

The Bulletin

of the Society for American Music

FOUNDED IN HONOR
OF OSCAR G. T. SONNECK

From the President

Denise Von Glahn



Dear SAM Community,

It's over a month since the Society for American Music gathered in Tacoma, WA and held its 51st Annual Conference at the glass art-filled Murano Hotel. In making some brief remarks as the newly installed Society president, I referred to the oasis of joy, and civility, and good will, and beauty, and honest exchange, and humor, and care that SAM seeks to provide its members. I reflected on how valuable SAM's community has always been to me but feels so much more so in 2025 while living within a larger environment that spews a steady stream of destabilizing pronouncements and dulls our senses by normalizing ugly behavior. I urged members not to forget SAM's unique community, and for each of us to nurture the society that nurtures so many of us.

And then within two and a half weeks of returning from Tacoma, my campus, Florida State University, was the site of gun violence when a hate-filled, angry student shot and killed two men and injured six students. The police response was nearly instantaneous, and the shooter was quickly in custody. Ten minutes prior to the shooting, however, a visiting scholar and I had walked past the site of the shooting not once but twice. We took a leisurely stroll circling around campus and snapped pictures of the breathtakingly beautiful flowering trees and bushes and green spaces that are constant features on the grounds. We joked that this is what paradise must look like. In a moment, paradise looked quite different.

During the three-hour lockdown that followed, my phone buzzed with texts and voicemails, and my inbox grew at an even faster rate than normal as more than four dozen family members, colleagues, and friends reached out to say they were thinking of me. So many of them were SAM members. It was impossible to focus on fear when I was flooded with kind and caring messages coming from across the country, and as far away as Canada and Brazil. SAM was there with me in lockdown, in my phone. Our community doesn't need a conference to be present.

I begin my two-year term as SAM president grateful for and excited by what this community can accomplish at the start of our second fifty years. Since Tacoma, board members have been busy. Here's a taste of what we've been doing:

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Spring 2025

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- We've met to discuss AI and the ways it impacts our scholarship and publishing. *JSAM's* editors, current and future, are gathering ideas from editorial board members to share with the Board of Trustees regarding what SAM's official position should be related to generative AI initiatives suggested by our publisher Cambridge University Press. This is a timely issue as SAM's contract with CUP is up for renewal in 2026 and we want it to reflect our members' best interests.
- Executive Director Megan MacDonald and I have been meeting with SAM's 2026 Richmond Conference Local Arrangements and Program Committee chairs to coordinate efforts and assure that the rich and diverse musical cultures that coexist in this city are present at our conference and part of our menu of excursions.
- The committee to oversee the new Charles Hiroshi Garrett Fellowship has been appointed and will begin their work with the first awardee to be announced at the 2026 conference.
- An ad-hoc committee has been convened to explore the desirability and feasibility of a SAM-related podcast to function as an outward-facing, public musicology initiative in support of the Society's mission.
- The Long-Range Planning Committee is back to work with a series of summer meetings designed to review members' ideas from last year's survey and gleaned from this year's Plenary Session, create a plan for the next five years, and finalize a schedule for future Long-Range Planning Committees. As we reactivate our Development Committee, these ideas will direct SAM's priorities for our next campaign, just as our previous members' survey responses guided our successful SAM 2.0 campaign.
- Aware that there are currently no invulnerable or reliable U.S. government sources of funding for the arts, SAM must reimagine how we make our needs and dreams into realities. To that end, we're working to clarify and tighten our financial record-keeping processes and streamline communications whether through our website or emails. To increase opportunities for communication, I'd like to institute a series of online *Conversations* where SAM members can exchange ideas with board members and imagine together what our Society can and should be doing to meet this moment. Stay tuned for details on this.

For all those SAM members who have reached out and offered to help our Society in any way that's needed, financial or otherwise, I know I speak for the board when I offer my sincere thanks.

The flowers are still breathtakingly beautiful.

Onward!

Remembering Paul Charosh

Jonas Westover

Paul Charosh passed away on April 10, 2025, just a month shy of his 90th birthday. Mr. Charosh was a member of the Society for American Music for more than thirty years, and he considered the organization to be his scholarly home.

Paul was born in Brooklyn, New York, on May 13, 1935, to Mannis and Beatrice Charosh. His father was a math teacher and serious chess player and his mother, before marrying, had worked at Brunswick Records, where she received a phonograph as a wedding present. It was this device that hypnotized their young son, who loved it so much that the three-year-old boy would sneak in to play it with his fingernail so as not to wake up his sleeping parents.

Paul attended Brooklyn College, graduating in 1955 and immediately taking on sociology courses as an adjunct lecturer. He began working on his M.A. as he taught, finishing in 1969. Although he eventually retired from the sociology department in 1999, he was offered the opportunity to teach computer languages the following year and continued teaching until 2015, marking his teaching career five decades long.

