

The Bulletin

of the Society for American Music

FOUNDED IN HONOR
OF OSCAR G. T. SONNECK

A Founder's History of the Sonneck Society

Raoul F. Camus, Organizing Committee (1974–75), Treasurer (1977–80), and President (1981–85)

To honor the 50th anniversary of the Society for American Music, it was suggested that a more detailed history of the foundation of the original Sonneck Society be prepared. The following is not intended to supplant the history published by Alan Buechner on the Society's website but rather to expand it, presenting new details and philosophies. I was appointed to the ad hoc committee charged with forming the new society, and what I write with the help of my wife is based on recollections of fifty years ago, an unfinished history, the Society's bulletins, and conference programs. If there are any errors, it is hoped that the others involved in this endeavor at the time will quickly correct them.

American intellectuals in the 1970s began to study the colonial period in preparation for festivities celebrating the Bicentennial of the American Revolution in 1976. Renewed attention was being paid to the literature, art, philosophy, costumes, and customs of the period. American musicologists began serious studies of secular as well as sacred music. In 1975 JCPenney gave away complete sets of historical American music for band, orchestra and chorus that it had commissioned to celebrate the Bicentennial. Works by William Billings and Alexander Reinagle were included, as was James Hewitt's arrangement of Natale Corri's *Siege & Surrender of Valenciennes*, in which he had substituted American songs such as "Washington's March," "Yankee Doodle," and "Roslin Castle" in place of the original European ones and renamed it *The Battle of Trenton*.

In May of 1973, Arthur Schrader, Music Associate at Old Sturbridge Village, Massachusetts, organized *Joyful Sounds*, a weekend of "Early American Music in its Social Setting." Irving Lowens began the program with his thoughts on "Early American Music: What's Left to be Done?" William Bonyun, Alan Buechner, Raoul Camus, Richard Crawford, James Darling, Cynthia Hoover, Daniel W. Patterson, David Robertson, Nicholas Tawa, and Victor Fell Yellin conducted workshops and gave scholarly papers on Billings, parlor ballads, the Shaker Spiritual, the Revival Songster, and martial music. Enthusiasm was high, and all participants expressed great hopes for the beginnings of serious studies in the field of American music.

Just a week later, May 16–18, 1973, there was *A Conference on Early Music in Massachusetts* arranged by Barbara Lambert, Keeper of Musical Instruments at the Museum of Fine Arts, Boston, and hosted by Walter Muir Whitehill and the Colonial Society of Massachusetts. Because of limited space and "the desire to stimulate informal discussion," attendance was by invitation only. Attendees included Norman Benson, Raoul and Amy Camus, Crawford, Sinclair Hitchings, Hoover, Kate Van Winkle Keller, Irving Lowens, Barbara Owen, Schrader, Carlton Sprague Smith, and Richard Wolfe. American psalmody,

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broadside ballads, dancing, military band music, musical instruments, the organ, and songsters were some of the topics discussed. All papers were published in two volumes: *Music in Colonial Massachusetts, 1630–1820* (Boston: Colonial Society of Massachusetts, 1980). It was at the last luncheon that Irving Lowens formally proposed the formation of a society to be named in honor of Oscar Sonneck. An ad hoc committee consisting of Buechner, Camus, Gilbert Chase, Hoover, Lowens, Schrader, and Tawa was formed. Lowens, a musicologist interested in tune books and sacred music, was at this time Chief Music Critic of the *Washington Star*. Leaving that position in 1978, he became dean of the Peabody Conservatory in Baltimore.

Oscar who? Arthur Schrader put this question along with a large photo of Sonneck on the back of a T-shirt to celebrate the 1977 conference in Williamsburg. It was a very common query when people first heard of the new society. Oscar George Theodore Sonneck was a musicologist, head of the music division of the Library of Congress (1902–1917), founding editor of the *Musical Quarterly*, and editor for G. Schirmer (1917–1928). As the Society's website states, "One of the ironies in the history of musicology in this country is that the precedents set by the man who at his death was hailed as 'the Father of Musicology' in America, namely, Oscar G. Sonneck (1873–1928), were almost completely ignored by those who followed after him. [...] It was only toward the end of his life that he began to receive the recognition which he deserved." Some of his major works include *A Bibliography of Early Secular American Music* (1905), *Early Concert-Life in America* (1907), *Early Opera in America* (1915), and the first classification system for music and music literature at the Library of Congress.

Before the Bicentennial, the American Musicological Society was American in name only. Papers on American subjects were systematically rejected, and graduate students were steered away from choosing American topics. "American music" was perceived as jazz and was not yet recognized as a subject for serious study. With the approach of the Bicentennial, however, people began to take an interest in American music. At the AMS meeting in Washington, D.C., in November 1974, there were two paper sessions out of sixteen devoted to American music: "Charles Ives," chaired by H. Wiley Hitchcock and Vivian Perlis with papers by Neely Bruce, Allen Forte, and Frank Rossiter, with Judith Tick, Robert Morgan, and Richard Crawford as discussants; and "American Music," chaired by Gilbert Chase with papers by Gillian Anderson, Crawford, and William Austin, with Lowens and Chase as discussants. There was also one study session (out of twelve) on "Musical Sources for the History of Jazz," chaired by Lawrence Gushee with panelists Thornton Hagert, James Patrick, Frank Tirro, Richard Wang, and Martin Williams.

During the meeting, Irving Lowens and his wife Margery distributed letters inviting anyone interested in American music to meet for lunch on Sunday at the Iron Gate Restaurant in Washington. Margery, also a musicologist and MacDowell scholar, was on the faculty of the Peabody Conservatory. She jokingly referred to me as her younger brother, in that she was born three days before me in 1930!

The response was overwhelming, with more than a hundred AMS members attending. With Lowens as chair, the meeting opened with brief remarks by Charles Hamm, AMS president, who pointed out that the formerly indifferent attitude of the AMS toward the study of American music was changing and, indeed, had to change to a more positive one. Hitchcock expressed some reservations concerning the formation of a new organization. He stated that today the Americanists were accepted by other musical scholars, that a variety of forums were now open to them, and that the *Journal* of the AMS welcomed their writings. He went on to state that he would favor the formation of an informal, socially oriented group that would not compete with other established organizations. Sam Denison, of the Free Library of Philadelphia, responded. He stated that, in his opinion, doors were not opening for Americanists. His experience indicated that many academicians still scorned American music studies and in some cases that he knew of, refused to allow students to write dissertations in this field. In conclusion, Mr. Denison urged that the new Sonneck organization sponsor a broad-based membership to include non-musicologists.

