twelve, “Responses, New Approaches,” provides insightful replies to some of the harsh criticisms Cantometrics has received such as the essentializing and simplification of culture, inadequate or uneven sample sizes of data, issues with the classification system, flawed statistical methods, and inconsistencies due to recording samples that were collected over variable time periods and circumstances. The chapter also mentions new approaches and studies that are developing out of the system as well as how Cantometrics and its data are being used by researchers. Finally, chapter thirteen, “In His Own Words ~ Alan Lomax,” brings the book to a close by highlighting a few of the greatest issues Lomax sought to address with his research and ultimately returns to the central issue of Cultural Equity.

*Songs of Earth* reads as part biography, part geocultural study, and part method textbook and provides a thorough explanation of Alan Lomax’s Cantometrics and its usefulness as a research or educational tool. From a critical standpoint, my initial expectation of what I would find in the book’s contents based on the title alone was not congruent with my experience reading the book. I was initially drawn to the book for its content dealing with the concept of social codes in music; however, I was surprised to find that about fifty percent of the work dealt with instructing the reader on how to utilize the Cantometrics coding system. In addition, I found the book’s organization to be confusing at times with some of the information overlapping across chapters or feeling somewhat digressive. Despite these few critiques, the work ultimately accomplishes Wood’s acknowledged effort to update and make available Lomax’s significant contributions to music research, especially as they relate to Cantometrics. As I embraced the book’s organization and became an interactive student of Cantometrics, completing the suggested tests within the book while utilizing recordings found on The Global Jukebox, I began to appreciate the practical value of Lomax’s Cantometrics. I came away with an enhanced appreciation for the diverse musical cultures of the world and an improved ability to identify and differentiate these cultures. Therefore, I would recommend this book to any student or teacher who desires to study the world’s diverse musical cultures from a unique perspective, to any reader interested in understanding connections between anthropology and music, and finally to the researcher interested in alternative analytical approaches relevant to the fields of musicology and ethnomusicology.

[\*Politics as Sound: The Washington, DC, Hardcore Scene, 1978–1983\*](#). Shayna L. Maskell. University of Illinois Press, 2021. 288 pp. ISBN: 9780252086229. Paperback.