Thus, it was a surprise to Paul when he discovered through colleagues at the City University of New York that the Society of American Music would welcome him as a member. Coming from outside musical academia, he never felt (early on) that he would be taken seriously among scholars of American music and its history. But his connection to John Graziano, Raoul Camus, H. Wiley Hitchcock, and the Institute for Studies in American Music at Brooklyn College helped Paul realize there *was* a place for his particular viewpoint on the subject. He subsequently penned two articles for *American Music* (1992 and 1997) concerning nineteenth-century popular song, both of which have remained foundational to this day. Paul eventually



Paul Charosh surrounded by records and books—just a few of his favorite things. Photo credit: Tim Brooks.

felt this experience was so important that he wanted to encourage others who might be hesitant to add to the conversation to join in, and he did so by establishing the Paul Charosh Independent Scholar Fellowship for the Society. Paul felt this might help open the door for others to see how welcoming and open the Society could be to people from outside the academy.

Behind his scholarship was a lifelong love of music. For Paul, this was tied irrevocably to the recorded form. As mentioned, records themselves were of great fascination to him, and he began collecting at a young age. It was not until the late 1950s, however, that he encountered the type of record that became his favorite—those produced by pioneer Emile Berliner. Paul

recognized that these discs—the first made in that shape—were unusual and deserved to be preserved, so he began seeking them out, even placing ads in magazines and gathering one of the most impressive collections of this type of record. Charosh used his own collection and his contacts in the collecting world to write and publish the discography for Berliner's catalog. Charosh's knowledge of music from the 1850s–1930s was reflected in his vast collection, which is now housed at the Library of Congress and will be cataloged and saved for future generations.

During his many years of record collecting, he was a member of several collecting clubs, sometimes meeting musical stars from the past and present. For example, he once escorted Gladys Rice (1890–1983) to one of these events, where she was stunned to find out that people were still listening to her records so many years later. Paul also worked alongside Frank Driggs at Columbia Recordings to re-release a number of early recordings. As a part of this social set, he was asked to write an article for *Listen: A Music Monthly* (1963) alongside Sergei Prokofiev and Leonard Bernstein.

But his later years were focused on SAM and teaching and Brooklyn College, and it was through this organization that he met Dr. Catherine Parsons Smith. Catherine was a musicologist and flutist at the University of Nevada, Reno, and the two shared a very happy ten-year relationship, meeting each other when they were in their sixties. The Society was a focal point for both of them, and the couple enjoyed the many friendships and mentorships they offered to so many people over their many years together. Dr. Parsons Smith passed away in 2009, and Mr. Charosh continued to attend SAM events until illness prevented him from doing so. Paul was a devoted friend and kind stranger to everyone he met at SAM, always willing to take the time to discuss someone's work and give them an honest, gentle opinion. He will be greatly missed.

Select Bibliography

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2025 SAM Annual Business Meeting Summary

Dana Gorzelany-Mostak, Secretary

SAM convened its annual business meeting at Hotel Murano in Tacoma, WA on March 22, 2025. Outgoing **President Doug Bomberger** opened the meeting by thanking key contributors Megan MacDonald, Megan Murph, and Paula Bishop, and reflecting on the shift back to in-person conferences after three years of virtual meetings. Locations for the next two conferences are secured, and honorary members have been identified. Challenges surrounding membership dues were highlighted, and a possible increase for upper-tier memberships is currently under consideration, marking the first adjustment since 2012.

Vice President Beth Levy presented updates from the Long-Range Planning Committee (LRPC), including a draft of the strategic plan. The LRPC wishes to thank all members who participated in the survey and offered feedback. The board plans to implement these strategies while remaining adaptive to evolving needs. The deadline for fellowship and subvention submissions has been changed to October 15. Please make note of this important change.

Treasurer Maribeth Clark provided SAM's 2024 financial report, noting \$367,955 in revenue, \$278,685 in expenses, and \$122,059 in net revenue. Gifts to SAM totaled \$134,929 in 2024. As of December 31, 2024, the Society's portfolio was valued at \$1,293,210. The bank account was at \$134,386, and prepaid expenses were \$35,250. This puts total assets at \$1,498,783. In 2024, SAM awarded \$48,650 in fellowships, awards, and subventions, and allocated \$4,500 for student travel to the Detroit Conference. Conference-related deficits persist, and efforts are underway to identify cost-effective venues.

In 2024, the **Long-Range Planning Committee** conducted a survey, gathered feedback from webinars, and conducted many productive conversations with members and stakeholders. Those who attended the conference's Saturday plenary session engaged with three questions: 1. What can SAM do for you?; 2. What can you do for SAM?; and 3. What can SAM do for the world? The committee will work to integrate ideas from the plenary into the Society's ongoing discussions and create the final long-range plan. This will include specific tactics and proposals for implementation. Board and then membership approval will be required to finalize the new plan.