Lowens asked for a vote by those present, and his proposal of forming an informal society or club was enthusiastically endorsed. Lowens was named Chairman pro tempore with Nicholas Tawa as Secretary-Treasurer. A committee consisting of Lowens, Tawa, Buechner, Chase, Schrader, Hoover, Camus, and Thornton Hagert was then formed to draft bylaws and plan for an organizational meeting. To pay for postage and other expenses, dues were set at \$5.00 for the first year.

With the help of Neely Bruce, those interested in the formation of the Sonneck Society were invited to the annual meeting of the Society for Ethnomusicology held at Wesleyan College in Middletown, Connecticut, in October 1975. A joint session, chaired by Gilbert Chase and devoted to Anglo-American psalmody and hymnody, featured papers by Buechner and William Tallmadge with Nicholas Temperley as respondent. On a rainy Sunday night in an old building on campus, bylaws were

discussed and eventually approved. Speaking for the committee, I presented recommendations for the Board of Trustees: Lowens for president; Hoover, first vice president; Vivian Perlis, second vice president; Jean Geil, secretary; Neely Bruce treasurer; and Chase, Crawford, Hagert, Schrader, Tawa, and Temperley, members-at-large. To my disappointment, someone from the west coast complained about all the easterners, and so my name was dropped from consideration.

The guiding spirit of the Society was Irving Lowens (1916–1983). He stressed that it was not intended to replace the AMS, but to change the AMS's attitude toward American music. The new Sonneck Society should be open to any and all who are interested in any aspect of American music, not just musicologists. It should be a mixture of serious scholarship and social activities that develop camaraderie, or, as Lowens put it, a "fun society!" Friday afternoons were to be kept open for sight-seeing, so that attendees could see more of the conference city than the inside of a hotel. An important part would be the banquet, which would be completely free of speeches and have entertainment and dancing instead. Lowens stressed that speakers should be given minimal introductions during paper sessions, teachers and students treated equally. As he put it, he was interested in what the speaker planned to say at the session, not what they had done before or planned to do in the future. Further, papers were not to be read without examples or illustrations. (This was in the days before PowerPoint!) Out of respect for Charles Seeger, one of the founders of the Society for Ethnomusicology, ethnomusicological papers would be sent to that Society. Early members included cylinder collector Lawrence Ashley; record collector Fred Williams; music critic H. Earle Johnson; instrument curator Barbara Lambert; authors Vera Lawrence and Edward Berlin; composers John Cage, Elie Siegmeister, André Prévost, and Virgil Thomson; museum administrators Lisa Compton and Robert Eliason; publishers Don Gillespie, Judith McCulloh, and Christopher Pavlakis; librarians William Lichtenwanger, Jon Newsom, Wayne Shirley, Don Leavitt, and Carlton Sprague Smith; opera director Richard Flusser; and lexicographer Nicolas Slonimsky. Tawa's first edition of the *Newsletter* (1975) lists 101 members with twenty-nine different musical interests. They included college professors (musical as well as other disciplines), librarians, museum curators, conductors, pianists, organists, and a music critic.

But as the years moved on, things naturally changed. New people brought new ideas, and old traditions were ignored and forgotten. Little by little, non-musicologists dropped out, and the Society became a smaller version of the AMS. Part of the problem, in my opinion, was ignoring Lowens's policy of giving minimal introductions. Lester Levy, whose collection of over 30,000 pieces of American popular sheet music is at Johns Hopkins University, attended the first meeting. He was so enthusiastic about the Society that he even bought one of the banquet's serving girl costumes, simply to show his full support. In 1980, Levy was named an Honorary Member of the Society. Sitting next to him some years later, after hearing the long introduction of degrees and accomplishments of the next speaker, he said "I have none of that." He never came again. In another situation, the session chair took a very long time to give all the credentials of a very senior scholar, and then cut him short when his twenty minutes were up. The scholar was furious!

The Wesleyan meeting established the new Sonneck Society; its first conference was May 28–30, 1976, at Queensborough Community College of the City University of New York, Bayside, New York. It was held in the spring to avoid conflicting with the November meeting of the AMS.

How does one organize the first meeting of a new society? There are no program or local arrangement committees, no established formats, no traditions. Calling on friends (Buechner, John Graziano, Keller, and Schrader) and Queensborough colleagues (Eleanor Eldot, Richard Flusser, and John Specht), a committee was formed. To honor the Bicentennial year, it was decided that the conference's theme should be *Two Centuries of Music in America*. Appealing to the New York State Bicentennial Commission, we were able to get some funding for the guest artists.

In developing the program, Irving Lowens had given me a list of major scholars, suggesting I invite them to participate. Everyone contacted agreed to give a paper or chair a session, a clear indication of the enthusiasm inspired by the new Society. The conference began with a paper on the directions and aims of the Society by Lowens and Chase. This was followed by a presentation on Anthony P. Heinrich with David Barron and Neely Bruce (songs and keyboard music) followed by Howard Shanet and Wilbur Maust (orchestral music). This was followed by a cocktail reception with the Queensborough Band of Musick playing typical eighteenth-century popular marches and serenades. The first day's events ended with a concert of early American vocal music presented by the Western Wind, a professional vocal ensemble.

Unfortunately, Memorial Day weekend of 1976 was when the City of New York decided it was close to bankruptcy, and drastic measures were taken. It was decided that the University would be shut down for the weekend. The college president's legal assistant came to me during the Western Wind concert to tell me we had to get off campus. When I pointed



The Candlelight Trio

out that I was hosting a national conference with 156 people from all over the United States attending, he told me simply to tell everyone to go home. (We found out later that other branches of the university honored commitments made for that weekend.) This was Friday afternoon. With many calls and personal visits, by the end of the evening I was able to announce that the meeting the next day would be held at Zion Episcopal Church, Douglaston, New York, several miles from the college. The exhibitors had to pack up and bring their things with them to set up in the church hall.