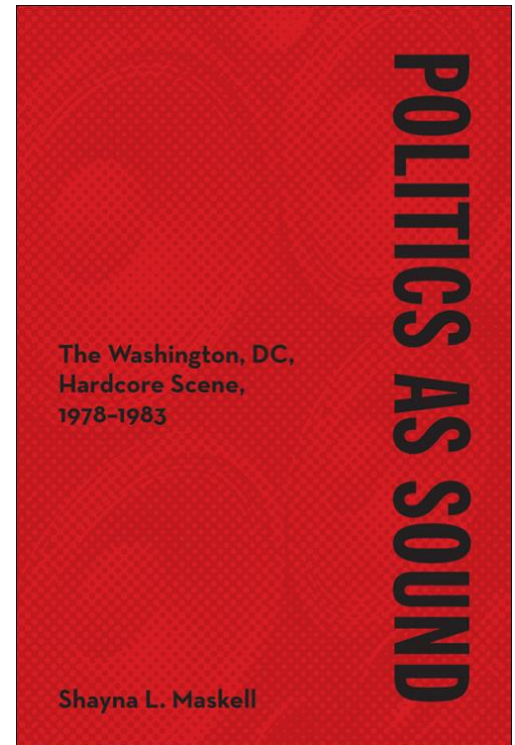
Poe M. Allphin, CUNY Graduate Center

*Politics as Sound: The Washington, DC, Hardcore Scene, 1978–1983* combines musical analysis, interviews, and sociocultural context to paint the early years of the Washington, DC hardcore scene through the stories of the district's founding hardcore bands. Shayna L. Maskell's tone is conversational and informative. Her evocative descriptions of hardcore's sound are compelling, as is her analysis of the DC musicians' use of distortion and guitar feedback as being "literal feedback" (106) for their district, arguing that "It's not [Faith, Hampton, and Bald's] music that's distorted; it's the world around them" (105). One strength of *Politics as Sound* is Maskell's choice of a singular location and a five-year time span as her scope, which effectively demonstrates the importance of the geography and era in the sociopolitical influence on the development of the local and national hardcore scenes. Maskell's dedication to her subject particularly shines through in her descriptions of flyers, fashion, and concerts. When used, quotes from her interviews demonstrate a thoroughness of research, but the book could have benefited from more interviewee voices to more fully establish the personas involved in the DC hardcore scene. A more clearly intersectional approach to how race, gender, class, and their aesthetics functioned within and around the DC hardcore scene would also have strengthened the arguments in *Politics as Sound*.

The central bands featured in the book are Bad Brains, the Teen Idles, Minor Threat, State of Alert (S.O.A), Government Issue (GI), and Faith. Some figures in DC hardcore history, such as Ian MacKaye, show up in multiple bands, and Maskell tracks these formative lineages. After establishing a more general understanding of Washington, DC's history and culture, Maskell discusses the racial aesthetics, socioeconomic class, and sonic masculinity of DC hardcore music. She dedicates the second half of the book to exploring DC hardcore DIY cultural production, the straightedge subgenre, and masculinity at hardcore concerts, concluding by examining the post-hardcore scene in DC after 1983.

Maskell writes, "If any teenage kid with a guitar and nominal knowledge of music can make music, there can be no cult of the star, no ossified distance between fan and performer. The four albums mentioned [...] could be played by anyone who learned their basic chord progressions; twenty-five songs, all within the grasp of nearly everybody of any class," arguing that the bands the Teen Idles and Minor Threat "demystified the musical creation process [...] and purged the sanctity of the musician as an all-powerful creator of truth" (78). The Beatles, for instance, were not the center of a social phenomenon or arguably the first boy band because of their musical prowess so much as the way they were aesthetically constructed to be the receptors of unabashed female desire by their manager Brian Epstein. But this idea that an accessible or reproducible musical style precludes the "cult of the star" ignores that people *like* to be fans, not to mention that equating working-class aesthetics with "rudimentary [...] chords and drum patterns" (78) establishes a higher socioeconomic class as a prerequisite for complex harmonies and rhythms and disregards the classed and racial dynamics of genres like jazz, which Maskell brings into earlier discussion. These types of unexamined, contradictory statements and weak engagement with race, class, and gender as the purported main lenses of analysis are emblematic of the structural problems in the book's arguments. What starts out as a forceful dive into racial dynamics in the formation and influence of the band Bad Brains quickly flattens as the other DC hardcore bands increasingly revolve around whiteness, a category that, although culturally unmarked, could have been more actively examined in relation to the racial dynamics of coexisting musical genres and scenes as well as in the larger context of DC. Discussion of how the white supremacist punk movement adopted the hardcore band Minor Threat's already-controversial song "Guilty of Being White" is relegated to an endnote (244), a missed opportunity for a complex interrogation of DC hardcore's raced legacy.

Sometimes Maskell's focus on the bands that composed the DC hardcore scene comes at the loss of a larger picture of the punk subculture's ecosystem. The aforementioned near-dismissal of the fan at several points leaves something to be