Eight new members have joined the *JSAM* editorial board, and six members have cycled off. Marian Wilson Kimber thanked them for their service. *JSAM* has two forthcoming special issues: "Minimalism and the Politics of Inclusion" and "Music, Memory, and Nostalgia." The winter issue of the *Bulletin* was published in March and featured an article by Allan Atlas and a pedagogy submission from Kristy Swift. The new editorial team, including Samuel Parler, Katie Callam, and Chase Castle, will take over the Fall 2025 issue.

Future Conferences were announced for Richmond, VA, in 2026, and Buffalo, NY, in 2027, with detailed arrangements and honorary member inductions planned. Retiring board members and committee members were recognized for their service, including outgoing Treasurer Maribeth Clark and Vice President Beth Levy. New board members include Jonathan Gómez, Monica Hershberger, Douglas Shadle (Treasurer), and Jeffrey Magee (Vice President).

Awards and Fellowships were presented across numerous categories. Notably, Charles Hiroshi Garrett was honored with a Lifetime Achievement Award and a new dedicated fellowship.

Katherine Preston provided an update on the **Forging an American Musical Identity (FAMI)** project that will coincide with the U.S. Semiquincentennial and encouraged SAM members to feature music by American composers on their concert programs and in their classrooms. The committee for this project includes composers, conductors, musicologists, and the former archivist for the New York Philharmonic. FAMI is partnering with Sounding Spirit, the Center for Popular Music, New York Public Library, the archives of the New York Philharmonic, the American Symphony Orchestra, and several universities.

Doug Bomberger was recognized for his service as president, and he passed on the gavel to incoming president Denise Von Glahn.

Journal of the Society for American Music

Volume 19, No. 1 (February 2025)

Articles

Sensory Infrastructure and Reflexive Encounters at Irish Traditional Music Festivals in the Catskills

Samantha Jones

“Feel the Tears I Cried Today”: Barbra Streisand and the Sentimental Mode

Andrew Berish

Call, Response, and Compromisso: Ethical Practice in Capoeira of Backland Bahia, Brazil

Esther Viola Kurtz

Reviews

Books

Robin James, *The Future of Rock and Roll: 97X WOXY and the Fight for True Independence*

Dan DiPiero

Brigid Cohen, *Musical Migration and Imperial New York: Early Cold War Scenes*

Philip Gentry

Geoffrey Block, *A Fine Romance: Adapting Broadway to Hollywood in the Studio System Era*

Holley Replogle-Wong

Paul Steinbeck, *Sound Experiments: The Music of the ACCM*

Jason Robinson

Media

Music DH. Website.

<https://rutgersdh.github.io/musicdh/>

Suzanna Feldkamp

Taylor Swift: The Eras Tour (Taylor’s Version). Dir. Sam Wrench.

Kate Galloway

SAM Awards and Fellowships, 2024–2025

Adrienne Fried Block Fellowship

[Kristie Soares](#), “Macho Man: Performances of Latinidad in Disco Music”

The winner of the 2025 Adrienne Fried Block Fellowship is Kristie Soares for their ongoing book project, *Macho Man: Performances of Latinidad in Disco Music*. The fellowship will help support the second chapter, which breaks out of white-focused narratives of star DJs and reorients our understanding of disco to include community and kinship networks developed by Latin American DJs in New York City. The committee was especially impressed by the project’s inclusion in a podcast co-hosted by Dr. Soares and Dr. Ryan Purcell that explores the roles of New York City as a musical incubator throughout history.





Paul Charosh Independent Scholar Fellowship

[Jeff Lawrence Schwartz](#), “USA Concerts: Andrea Centazzo’s 1978 Tour and Communities and Networks for Free Improvisation”

The recipient of the 2025 Paul Charosh Independent Scholar Fellowship is Jeff Lawrence Schwartz. His research examines the 1978 American tour of the Italian percussionist Andrea Centazzo, who joined with other avant-garde free-improvisation performers to promote American experimentalism.

John and Roberta Graziano Fellowship

[Sarah Gerk](#), “The Kreyólization of American Music: Haitian Diaspora and Music in New Orleans”

The winner of the 2025 John and Roberta Graziano Fellowship is Sarah Gerk for their ongoing book project, “The Kreyólization of American Music: Haitian Diaspora and Music in New Orleans.” The fellowship will help support archival work on music-making of Haitians in New Orleans from the period 1791–1830, with a particular focus on theaters, sheet music, and open-air venues. With a distinctive multilingual approach, this project promises to make substantive contributions to our understanding of the subtleties of race and class as they informed the cultural life of New Orleans in the nineteenth century and beyond.