In the spirit of the Bicentennial, Amy and I decided that we would make the banquet a typical 1776 meal, complete with traditional toasts, colonial costumes for the servers, musicians in costume, and Richard Flusser's special "Revolutionary Celebration." So instead of the college's dining room, the banquet was held in the church hall. Those who were in attendance really took it in great adventurous spirit, making the meeting more exciting and festive. As was traditional at colonial festivities, there would be thirteen toasts. We began our banquet with Richard Flusser, Master of the Feast, giving the first toast: "May the Tree of Liberty branch over the world and every man taste of its fruit." This

was followed by everyone singing *The Liberty Song*, the music and text published in the 60-page program. This was followed by toasts given by Irving Lowens (president), Cynthia Adams Hoover (first vice president), Vivian Perlis (second vice president), Neely Bruce (treasurer), Gilbert Chase, Richard Crawford, Thornton Hagert, Arthur Schrader, Nicholas Tawa, and Nicholas Temperley (members-at-large). Each toast was followed by group singing or a solo by Sylvia Lanka accompanied by the Candlelight Trio. The thirteenth toast was to have been given by Allen Britton, who was to give the keynote address. Unfortunately, by this time everyone was so tipsy (even John Cage!) and having such a great time that the noise level was unbelievable. After several valiant attempts, Britton gave up, and the address was later published in the Newsletter.

The "tipsy" problem was caused by Benjamin Franklin's shrub. In planning the dinner, we turned to the American Heritage Cookbook. In addition to roast beef, Yorkshire pudding, and other traditional American foods, we prepared four libations: a punch, a wine bowl, and two shrubs. It was Franklin's shrub that was the most popular. Made with two parts rum to one part orange juice and allowed to settle for at least two months, although the taste was misleadingly mild, it was extremely powerful. Franklin's shrub made such a hit that it became a tradition at future banquets for many years, but it was decided to make it one rum to one orange juice so as to diminish its overwhelming power.

Order was restored once Richard Flusser's After Dinner Opera Company began its concert of excerpts from colonial ballad operas, featuring a staged performance of Raynor Taylor's burletta *Buxom Joan*. The burletta, popular in the eighteenth century, was the comic intermezzo performed between the acts of an *opera seria*. The evening came to a close with English country dancing led by Jim and Marie Morrison of the Country Dance and Song Society.

Since the church was in use for services on Sunday, we had to move again to a neighboring catering hall. Following a continental breakfast, Vivian Perlis presided over a session devoted to nineteenth-century songs. Lester Levy, assisted by David Barron and Neely Bruce, reported on "Hail to the Chief," while John Graziano, assisted by Janet Steele and Constantine Cassolas, reported on "Music in the



The Band of Musick

Newspapers.” This session was followed by a general meeting of the Society, with Irving Lowens presiding. The Harmonic Society in colonial dress closed the conference with excerpts from concerts given in Boston by Morgan, Flagg, and Steiglitz with the assistance of the band of the 64th Regiment of Foot during the years 1771–1774.

Some of the entertainment at this first meeting was provided by the Queens Symphonic Band, a college-community band supported by Queensborough Community College that I founded and led for thirty years. In addition to formal concerts, the band presented concerts in the many parks of Queens; in the summers of 1974–1976, every concert consisted of all American music. The band also formed three Bicentennial musical ensembles, a Candlelight Trio, a Band of Musick, and a Harmonic Society.

The Candlelight Trio consisted of Kay Livolsi, violin; Amy Camus, cello; and Richard Vallis, harpsichord, all in colonial dress. The Trio provided the music for the toasts during the banquet. The Band of Musick was an eighteenth-century Harmoniemusik consisting of two oboes, two horns, and two bassoons. Dressed in Continental uniforms, the Band entertained the attendees in the morning during breakfast, and in the evening during receptions. The Harmonic Society was formed by adding extra strings to the Candlelight Trio and the Band of Musick, resulting in an orchestra of sixteen.



The Harmonic Society

The first meeting set a precedent for stimulating scholarship on varied aspects of music in America intermingled with collegial and entertaining social gatherings. This experiment, motivated by the Bicentennial, has persisted for a half-century as the nation prepares to celebrate its Semiquincentennial in 2026.

(Lightly edited by Douglas Bomberger)

From the President



Douglas Bomberger, Elizabethtown College

Dear Colleagues,

As I sit down to write this message, the sounds of the opening ceremony of the Paris Olympic Games are still ringing in my ears. I have been an avid follower of the Olympics ever since my days as the second-slowest runner on my high school track team. The impossibly high standards of athletic excellence inspired me then and continue to inspire me now. Who can forget the blazing speed of Jamaican Usain Bolt, the charisma of 400-meter specialist Michael Johnson, the enduring legacy of swimmer Michael Phelps, and the courageous resilience of gymnast Simone Biles?

This year’s opening ceremony was like no other, as the French hosts put on a dazzling show. From the unconventional entrance of the athletes on boats in the Seine to the quirky trip of the Olympic torch through the streets of Paris and the highlights of French history, the event was staged with artistic flair, controversy, and imagination. The music was powerful and diverse, opening with Lady Gaga in feathers, featuring a stunning rendition of the French national anthem by French

mezzo-soprano Axelle Saint-Cirel atop the roof of the Grand Palais, and concluding with a powerful performance by Québec native Céline Dion, who has not performed in nearly two years owing to a rare neurological condition.

The announcers pointed out that there are more nations competing in this year's Olympics than there are member states of the United Nations. From its modern reincarnation in 1896 to the present, the Olympic ideal has been to foster international cooperation through athletic competition. Over the course of more than a century, the Games have seen numerous controversies that have led to rule changes, boycotts, and the expansion and contraction of events (breakdancing, anyone?). At their worst, they have been a venue for blatant displays of nationalism. But at their best, they can lead to greater understanding and tolerance between individuals, which can lead—even if briefly—to reduced tensions between nations.

Returning to the music of the opening ceremony, the American presence reflected this inherent tension between nationalism and internationalism. Lady Gaga and Céline Dion are truly international stars, whose music transcends their national heritage to speak to persons of all nations. But Lady Gaga's performance of Zizi Jeanmaire's "Mon truc en plumes" and Dion's performance of the Edith Piaf classic "Hymne à l'amour" also paid homage to French culture and pride. The influence of American musical style was on full display, from the French heavy metal band Gojira to the French-Algerian rapper Rim'K, who paid tribute to Snoop Dogg with his lyrics.

Like the Olympic ideal, the SAM ideal has gone through many permutations in our first half-century. We have debated the meanings of American music, and we have modified our mission to reflect new understandings of the place of music in American culture and in academe. At our best, we strive to maintain a delicate balance between internationalism and nationalism. As we study the diverse styles that characterize our musical history, the cross-fertilization of American and international styles, and the influence of American musicians and musical styles throughout the world, let's remember the Olympic ideal as a model for our national contribution to international culture.