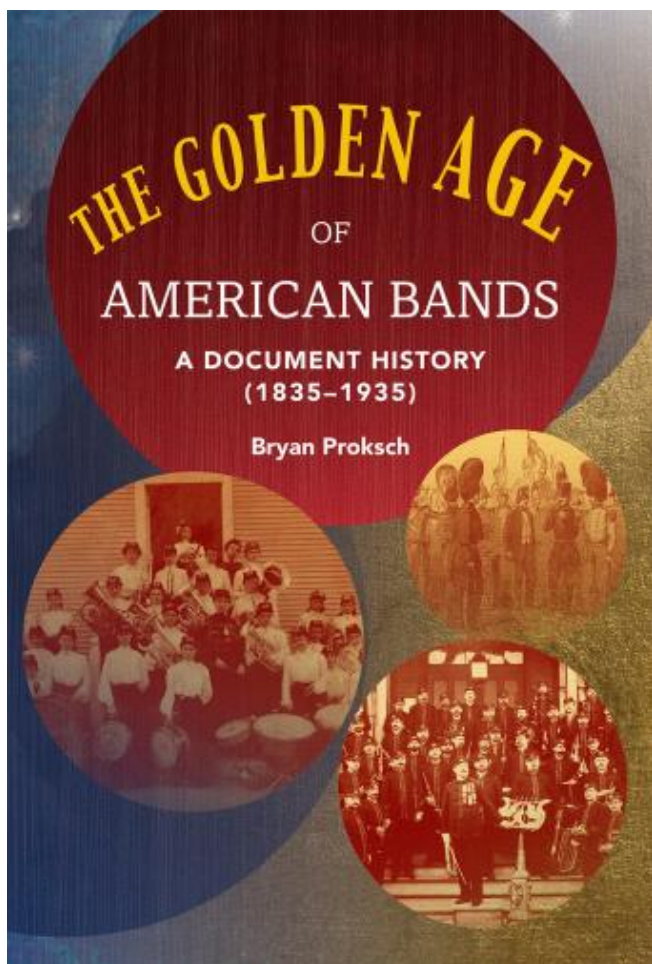
desired with regard to a more full exploration of the hardcore scene. It is difficult to conceptualize a genre, or even a scene, in three dimensions without examining its reception and fanbase. Her strong exploration of the DIY ethos comes the closest to answering the inevitable questions about the complex interdependencies between performer, producer, and audience, and the book could have used a lengthier engagement with this aspect of DC hardcore, particularly with regard to the briefly mentioned ways in which women were involved in these aspects. That said, a strength of Maskell's work is her analysis of straight edge as a hardcore subgenre, which she effectively connects to issues surrounding audience age and alcohol consumption as a capitalist tie-in with music venues.

*Politics as Sound* could work as an accessible undergraduate text for a variety of popular culture classes, both within and outside of the music department. Despite its intersectional shortcomings, the book paints a lively picture of a developing musical scene and provides a starting point for anyone who wants to know more about the roots of hardcore punk.

[\*The Golden Age of American Bands: A Document History \(1835–1935\)\*](#). Bryan Proksch. GIA Publications, 2022. 346 pp. ISBN: 9781622776276. Paperback.

Nathan Miller, Asbury University

In his book, *The Golden Age of American Bands: A Document History (1835–1935)*, Bryan Proksch effectively compiles a broad array of primary source documents that simultaneously weave together a historical narrative of the American band movement and uncover a treasure trove of sources for further research. An admirable element of this work is Proksch's effort to "examine the philosophical and aesthetic underpinnings of the American band movement *as a whole*" (xviii). This approach distinguishes it from many scholarly works which explore an individual band or figure in close detail. The specificity of these works is often contextualized by more general research that has depended on relatively few, over-cited sources. In contrast, the painstaking effort to present documents in this edition from a broader array of source material will enrich future research in the history of the American band movement.



In selecting documents that effectively tell the story of the American band movement, Proksch sought to transcribe and preserve them in their original format, which enables the sources to stand on their own merit and retain the voices of the original authors. High-resolution images related to the documents (though not always drawn directly from them) are both relevant and engaging. Proksch collected a wide variety of documents from physical and digital collections, including unexpected, rare, and obscure regional periodicals. Proksch even found archival materials that institutions themselves did not know were in their collections, some of which had been referenced in earlier band research. Each entry has complete citations, and the appendix on periodical sources provides a brief history of each along with further information on accessing the material. In this way, Proksch has provided a resource of incalculable value for future researchers. However, the presentation of the material will also be appealing to non-academic band enthusiasts, as it provides a fascinating history of the movement from the voices and perspectives of eyewitnesses who experienced it in real time.

As Proksch notes, one of the significant challenges in compiling this edition was selecting materials that told the story of the "Golden Age" of American bands but that also broadened and enriched that story by including sources and individuals outside of the mainstream. He attempted to introduce the primary historical figures without allowing them to dominate the story by applying a five-point document selection process as outlined below.