Charles Hamm Fellowship

[Alyxandra Vesey](#), “Making Music History: Chronicles from VH1’s ‘Music First’ Era (1994–2003)”

The winner of the 2025 Charles Hamm Fellowship is Alyxandra Vesey, for the book project *Making Music History: Chronicles from VH1’s “Music First” Era (1994–2003)*, which examines how VH1 shaped narratives and myths of pop music history. This project, the first book-length study of VH1, explores how the cable channel rebranded itself as a steward of pop music history, using programming such as *Behind the Music* to engage audiences across generations. Vesey will show how VH1’s programming both reflected and influenced attitudes toward race, gender, and genre, offering new insights into the role of television in shaping music historiography, canon formation, and public memory.

Hampsong Education Fellowship

[Curtis Raybon](#), “Sacred Nine Project: Foster’s Foils Testing and Touting a Legacy on ‘Hard Times’”

The winner of the 2025 Hampsong Fellowship is Curtis Raybon, for his project “Sacred Nine Project: Foster’s Foils Testing and Touting a Legacy on ‘Hard Times,’” an exploration of Stephen Collins Foster’s complicated legacy with reimagined music, narration, and historical critique. The project will culminate in a site-specific performance in Pittsburgh presenting Foster’s music and legacy within its fraught historical context. Foster’s songs will be presented along with contemporaneous abolitionist music, contrafacta by African American poets, and newly composed songs inspired by Foster and his contemporaries. Featuring a narrator and a quartet of professional vocalists, the program will engage the audience in a critical and entertaining experience that offers a model for responsible education, commemoration, and accountability.



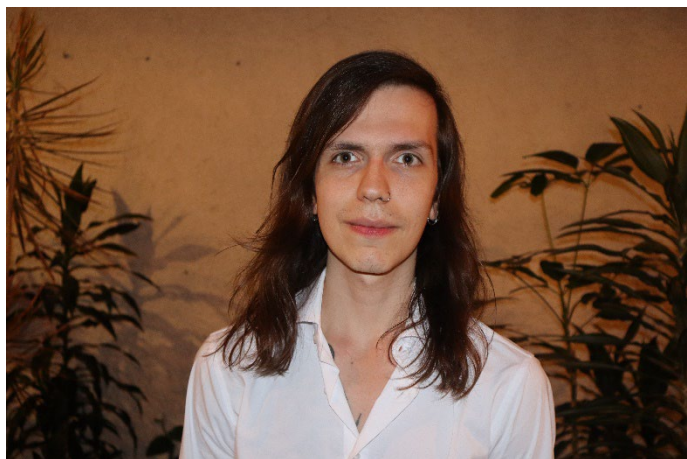
Wiley Housewright Dissertation Award

[Michael M. Kennedy](#), “(Re)Orchestrating the Musical: Postmodernism and the Electro-Acoustic Sound of Contemporary Broadway”

The 2024–2025 Wiley Housewright Dissertation Award committee congratulates Michael M. Kennedy for his dissertation, “(Re)Orchestrating the Musical: Postmodernism and the Electro-Acoustic Sound of Contemporary Broadway.” In a well-researched and well-written account of orchestration in the musicals *Company* (1970), *Sunday in the Park with George* (1984), *Miss Saigon* (1991), and *Hamilton* (2015), the author explores the impact of newly developed electronic instruments and other technological changes, issues of exoticism and labor inequity, and anxieties about liveness in performance. Kennedy provides a meaningful rethinking of postmodern Broadway musical sound in gorgeous detail, interweaving both labor history and technological development into an account of Broadway-musical orchestration. In addition to freshly theorizing the connections among instruments, orchestrators, and sonic technologies, the author also incorporates valuable primary sources, production details, and an extensive bibliography.



John Koegel Latin American and Latinx Music Fellowship



[Chris Batterman Cháirez](#), “The Bellicose Ordinary: Music, Media, and Violence in Western Mexico”

In “The Bellicose Ordinary: Music, Media, and Violence in Western Mexico,” Chris Batterman Cháirez builds on two years of field research in rural and Indigenous communities in Michoacán to examine the way corridos tumbados have given rise to a particular aesthetic he calls “bellicose,” spearheaded by artists like Peso Pluma and amplified in the mediascape. These songs, a new iteration of narcocorridos with their romanticization of narcoculture, depict the violence experienced in the community. Batterman Cháirez aims to explain why Indigenous musicians would choose to perform corridos tumbados even though those musicians suffered

drug-related violence in their everyday lives. More broadly, the project will probe how Indigenous communities experience the state and the cartels as two sides of the same coin, highlighting the complexities and contradictions of social life based in shifting grounds of uncertainty.