This has been an eventful summer for SAM. Elsewhere in this issue you will read memorial essays on two beloved members who passed away in July. You will also read about the site selection process for upcoming conferences and the appointment of honorary members. Earlier this summer, you should have received an email about the work of our Long-Range Planning Committee to analyze survey responses and formulate plans for the future. Watch for notification of a more extensive readout of the survey results via Webinar this fall. Please log on to the SAM website at <https://www.american-music.org/> to find information on fellowships available to members, nearly all of which have submission deadlines of November 1. As always, I invite you to contact me or any member of our Board with questions, concerns, and ideas to make the Society for American music the best it can be.

The Society for American Music Announces 2025 Honorary Members



William Bolcom

Donald Reid Womack

At its 51st annual conference in Tacoma, Washington, March 19–23, 2025, the Society for American Music will grant honorary memberships to two distinguished composers, William Bolcom (b. 1938) and Donald Reid Womack (b. 1966).

Bolcom was born and raised in Seattle, where he began composition studies at the University of Washington at age 11. He has been honored with the Pulitzer Prize for his *Twelve New Etudes for Piano* (1988), four Grammy awards for his album *Songs of Innocence and Songs of Experience* (Naxos, 2005), and the National Medal of Arts (2007). His extensive worklist of compositions for solo, chamber, and large ensembles often draws on popular

music styles, such as ragtime piano and cabaret songs. He has frequently performed and recorded with his wife and musical partner, mezzo-soprano Joan Morris. He joined the University of Michigan faculty in 1973.

Womack is a native of Virginia who has lived in Honolulu since 1994. Embracing the unique geographical position and cultural traditions of Hawaii, Womack's music blends elements of the Asia-Pacific region. A Guggenheim Fellow who is also

the recipient of two Fulbright Fellowships, he has spent extensive time in East Asia learning instrumental techniques and timbres of Korean, Chinese, and Japanese music. He is in the vanguard of intercultural composition, earning a reputation as one of the leading composers of contemporary music for Korean instruments. His works have been performed and broadcast in twenty-five countries and recorded on more than a dozen releases. He serves as chair of the Music Department of the University of Hawai'i at Mānoa and received the Excellence in Research Award, the University's highest honor, in 2024.

In Memoriam: Charles Hiroshi Garrett (1966–2024)

Daniel Goldmark

The Society for American Music, and the greater scholarly community, lost one of its most compassionate and dedicated figures on July 18, 2024, when Charles Hiroshi Garrett died suddenly of a heart attack in Ann Arbor, Michigan, his home for the last twenty years.

Charles—or Chuck (he answered to both)—was born in New York City in 1966. His family moved to Cleveland, Ohio, then South Bend, Indiana, before settling in Montclair, New Jersey. A story Chuck shared was that a primary motivation for him to learn to read was so that he could monitor the progress of the professional sports teams he followed. At the time, he and his family were living in Cleveland, meaning that Chuck endured decades of waiting, hoping, and heartbreak as a Cleveland sports fan. He played violin from age five through high school, enjoyed baseball, basketball, and table tennis, and even at a young age was able to see and nurture talent in others, a skill he would take into his professional life.



Charles Hiroshi Garrett, Cinque Terre, Italy (June 2014);
courtesy Saleema Waraich

Chuck attended Columbia University, where he earned a BA in 1988 in Computer Science and American History. He spent the next ten years in various parts of the tech industry, including working for a software developer and eventually as an IT supervisor at Columbia, where he managed up to 75 student employees. This latter experience gave him a taste of how rewarding and enjoyable it could be to teach and mentor students, which ultimately helped guide him toward a career in higher education.

While working at Columbia, Garrett took classes in music from faculty including H. Wiley Hitchcock (for whom he also worked as a research assistant), Elaine Sisman, Tim Taylor, and Mark Tucker. Poignantly, Chuck was the first recipient, in 2002, of the Society's award named in Tucker's memory, for the best paper delivered by a student at the national SAM conference. Chuck eventually earned a second BA from Columbia, this time in Music, and soon after moved to the West Coast following admission to the PhD program in Musicology at UCLA.

The seeds for Chuck's first major publication came from an art history seminar at UCLA in 2000 led by Professor Albert Boime (who later served on Chuck's dissertation committee). The paper explored the ways in which the depiction of late nineteenth- and early twentieth-century Orientalist tropes manifested in popular song, laying the groundwork for the article "Chinatown, Whose Chinatown? Defining America's Borders with Orientalism," which appeared in the *Journal of the American Musicological Society* (2004). This course not only held professional significance for Chuck: in this seminar he also first befriended an art history graduate student, Saleema Waraich, and they married in 2005.

Chuck's first work for the Society came through his dissertation advisor, Robert Walser, who enlisted Chuck as an editorial assistant while Walser was editor of the Society's journal, which was then *American Music*. Garrett's dissertation grew, in part, out of an exploration of his own heritage as a direct descendent of internees at Japanese relocation camps during World War II. His project ultimately considered some of the many ways that musicking became a lodestone of expressing Americanness for different cultural groups in the United States in the twentieth century.

In 2004, while completing his dissertation and working as a freelance researcher for Los Angeles-based Rhino Records, Garrett was hired at the University of Michigan. Chuck's classes at Michigan—History of Jazz, Introduction to Popular Music,

Contemporary Popular Music, among many others— were both popular and highly rated with students. Moreover, he earned a reputation far and wide as a tireless mentor and advocate for younger scholars: at his home institution, at the annual SAM and AMS meetings, and just about anywhere he went. He never hesitated to give his time to meet with someone or read their work. In addition to taking part in dozens of doctoral committees—he chaired or co-chaired twelve PhDs and DMAs at Michigan—Chuck offered more than his share of time to service commitments to his university, serving as both chair (2014–2016) and co-chair (2022–2023) of the Department of Musicology, and as chair, director, liaison, or member of numerous committees, councils, and boards. His flexibility, patience, and (often razor-sharp) sense of humor became his trademarks; he could steer a contentious board meeting with the same selfless grace as he guided his classroom discussions. These qualities also shaped the many roles he filled as a SAM member, including as Society President from 2015–2017.