First, he sought to include documents of historical significance so that major events, such as Louis-Antoine Jullien's American tour, the Civil War, Gilmore's Peace Jubilees, the formation of the Sousa Band, and the enacting of the Iowa Band Law were appropriately documented. Second, he introduced significant figures in the movement with documents by or about the most prominent voices in the American band community. The only exception to this was an intentional reduction of materials on, or by, John Philip Sousa. Proksch decided to limit the material on Sousa because these sources are accessible in his previous publication, *A Sousa Reader: Essays, Interviews, and Clippings* (GIA Publications, 2017). By doing this, he could provide a broader history of documents. For researchers, this omission is a practical one, but the omission makes the narrative less complete for the more casual reader. Third, he included as wide a variety of source material as possible. This inclusion of varied documents demonstrates the sources available to researchers and introduces readers to articles, essays, interviews, correspondences, diaries, and other documents. Fourth, he made a significant effort to include as many voices and perspectives as possible. This enabled often-overlooked musicians and underrepresented populations to have a seat at the table. Finally, Proksch metaphorically and literally drove the miles necessary to present a history with a wide geographic representation, with sources from Cincinnati, Cleveland, Iowa, San Francisco, and Wisconsin among others. By doing so, he sought to avoid telling a story that over-amplified the influence of cities like New York, Boston, and Chicago.

Proksch's effort to include diverse voices is apparent from the beginning of the book, when early entries demonstrate different postures toward Black musicians in Boston and New York. Proksch accomplishes this goal without reverting to tokenism. To this end, it is refreshing to read a history of the American band movement that goes beyond a mere tip of the cap to Francis Johnson and James Reese Europe. He does so by introducing other, lesser-known performers, such as African American cornetists P.G. Lowery and Captain Frank Drye. "Ladies' Bands," as Women's ensembles were referred to around the turn of the twentieth century, are also given space, as cornet soloist Anna Theresa Berger and conductor Helen May Butler are highlighted in the included articles. These entries demonstrate one of the values of presenting history through a broad spectrum of primary sources: it allows more voices to be heard. I also appreciated his inclusion of an essay by A.S. Rockwell in the official periodical of the Wisconsin School Band Association entitled "Tournament Impressions of a Band Mother." Using this article was a vibrant way to introduce the rise of band competitions from a largely overlooked perspective.

The book is divided into seven chapters that mark distinct epochs of the American band movement and relay Proksch's comprehensive knowledge of the subject matter. The primary source documents that make up the book are presented chronologically, beginning with an 1835 article on military music from *The American Music Journal*, a New York-based periodical, which criticizes the state of bands in New York City and rues the "transmigration" of military bands into brass bands, "which seem at present to be all the rage" (2). The book concludes with a letter from a young Frederick Fennell in 1935, then an undergraduate at the Eastman School of Music, to A. Austin Harding, his mentor from his time at Interlochen, which detailed his formation of a band at the former institution. These two entries nicely bookend *The Golden Age of American Bands*, capturing the moments when a distinctly American movement evolved out of the European military band tradition and when the "father of the Wind Ensemble concept" began, as Proksch describes, "formulating a new path that bands would follow for the remainder of the twentieth century" (278).

Proksch divides *The Golden Age of Bands* into chapters as follows: Beginnings (1835–1859), The Civil War (1860–1865), The Jubilees (1865–1879), The Gilded Age (1880–1896), The Band Age (1897–1914), World War I (1915–1919), and Transition and Decline (1920–1935). Each entry is preceded by a short prefatory passage by Proksch that provides the document's background and historical context. These are concise but thorough and help hold the book together, connecting disparate sources into a singular cohesive work that can be read cover to cover, consulted as a research guide, or excerpted as ancillary material to enrich other scholarship with primary sources. I have used this book in each of these ways since receiving a copy a few months ago. It is a resource that will have a long shelf life as a dog-eared reference book on the academic's shelf and in the collections of band aficionados.