Irving Lowens Article Award

[Laura Risk](#), “Ginger Smock: Narratives of Perpetual Discovery, Jazz Historiography, and the ‘Swinging Lady of the Violin’” in *Journal of the Society for American Music* 17, no. 2 (May 2023): 151–177

In this article, Risk masterfully sheds light on the incredible career of Ginger Smock and offers an important historiographic intervention in demonstrating how women’s careers in music, especially those of Black women, are inappropriately framed as what Risk terms a process of “perpetual discovery.” She does this through the careful and thoughtful study of critical archival materials that she herself had a significant hand in making publicly available by helping facilitate their transfer to the Smithsonian National Museum of African American History and Culture. As such, Risk’s work both expands and deftly analyzes the available materials related to Smock’s life and career, broadening musical knowledge and challenging musicological practice. Throughout the article, her insightful work continually reinforces a critical claim she makes early in her article, that “the contents of public archives delimit the narratives that may be told about the associated body politic, meaning that building out those archives is one means of claiming space to script the future.”





Irving Lowens Book Award

[Benjamin J. Harbert](#), *Instrument of the State: A Century of Music in Louisiana's Angola Prison* (Oxford University Press, 2023)

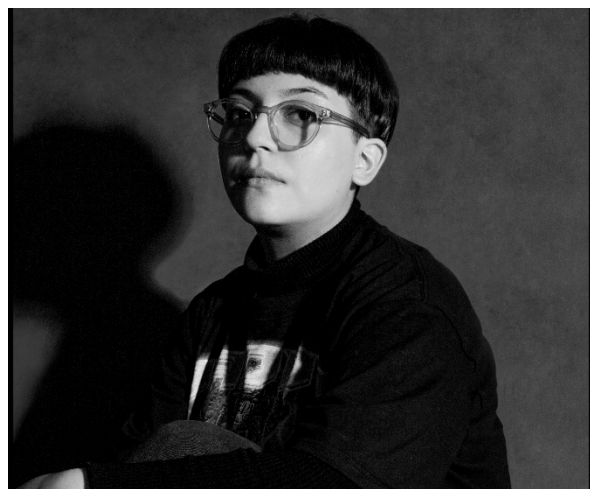
The winner of the 2025 Irving Lowens Book Award is Benjamin J. Harbert for his book, *Instrument of the State: A Century of Music in Louisiana's Angola Prison*. Harbert's compelling narrative centers the voices of incarcerated musicians, newly explored archives, and cultural/political debates that stretch from the pre-prison slave plantation of the nineteenth century to the present day. It opens the door to a musical world long hidden from view and prompts readers to "listen longer" to the message of

Angola Prison's musical presence, what he describes as a song cycle that has lasted well over 100 years. Engaging in the fields of music history, ethnomusicology, political science, and memoir, the book represents Harbert's decades-long engagement with incarcerated musicians.

Margery Morgan Lowens Dissertation Research Fellowships (3)

[Ana María Díaz Pinto](#), "Excessive Nights: Reggaetón Socio-Sonic Routes, Musical Creation, and Dance in Santiago de Chile"

The co-recipient of the 2025 Margery Lowens Dissertation Research Fellowship is Ana María Díaz Pinto for her dissertation "Excessive Nights: Reggaetón Socio-Sonic Routes, Musical Creation, and Dance in Santiago de Chile." This project explores the contemporary reggaetón scene in Chile, focusing on the ways local musicians, dancers, and producers engage in reggaetón as a form of social resistance and cultural expression. The project examines the intersections of *latinidad*, *chilenidad*, and the transnational connections within the reggaetón scene, offering new insights into how marginalized communities use music and dance to navigate and challenge social inequalities.



[Ruby Erickson](#), "Listening and Longing: Music, Value, and Desire in Cape Verdean New England"

The co-recipient of the 2025 Margery Lowens Dissertation Research Fellowship is Ruby Erickson for the dissertation "Listening and Longing: Music, Value, and Desire in Cape Verdean New England." In this project, Erickson examines systems of value among musicians in the Cape Verdean diaspora in the United States. Through ethnography, she studies the roles that music-making has in the formation of performers' and audiences' notion of economic, community, and creative desire, which, in turn, identifies the values that they associate with musical performance.

Mercedes Payán Ramírez, “Political Alliances among Women Musicians of the Oaxacan Philharmonic Band Tradition”

The co-recipient of the 2025 Margery Lowens Dissertation Research Fellowship is Mercedes Payán Ramírez for the dissertation “Political Alliances among Women Musicians of the Oaxacan Philharmonic Band Tradition.” She studies the political and creative strategies that Oaxacan indigenous women musicians, members of the ensemble *Mujeres del Viento Florido*, implement in order not only to compose and perform their music but also to advocate for music education in their communities. The dissertation examines the impact that the ensemble has had in several fronts, from their own communities to partnerships with other indigenous communities, people in the music industry, and scholars in both Mexico and the United States. Combining collaborative, feminist, indigenous, decolonial, and ethnomusicological perspectives, this project provides an important interdisciplinary approach to theorizing the role(s) grassroots groups play not only in transforming historical cultural traditions but also rearticulating them for their own social and political empowerment.