Chuck’s dissertation became the basis for his monograph, *Struggling to Define a Nation: American Music and the Twentieth Century* (University of California, 2008), which received universal praise from critics and won several awards, including the Society’s Irving Lowens Book Award. His next major project dwarfed the book, however. Garrett took on the position as editor-in-chief—some might say shepherd-in-chief—of the revision of the *New Grove Dictionary of American Music*, which had originally been edited and overseen by his early mentor, H. Wiley Hitchcock. Originally projected at six volumes but published as an eight-book set, the project spanned close to a decade, involved a supporting cast of hundreds, and on publication, almost immediately redefined the field of American-music studies. Near the end of the *Grove* project, he also co-edited, with David Ake and Daniel Goldmark, the anthology *Jazz/Not Jazz: The Music and Its Boundaries* (University of California, 2012), once again showing his interest in the differing ways that scholars and laypeople alike think about and experience music. His essay in that collection, “The Humor of Jazz,” was one of three articles by him (published separately) looking at music and humor; these essays formed the core of a proposed and eventually discontinued book project, provisionally titled *Joking Matters: Music, Humor, and Contemporary Culture*. With Carol Oja he co-organized a colloquy titled “Studying U.S. Music in the 21st Century,” published in the *Journal of the American Musicological Society* (2011). That publication led to a co-convened workshop held at the Harvard-Radcliffe Institute for Advanced Study, which in turn evolved into an anthology, co-edited with Oja: *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century* (University of Michigan, 2021).

Another of Chuck’s great loves was food: he constantly sought out new restaurants, recommended familiar establishments to friends, and shared dishes during meals. SAM conferences in particular became annual journeys of discovery as he inevitably found new favorite restaurants. He returned to playing music seriously once more when he took up the guitar in the 2010s. As for sports, his dedication never waned, despite the many years of near-misses, and he received the long-dreamed-of payoff for his faith when his beloved Cleveland Cavaliers won the NBA Finals in 2016. An oft-recalled moment when his professional and personal interests coincided was when, while in attendance at the 2004 SAM annual meeting in Cleveland, Chuck and some of his grad school colleagues saw LeBron James (in his rookie season) and the Cleveland Cavaliers defeat the Indiana Pacers (107-104) at Gund Arena. Just a few hours before that game, Chuck had received SAM’s Wiley Housewright Dissertation Award. One would be hard pressed to say which of the two things Chuck experienced that night pleased him more.

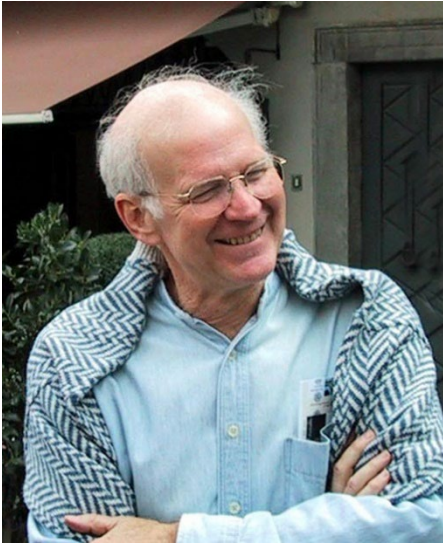
Just prior to his passing, Garrett had been named the Glenn McGeoch Collegiate Professor of Music at the University of Michigan and had been recently recognized with the John H. D’Arms Faculty Award for Distinguished Graduate Mentoring in the Humanities. For the last several years, he had been working on a book project on the impact of twenty-first-century digital technologies on how people create, understand, and experience music and musical culture, to be titled *Virtually Music*.

Beyond his accomplishments as a scholar and advocate for young scholars, Chuck was a devoted and affectionate friend, husband, son, and brother, and a person who consistently and selflessly offered steadfast support to those around him.

In Memoriam: Richard Arthur Crawford (1935–2024)

Mark Clague, University of Michigan

Richard Crawford, who through his scholarship, teaching, and mentoring was among those pioneers who shaped the field of U.S. music research, died peacefully in Ann Arbor, Michigan, on July 23, 2024. According to his wife Penny, the cause was congestive heart failure. He was 89 years old.



Richard Crawford at the Bellagio Center, Italy (2000); courtesy Penny Crawford

“Rich,” as he was known to colleagues and friends, was born on May 12, 1935, in Detroit. According to his childhood friend, the composer Roger Reynolds, their piano teacher, Kenneth Aiken, instilled an appreciation of painting and literature contemporary to each work studied and became a formative influence. Both entered the University of Michigan through its College of Engineering but soon switched to music, in part because of the influence of musicologist H. Wiley Hitchcock, another pioneering Americanist.

Crawford completed each of his degrees at the University of Michigan, including a Bachelor’s in Choral Music Education (1958), a Master’s in Musicology (1959), and a doctorate in the same field (1965). While his academic forerunners had to prove their mettle by researching European topics before tackling homegrown musics (Hitchcock, for example, wrote a dissertation on Marc-Antoine Charpentier), Crawford was among the very first musicology PhDs to complete a dissertation on a specifically American topic.

Prioritizing his young family, Crawford chose—despite the career risk—to stay in Ann Arbor for his research. He worked on a previously untouched archival collection, conveniently held in Michigan’s William L. Clements Library, of more than 1,000 pages of musical manuscripts, business records, and personal correspondence of the ambitious, if forgotten, eighteenth-century singing master, composer, and tunebook compiler Andrew Law. For Crawford, this trove—which had only been uncovered in 1959—was the basis of both his 1965 dissertation, “Andrew Law (1749–1821): The Career of an American Musician,” and an enduring research philosophy grounded in the close reading of musical sources. His dissertation was soon published as the 1968 book *Andrew Law, American Psalmist* (Northwestern University Press), which instantly became the most comprehensive study published at that time devoted to a single early American musician.

The American bicentennial in 1976 became an inflection point for the field as well as Crawford’s career. The year before, he was among the founding members of the Sonneck Society (now Society for American Music), and he published with David P. McKay the book *William Billings of Boston: Eighteenth-Century Composer* (Princeton University Press), which won the American Musicological Society’s Otto Kinkeldey Award for the most distinguished book in musicology published during the previous year. At that point in time only one previous Americanist title had garnered the award, Vivian Perlis’s *Charles Ives Remembered: An Oral History* (1974, Yale University Press). This success led to Crawford’s consultations on the four-volume monument *The Complete Works of William Billings* and thus to an embrace of the traditional methodology of critical editing. Crawford would later launch the forty-volume series *Music of the United States of America* (A-R Editions and the American Musicological Society, 1993–) to identify, edit, and publish the diverse musical sources essential to his burgeoning field. For Crawford, *MUSA* represented the “coming of age of American studies within the field of musicology” (*American Music* 23:1, 1).