## Bulletin Board & Member News

Philip Ewell (Professor of Music, CUNY Hunter College) writes:

“Colleagues: I’m pleased to announce the release of *On Music Theory, and Making Music More Welcoming for Everyone*, at U-Michigan Press and part of the “Music and Social Justice” series (eds. Will Cheng / Andrew Dell’Antonio). If you’re interested, Amazon has, under “Look Inside,” the TOC, Acknowledgements, and part of the Intro and Index. Though the main topic is music theory, the book is aimed at a much larger audience, really anyone who is interested in music and music education in the U.S. and beyond.

“Here’s the U-Mich synopsis: ‘Since its inception in the mid-twentieth century, American music theory has been framed and taught almost exclusively by white men. As a result, whiteness and maleness are woven into the fabric of the field, and BIPOC music theorists face enormous hurdles due to their racial identities. In *On Music Theory*, Philip Ewell brings together autobiography, music theory and history, and theory and history of race in the United States to offer a black perspective on the state of music theory and to confront the field’s white supremacist roots. Over the course of the book, Ewell undertakes a textbook analysis to unpack the mythologies of whiteness and western-ness with respect to music theory, and gives, for the first time, his perspective on the controversy surrounding the publication of volume 12 of the *Journal of Schenkerian Studies*. He speaks directly about the antiblackness of music theory and the antisemitism of classical music writ large and concludes by offering suggestions about how we move forward. Taking an explicitly antiracist approach to music theory, with this book Ewell begins to create a space in which those who have been marginalized in music theory can thrive.’”

John Edward Hasse, Curator Emeritus of American Music at the Smithsonian’s National Museum of American History, presented five music lectures at Indiana University and five others at the JAM Music Lab University in Vienna. For the Jazz Educators Network, he spoke on “Jazz and Baseball: Their Surprising Bonds,” and has published his 50th article on music for *The Wall Street Journal*. He says, “Writing for the *Journal* feels like musical missionary work: getting businesspeople, investors, and lay readers interested in Ellington, Armstrong, Cole Porter, and other American musical icons.” Jazz Appreciation Month (JAM), which John founded in 2001, is now marking its 22nd anniversary across the United States and in forty-some countries.

The [Committee on Career Diversity and Advocacy \(CCDA\)](#) encourages you to check out our Career Connections initiatives, which matches you with mentors from a variety of backgrounds and careers who can assist you with short-term information about a skill, possible career path, research area, or other query you may have. <https://www.american-music.org/page/RscCareerConnections>.

## Call for *Bulletin* Contributions

The *Bulletin* editorial board invites members to contribute feature articles, reviews, and news, as well as ideas for future *Bulletin* segments or series. We welcome essays and opinion pieces on current issues in American music (broadly conceived) and music scholarship; reports on concerts and conferences of interest to our membership; transcriptions of interviews with prominent persons in American musical life; reviews of recent books, online resources, media (including albums and documentaries) pertaining to American music; and updates on our members’ scholarly, creative, and professional activities. You can contact members of the editorial board via the [SAM website](#) or via the email addresses listed at the bottom of the *Bulletin* issue.

**Announcing new Pedagogy Series beginning with our next issue** (XLIX No. 3; Deadline August 15, 2023). Please reach out to *Bulletin* editor [Megan Steigerwald Ille](#) via email or the [SAM website](#) if you have interest in contributing a short essay, case study, or opinion piece on teaching American music (broadly conceived). Topics might include successful assignments, critical pedagogy, syllabi and curricular changes, or creative lecture design, among others. We hope to feature at least one pedagogical contribution each issue.

# The *Bulletin* of the Society for American Music

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## Editorial Board

Editor: [Megan Steigerwald Ille](#)

Reviews Editor: [Elizabeth Uchimura](#)

Design, Layout, and Media Editor: [Samuel Parler](#)

Items for submission should be submitted via the [Bulletin's information page](#). Photographs or other graphic materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 January, 15 April, and 15 August.