Anne Dhu McLucas Fellowship

Chris Greencorn



The winner of the 2025 Anne Dhu McLucas Fellowship is Chris Greencorn. Chris is a third-year doctoral candidate in history at Queen’s University in Kingston, Ontario. They hold a master’s degree in ethnomusicology from the University of Toronto. This award will support their dissertation research on Helen Creighton (1899–1989), Ida Halpern (1910–1987), Edith Fowke (1913–1996), and Carmen Roy (1919–2006), Canadian women folk and traditional music collectors. Their investment in understanding the race thinking, or racialized knowledge production, of these individuals working across settler, immigrant, African-diasporic, and Indigenous traditions represents important contributions in the field of Canadian ethnomusicology.

Wayne Shirley Fellowship

Scott Gray Douglass, “Against Musical Apartheid: The Trailblazing Career of D. Antoinette Handy”

The recipient of the 2025 Wayne Shirley Research Fellowship is Scott Gray Douglass. His research into the life and career of D. Antoinette Handy, until now mostly unexplored, will bring her exceptional career as a historian and performer to the public.





Eileen Southern Fellowship

[Elea Proctor](#), "Black Women and the Minstrel Tradition"

The winner of the 2025 Eileen Southern Fellowship is Elea Proctor, an Assistant Professor in the Department of African American and African Studies at The Ohio State University. Her monograph-in-process, *Black Women and the Minstrel Tradition*, will offer the first systematic examination of how Black women shaped the tradition of blackface minstrelsy in the long nineteenth century, tracing their contributions from the antebellum origins of the tradition through the evolution of other musical-theatrical forms like vaudeville, burlesque, the revue, and musical theater. Quoting from the project narrative, the project is in conversation with scholars "who have recently reframed the relationship between blackface minstrelsy and Black performance as subversive, with Black artists able to transform the original meanings of minstrelsy and its attendant sonic tropes through resistant performance strategies." The award will support archival research in the Washington, D.C., area for her case studies of Black women's responses to minstrelsy in the postbellum era (c. 1865-early 1890s).

Virgil Thomson Fellowships (2)

[Aryn Kelly](#), *Lindy Hop as a Contested Site of Memory and Signification*

The winner of the 2025 Virgil Thomson Fellowship is Aryn Kelly, for their dissertation project "Lindy Hop as a Contested Site of Memory and Signification," which investigates the transnational circuits of lindy hop and its complex role in cultural memory and identity during the Swing Era. Kelly's research highlights how this partnered jazz dance, originating in Harlem in the 1920s and 1930s, became a significant cultural form embodying contested meanings of race, gender, and nationhood. By examining lindy hop's representations in both stage and screen productions during the interwar years through WWII, Kelly will theorize how jazz and dance intertwine as cultural expression. This work situates lindy hop as a crucial site for understanding broader narratives of American identity and memory, making a significant scholarly contribution to studies of jazz, dance, and cultural history.



[Elizabeth Wollman](#), *The F Word: Broadway Musical Flops in Transition at the Millennium*



The winner of the 2025 Virgil Thomson Fellowship is Elizabeth Wollman, for her book project *The F Word: Broadway Musical Flops in Transition at the Millennium*. This study explores how the Broadway theater industry adapted to commercial risks during the late twentieth century, particularly as globalization and corporate integration transformed the production and marketing of musicals. Wollman examines how traditional definitions of success and failure evolved, with fewer musicals considered "flops" despite not recouping their investments, as Broadway became just one stage in a musical's extended lifecycle. Wollman's work challenges conventional approaches to musical theater scholarship by decentering aesthetic evaluations and focusing on economic and labor histories, revealing how less-successful productions paved the way for broader changes in the industry. This project provides new perspectives on the intersection of theater and global entertainment industries, emphasizing the sociocultural and economic shifts influencing Broadway's transformation.

Judith Tick Fellowship

Emily Abrams Ansari, “Ann Southam: Composing a Women’s World”

The recipient of the 2025 Judith Tick Fellowship is Emily Abrams Ansari. Her research into the life and career of the Canadian composer, Ann Southam (1937–2010), whose highly regarded contributions to minimalism, serialism, and the Canadian contemporary music scene has been generally neglected by scholars.



Mark Tucker Award for Outstanding Student Paper

Ken Tianyuan Ge, “Crowd Goes Mild: Elder Audiences, Musical Amenities, and Collective Underwhelm in Florida’s Snowbird Communities”

Drawing from his ethnographic fieldwork in Florida’s entertainment circuit, Ge’s elegantly written paper examines how musical comedy in retirement communities reflects the contradictions of political-economic priorities centered on safety and amenities. Using theoretical frameworks such as Michael Warner’s concept of publics, Sianne Ngai theory of the gimmick, and William Cheng’s comedic alibi, Ge argues that audiences’ restrained responses signal ambivalence toward labor and leisure against the backdrop of late capitalism. By analyzing the social and sonic atmospheres of these performances, the paper highlights how subtle audience reactions reveal broader tensions in cultural and economic structures.