Crawford received fellowships from the Institute for Studies in American Music at Brooklyn College, the Guggenheim Foundation, the National Endowment for the Humanities, and the Rockefeller Foundation. He served as president of the American Musicological Society from 1982 to 1984. The following year, he served as the Ernest Bloch Professor of Music at the University of California at Berkeley, where he delivered a set of foundational lectures which were soon published as the influential book *The American Musical Landscape* (University of California Press). In 1990, Crawford brought the 798-page monumental *American Sacred Music Imprints, 1698–1810: A Bibliography* to fruition. Decades in the making and combining the work of scholars Allen Britton and Irving Lowens with his own, this herculean effort was praised by Nicholas Temperley’s review in *JAMS* as the “greatest monument so far in the bibliography of American music, without any near rival” (Vol. 45:1, 123). In 1995, Crawford was elected to the American Academy of Arts and Sciences.

Crawford’s 2001 magnum opus, *American Musical Life: A History* (W. W. Norton), offers something of a career retrospective in 976 pages tracing the story of music in the United States from its European Protestant roots through blackface minstrelsy, early jazz, and Tin Pan Alley song to the multifaceted classical, vernacular, and popular music spheres of the later nineteenth and twentieth centuries. An exemplar of Crawford’s pragmatic cultural analysis can be found in his distinction between classical and popular musics, or what he categorizes as *composers’* music and *performers’* music.



Crawford at the 2014 SAM conference with Judy Tsou and Gwynne Kuhner Brown. A founding member of SAM, Crawford regularly attended the annual conference and was always curious to catch up on the research of colleagues and students. Photo courtesy of Michael Broyles.

For Crawford, the broad categorical distinction of genre could best be understood by contrast in how notation was understood by its performers. Composers' music referred to "works whose notation embodies the authority of the composer," while performers' music comprised "works whose notation is intended as an outline to be shaped by performers as they see fit" (p. x). Crawford's final chapter—"Black Music and American Identity"—makes the case for "African American music" in content, practice, expression, and social impact as the essential "signifier of American music," even as "many leading African-American musicians have found themselves in a weak position to be credited for their achievement or to win economic rewards proportional to the impact their music has made" (p. 837).

Crawford was awarded a Lifetime Achievement Award by the Society for American Music in 2001, and the following year he received the Irving Lowens Book Award for *America's Musical Life*, becoming the first and still only scholar to receive the award twice.

Crawford's final book-length study appeared in 2019 as *Summertime: George Gershwin's Life in Music*, which was both a culmination of his love of jazz (an affair that began by playing saxophone in high school jazz bands) and his devotion to the music of George Gershwin as a too-long neglected fount of American musical creativity. Here Crawford revels in the details of primary documents that articulate Gershwin's ambitious if too short life, interwoven with vivid music analyses, honed through decades of classroom teaching. Crawford's love of sound as art sings forth in these accessible and always insightful play-by-play analyses of Gershwin's music, exploring a 32-bar musical theater song with the same intensity and grace as the more expansive musical arguments of the symphonic poem *An American in Paris* or the folk opera *Porgy and Bess*.

Crawford taught a variety of undergraduate, graduate, and doctoral seminars in both European and American music at the University of Michigan. He was promoted to assistant professor in 1965, associate professor in 1969, and full professor in 1975. He retired from teaching in 2003 as emeritus professor, having established a singular 42-year legacy. His dozens of doctoral advisees, including Karen Ahlquist, Tamar Barzel, Amy Beal, Katherine Brucher, Nym Cooke, Esther Crookshank, Jennifer DeLapp-Birkett, Todd Decker, Joshua Duchan, Mark Katz, Jeffrey Magee, Guthrie Ramsey, Thomas Riis, Warren Steel, Jeffrey Taylor, Mark Tucker, and many others, formed a core in the initial generations of tenure-track faculty to teach U.S. music topics broadly across the nation.

Crawford chose to name his Distinguished Professorship at the University of Michigan for a beloved faculty mentor at the University of Michigan: Professor Hans T. David, an authority on Bach. David inspired Crawford to a lifelong pursuit of academic writing as an art of clarity, a value he in turn passed to each of his students. As Crawford wrote in the margins of one student's dissertation manuscript, "Since prose is both the performing medium of scholars and the lens through which we reveal our musical insights to readers, I take improving it—making it clearer, more concise, muscular, and unpretentious—to be one of our chief lifetime endeavors."

Richard Crawford is deeply missed, but his devotion to the art of music, its research and study, to the art of teaching, and to the development of his students as thinkers and as people will live on through the many he touched.

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[*Rock This Way: Cultural Constructions of Musical Legitimacy*](#). Mel Stanfill. University of Michigan Press, 2023. 240pp. ISBN: 9780472903627. Open Access eBook.

Katherine E. DeVet, Texas Tech University

Rock This Way: Cultural Constructions of Musical Legitimacy by Mel Stanfill provides a fascinating look at how the broader public deems what music is legitimate or even “good.” To do so, Stanfill focuses on American popular recordings between 2009 and 2018 and touches on commonly known outliers to the genre. Rather than exploring the entirety of recorded music in that time period, Stanfill divides this exploration into five main categories and uses these for the topics of the five chapters—cover songs, remix, mash-ups, parody, and soundalike songs. These categories of recorded music all feature intellectual property created by others to create something new, from the simple re-recording of cover songs to complex transformations in mash-ups and soundalike songs. Each category is discussed throughout the book using framing devices of Critical Race Theory and the role of race in popular opinion of originality and intellectual property, the notion of the Romantic author and its impact on the concept of originality, and relevant copyright case law, with a backdrop of well-known examples such as the television show *Glee*, with its ubiquitous covers and medleys.