H. Earle Johnson Publication Subventions (3)

Danielle Ward-Griffin, *Televising Opera: Broadcasting and Performance in Anglo-American Culture, 1945–75*

The first recipient of the H. Earle Johnson Publication Subvention is Danielle Ward-Griffin’s *Televising Opera: Broadcasting and Performance in Anglo-American Culture, 1945–75*. Ward-Griffin situates the consumption of American and English-language opera in the context of both domestic and international politics of the mid-twentieth century, drawing on a variety of primary source materials to break new ground and demonstrate television’s integral role in the genre’s development. Elegant and engaging prose deftly traces experiments in televised opera that crossed over to the stage to inform broader operatic culture, including casting practices and the quest for realism and propagation of the “middlebrow.” *Televising Opera* is an exemplary contribution to opera studies, and the committee is pleased to support its publication with a Johnson Subvention award.





Kristen M. Turner, *Singing Like Citizens: Opera and Race in American Popular Entertainment during the Ragtime Era*

Kristen Turner's analyses of vaudeville, musical comedy, revue, and operetta productions through the lens of operatic performance between 1890 and 1917 provide invaluable insight into elusive and under-researched areas of U.S. music history. Descriptions in *Singing Like Citizens* of the varied repertoire performed by operatic singers and the biased reception of Black singers demonstrate the complex intersections of race, class, and gender at the turn of the twentieth century. Turner invests in research from a variety of disciplines and primary source materials that are challenging to access and interpret, ensuring that this book will be an important foundation for future research.

Sarah Gerk, *Music in a Nation of Immigrants: US Musical Practice and Irish Diaspora in the Nineteenth Century*

Sarah Gerk's trauma-informed approach to describing music history and the complexities of immigration and identity-building in the late nineteenth century provides a compelling account of the impact of the Irish diaspora on musical life in the U.S. *Music in a Nation of Immigrants* reveals the use of theatrical tropes in the later nineteenth century to characterize European ethnicities while supporting anti-Black racism. Specifically, Gerk describes the ongoing impact of blackface minstrelsy's stereotypes as the professional minstrel show declined in popularity. The book provides compelling illustrations and musical examples in score, which will be useful for continued research into this complex time in U.S. music history.

Sight and Sound Subvention

Emily Ruth Allen, *Southern Sounds of Celebration*

The winner of the 2025 Sight and Sound Subvention is Emily Ruth Allen, for *Southern Sounds of Celebration*, to be distributed by the University of South Carolina's *Take on the South* podcast series. Allen's carefully planned and ambitious project lies at the intersection of Southern studies, sound studies, and musicology, documenting through the podcast format a wide range of festivals and events across the U.S. South slated to take place between 2025 and 2026, such as Mobile's Gulf Coast Caribbean Carnival and Sopchoppy, Florida's Worm Gruntin' Festival. *Southern Sounds of Celebration* will bring timely attention to these joyful and resilient musical communities. When complete, Allen's podcast will have assembled a sonic mosaic of diverse voices, drawn from across the rich, varied, and too-often neglected musical traditions of the U.S. South.



Judith McCulloh Fellowship

[Olivia Phillips](#), “Echoes in the Archive: Deconstructing Racialized Stereotypes of Appalachian Traditional Music in Northwestern North Carolina through the African American Influences of Frank Proffitt”

The winner of the 2024 Judith McCulloh Fellowship is Olivia Phillips. She is a PhD candidate in Folklore at Indiana University, with an MA in Ethnomusicology and a BM in Vocal Music Education. Her dissertation-in-process examines traditional song as “a space for shaping ‘heritage narratives’” in the Beech Mountain Community, from the early twentieth century to the present in western Watauga and northern Avery Counties in North Carolina. This award will support archival research on Frank Proffitt’s understudied African American influences, particularly those that can be traced through his connections to the Beaver Dam African American Church. Phillips’s personal connections to both the region and her research subjects imbue her writing with a passion you cannot help but be moved by.



Cambridge University Press Award

[Jennifer Messelink](#), “Piano Moods: Black Spatial Practices and the LP Record”

The winner of the 2025 Cambridge University Press Award is Jennifer Messelink for her paper presented in Tacoma entitled “Piano Moods: Black Spatial Practices and the LP Record.” Her paper demonstrates how frameworks adopted from broader studies on Black geographies might enrich the study of music formats and offers an exploration of how Duke Ellington and Meade “Lux” Lewis “reimagined spatial expansions within, and against, the racialized limitations of recording durations.”