Indeed, in *Rock This Way*, “musical legitimacy” provides not just validity but also takes on notions of both value and originality. This approach seems unique in its field as the current literature using this terminology tends towards musical tastes and texts, rather than auditory analysis. To this end, it is worth noting what this book is not. *Rock This Way* is not a theoretical analysis of the signifiers of musical legitimacy in song. Stanfill does not engage with harmonic, rhythmic, or even textual analysis to determine markers of “goodness” or legitimacy. Stanfill instead chooses a multifaceted methodology in their approach to studying recorded musical history, examining how “mainstream press” talks about songs, albums, and artists, utilizing advanced faceted searching of Associated Press coverage between 2009 and 2018 from the online database

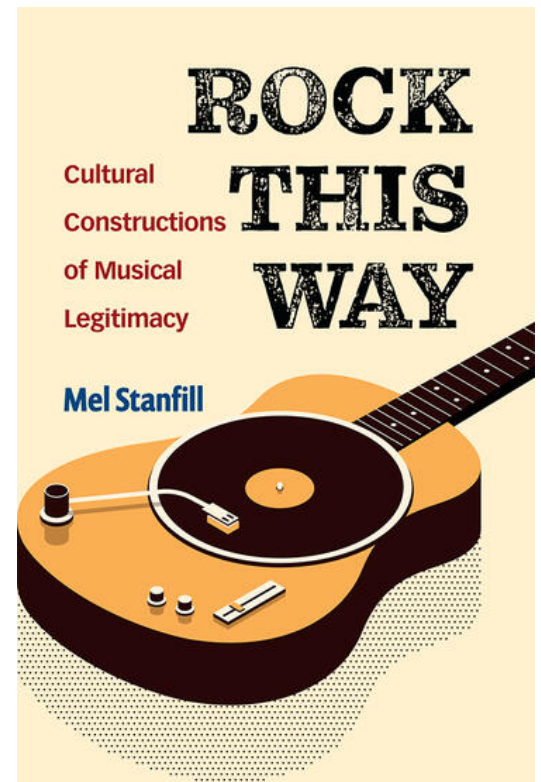
LexisNexis and its later academic access point Nexis Uni, coupled with case law and large-scale data analysis. Seeking to convey a variety of both musical examples and circumstances, Stanfill began with three key search terms: “remix,” “mash-up,” and “cover song.” They manually read initial results to compile a list of “songs described as a remix, mash-up, or cover; albums and musical events described as including one; or artists described as making them” (18). Continuing this overarching methodology, Stanfill supplemented with famous examples such as the lawsuits surrounding Robin Thicke and Pharrell’s “Blurred Lines” (2013) and the ubiquity of remixes of Lil Nas X’s “Old Town Road.” These examples are followed with a search of the full LexisNexis database news sources, mining for the musical objects mentioned in snowball samples “until there were diminishing returns” (18). Further, Stanfill utilized data analysis protocols developed in previous research, combining discourse analysis with qualitative analysis.

As previously mentioned, Stanfill uses this data analysis to investigate recorded popular musics with some element of non-originality to them, many of which include complex copyright considerations. Chapter 1 examines cover songs. For the purposes of this book, cover songs are discussed not due to copyright concerns, as mechanical licensing is required, but because they are a normalized path to reworking source texts and the methods involved in this process can give insight into popular conceptions about music. Through rich, interdisciplinary discussion, Stanfill contextualizes current approaches to cover songs by examining historic recording practices in the 1950s that led to musics created by Black artists which were rerecorded by white artists, effectively replacing the original recordings in the market. Further in the chapter, Stanfill unpacks the data on what makes covers “good,” focusing on fidelity to the original balanced with transformative approaches to the original material.

Though the creative practices have some similar roots, remixes and mash-ups are discussed in separate chapters as specific entities. Where remixes add elements to existing songs, mash-ups combine large sections of existing songs, often using existing recordings. Chapter 2 focuses on remixes, which often involve genre mixing and can be seen as a way to both increase value of a given (intellectual) property as well as boosting awareness and sales. This potential increase of value was perhaps most famously leveraged by Lil Nas X’s “Old Town Road,” which Stanfill includes despite the remix window extending outside of the study timeframe. As explored in Chapter 3, mash-ups are often facilitated by digital technologies, as notably seen in Danger Mouse’s *The Grey Album* (2004) which combined the Beatles’ *The White Album* (1968) and Jay-Z’s *The Black Album* (2003). This idea of mash-ups is expanded by genre crossing practices in shows like *CMT Crossroads* and ensembles like Black Violin, with works that often straddle the Black/white dichotomy to potentially create a whole that is greater than the sum of its parts.

Parody, the focus of Chapter 4, is frequently included in definitions of transformative work for fair use considerations. Likely the most established use of parody, based on career length and breadth, is “Weird Al” Yankovic, who insists on asking for permission even though it is “not needed”—except when he does not, as in the case of Coolio’s “Gangsta’s Paradise” (1995). There have also been some famous court cases such as toy company GoldieBlox’s update of the Beastie Boys’ “Girls” (1986). More amorphously examined in Chapter 5, the concept of soundalikes is not clearly defined in copyright law and has been omnipresent throughout musical history through employment of homage, pastiche, and borrowing of musical elements but still resulted in the much-discussed pair of lawsuits between Robin Thicke and Pharrell’s “Blurred Lines” (2013) and the Marvin Gaye estate.

Throughout the book, chapter delineations are clear, though the connections between them may not be. Stanfill uses these five compositional choices to examine ways that the Romantic notion of the artist no longer applies to current non-original musical and artistic practices and, in turn, examines how these may or may not affect notions of copyright. The sources used throughout are not only relevant to these ideas but widely varied, nestling works discussed firmly in both musicology and media studies and using references that include musicology, anthropology, feminist theory, hip-hop scholarship and legal scholarship. One is as likely to see reference to J. Peter Burkholder as bell hooks, and Stanfill makes deliberate effort



to not only include the established “majority” opinions but lesser known, traditionally underrepresented authors as well. Further, the volume includes a Data Appendix with an itemized list of the events, songs, TV shows, films, albums, and artists that arose in the larger data analysis throughout the time period examined, split out into the five overarching categories discussed in the five chapters, as well as when the references to the item occurred.

Overall, while *Rock This Way* does not make musicological or theoretical assessment of musical and cultural legitimacy, it does make an intriguing foray into the role of public opinion and journalism in the larger conversations involving copyright considerations in recorded musics and how this type of intangible creative intellectual property is viewed that could prove useful to academic audiences in both musicology and media studies. Though Stanfill does not appear to have a throughline of a single argument throughout the book, the case law and evidence-based analysis of the impact of the five modern recording practices on musical copyright is informative and enlightening. Musical copyright itself is traditionally limited to what can be conveyed in sheet music, but many of the recorded musics today have evolved from aurally passed down traditions and embellishments that may not have a written element, which current copyright law does not reflect. Stanfill’s interdisciplinary approach can be used to inform emerging scholarship that seeks to broaden the music traditionally studied in academia and suggests interesting possibilities for the future intersection of musicology, music theory, cultural anthropology, and media studies with the ever-evolving legal scholarship surrounding copyright, attribution, and authorial rights.

[*Feenin: R&B Music and the Materiality of BlackFem Voices and Technology*](#). Alexander Ghedi Weheliye. Duke University Press, 2023. 305pp. ISBN: 9781478027294. Ebook.