Distinguished Service Citation

[Tammy Kernodle](#)



Tammy Kernodle’s acts of service for SAM are as deep as they are wide. She has contributed her wisdom, insight, and grace across the full spectrum of the Society’s activities. This set of qualities became especially significant during her term as President (2019–21), when she successfully guided the Society through enormous and unforeseen challenges related to the Covid-19 pandemic and during an especially fraught moment of violence against marginalized people in our country. We are grateful as well for her sustained mentorship of students and junior colleagues throughout the Society. Tammy’s initial service was as chair of the Student Interest Committee (1995–1997); she then joined the Minority Issues Committee (1998–2000) and later the Cultural Diversity Committee (2015,

2009–12 as chair). She served on Conference Site Selection (2000–02) as well as on two program committees (2002, 2003). Tammy has served on multiple award committees: Mark Tucker Award (2007), Johnson Subvention (2008–10), and Lowens Book Award (2006, 2014, 2015, and 2016 as chair). After serving on the Board Nominating Committee (2005–08), she was then elected to the Board of Directors (2009–12) and then President, when she concurrently served on the Development Committee (2019–21). She currently serves as the Society’s representative to the ACLS. Tammy’s service to the Society spans three decades of wide-ranging roles; she has inspired us with her vision and leadership. Beyond SAM, she is a member of the Editorial Board of Grove Music Online and has been an invited plenary speaker for the American Musicological Society. She has represented the Society for American Music with exceptional distinction.

Lifetime Achievement Award

Charles Hiroshi Garrett

Chuck's research and teaching centered on music and musical cultures of the United States in the twentieth and twenty-first centuries, with special interest in popular music, jazz, technology, sound studies, digital culture, nationalism, and race and ethnicity, among other facets of identity. The University of Michigan faculty honored him with a Faculty Recognition Award in 2014 and the John H. D'Arms Faculty Award for Distinguished Graduate Mentoring in the Humanities in 2023.

Professor Garrett was an outstanding teacher and advisor; he taught thousands of students at the University of Michigan and advised a great many dissertations. He was the current advisor for five doctoral students in musicology and a member of the dissertation committees of eight other students. He also served as Director of Graduate Studies with great distinction and was a beloved mentor to many of his colleagues and students.

Chuck edited and authored several notable works. His book *Struggling to Define a Nation: American Music and the Twentieth Century* (2008) received the Irving Lowens Memorial Book Award (Society for American Music) and honorable mention for the Woody Guthrie Award (IASPM-US). He co-edited the collection *Jazz/Not Jazz: The Music and Its Boundaries* (2012) with David Ake and Daniel Goldmark and co-edited *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century* (2021) with Carol J. Oja. He served as editor-in-chief for *The Grove Dictionary of American Music*, 2nd edition (2013), the most comprehensive reference source in the field. He presented papers at a wide variety of national and international conferences, and his articles and reviews have appeared in the *Journal of the American Musicological Society*, *Echo*, *Notes*, and *American Music*. He was President of the Society for American Music (2015–17) and was a director-at-large on the board of the American Musicological Society. For SAM, Chuck was also member-at-large of the Board from 2008 to 2011, ACLS delegate (2019–22), a member of the Development Committee (2015–16), a Service and Achievement Awards Committee member and chair his third year (2021–24), a member of the Mark Tucker Award Committee (2007), and was a founding member of the Cultural Diversity and Inclusion committee.

Most recently Garrett was working on a book project, *Virtually Music*, which addressed the impact of 21st-century digital technologies on how we produce, understand, and experience musical culture today. Other ongoing projects included a broad study of music and humor across genres and a more focused examination of the politics of musical representation surrounding the Japanese American internment experience during World War II.

Charles Hiroshi Garrett has inspired new generations of students and scholars in American music by challenging staid perspectives and offering new and productive methods for understanding and teaching about music's power in the everyday lives of Americans.



Bulletin Board & Member News

From [Susan Key](#) and [Carolyn Bryant](#): 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>

Announcing New *Bulletin* Editorial Board and 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.

- The *Bulletin* of the Society for American Music is excited to announce our new editorial board! Samuel Parler will be serving as our General Editor, with Katie Callam to serve as Design, Layout, and Media Editor, and Chase Castle to serve as Book Reviews Editor. Thank you to Sam, Katie, and Chase for their willingness to serve! Their terms will commence in Spring 2025, with the editorial team's first *Bulletin* issue to be released in Fall 2025.
- 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 pertaining to American music; and updates on our members' scholarly, creative, and professional activities.
- Our Pedagogy Series is continuing with our next issue (LI No. 3; Deadline August 15, 2025). Please reach out to *Bulletin* editor or by using the SAM Website (<https://www.american-music.org/page/SAMBulletin>) 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.
- We are currently soliciting media reviews pertaining to American music, including online resources, albums, and documentaries. Please reach out to the Media Editor if interested in contributing a review.

You can contact members of the editorial board via the SAM website (<https://www.american-music.org/page/SAMBulletin>) or via the email addresses listed at the bottom of the *Bulletin* issue.

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Editorial Board

Editor: [Megan Steigerwald Ille](#)

Book 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 December, 15 April, and 15 August.