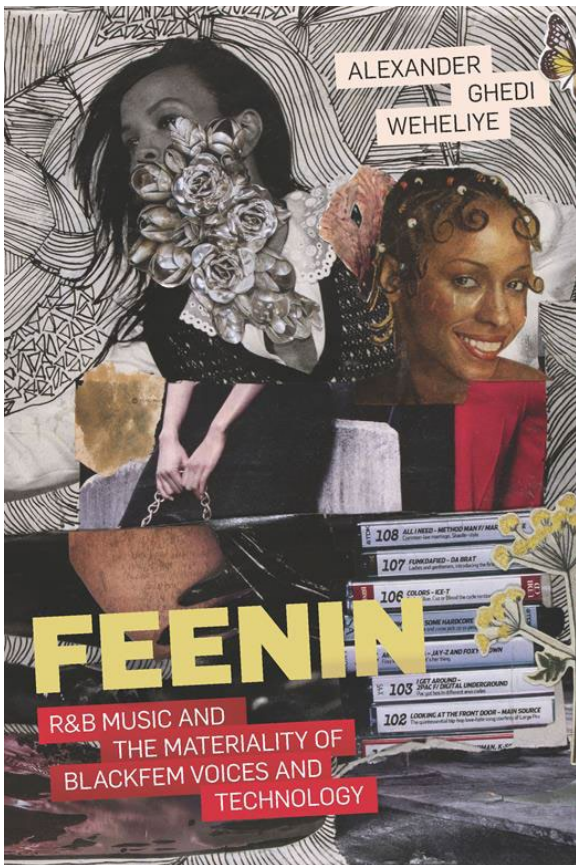
Kelly Hoppenjans, University of Michigan

Studying the present and recent past is often a challenging undertaking. Historians and humanities scholars who reckon with continually unfolding works and events must grapple with the complexities of being ensconced in the present moment. In his new book, *Feenin: R&B Music and the Materiality of BlackFem Voices and Technology*, Alexander Ghedi Weheliye offers a framework for approaching contemporary musical works with their particular temporal intricacies. In doing so, he presents R&B music of the past thirty years as an “archive of the Now” (13) in Black culture, informed by the past and present moments while articulating the technological humanity of the Black experience. Combining Weheliye’s previously written seminal works with new interventions, the book is an enlightening, inventive, and often poetic argument for the continued relevance and importance of R&B music and technology in Black culture.

Modeling the structure and content of Deborah E. McDowell’s *“The Changing Same”*: *Black Women’s Literature, Criticism, and Theory* (Indiana University Press, 1995), Weheliye compiles essays, articles, and interview conversations from the past twenty years as well as newly written chapters, called “tracks,” with short interstitial interludes. He sees R&B music as articulating and bearing witness to the Now (Weheliye’s term for overlapping experiences of the present) of Black life. Gender plays a central role as Weheliye focuses on Black feminism and BlackFem voices in R&B. He defines BlackFem as a gender expansive term that includes a variety of femininities across gender and sexuality that may be excluded from gendered categories like Black women. Technology is also integral to Weheliye’s approach to Black culture and humanity as he explores Black innovation in vocoders, cell phones, EDM, drum machines, and more.

Weheliye takes inspiration from historian Saidiya Hartman’s “critical fabulation,” a methodology which addresses not only accounts of violence in the archives of slavery but reckons with the violent lacunae of the archives themselves in order to “bridge the past and the present.”¹ *Feenin* is a project of “critical fabulation of the present” (9), uncovering and exploring the gaps in the absence of a traditional archive of current Black life. He points out one of the central problems of historical approaches to contemporary cultural criticism and theory: when scholars approach the past, we do so with the benefit of knowing what comes next. Conversely, historians of the Now grapple with a complex web of present experiences with multiple possible futures. Weheliye argues that scholars should approach our subjects with an eye toward the particularities of these entanglements when writing *from* the present and *about* the present simultaneously. For Weheliye, critical fabulation of the Now means exploring the gaps left behind by contemporary zeitgeist and approaching present objects of study as connected to the past and the as-yet-unknown, imagined futures—a productive approach for scholars who study people and works that go underacknowledged in academic discourse and the popular music canon.

¹ Saidiya Hartman, “Venus in Two Acts,” *Small Axe* 12, no. 2 (2008): 4.



Weheliye’s first three tracks/chapters engage with the past and present directly as he considers the nexus of Blackness, humanity, and technology in R&B music. Track 1.0, “Engendering *Phonographies*: Sonic Technologies of Blackness,” is a dense conversation across time: it was originally published in article form in 2014 as a response to Tavia Nyong’o’s analysis and criticism of Weheliye’s first book *Phonographies: Grooves in Sonic Afro-Modernity* (Duke University Press, 2005).² Weheliye clarifies his thinking around Blackness as an ontology constructed through and essential to Western modernity; he also addresses Nyong’o’s critiques about the lack of engagement with women-of-color feminisms in *Phonographies*, owning the gaps in his theory and reaffirming the Black feminist project of *Feenin*. Track 2.0 is Weheliye’s seminal 2002 article on vocoders, talk boxes, and audible Auto-Tune in 80s and 90s R&B, “‘Feenin’: Posthuman Voices in R&B Music.” One of the oldest works in the book, he sees this chapter as chronicling a “vanishing former present” (16), an era in which Cher’s 1998 Auto-Tuned megahit “Believe” eclipsed earlier uses of voice-transforming technologies by R&B artists like Zapp and Jodeci. Weheliye traces how the voice has been characterized as deeply human and embodied in Western modernity, yet the Black singing voice is figured as less human, too embodied or “soulful” for the rational, Enlightenment-based modern subject. He calls the human-machine voice hybrids in these R&B songs a posthuman “hypersoul,” a rejection of colonial ideas of modernity and reimagining of Black humanity as

ensouled and technological. Foundational in posthumanist thought, his theory of hypersoul in R&B resonates today with roboticized and altered voices proliferating in current hip hop, R&B, and mainstream pop. In track 3.0, “Rhythms of Relation: Black Popular Music and Mobile Technologies,” Weheliye turns to the figure of the cell phone in R&B, both lyrically as a means of romantic connection or “booty call” and sonically in the phone filter EQ effect. He examines technology in relationships, communication, and embodiment through the cell phone while demonstrating its significance as a sonic index of Black intimate life.

Tracks 4.0 and 5.0 both center on recent popular music in Germany and Blackness. “My *Volk* to Come: Specters of Peoplehood in Diaspora Discourse and Afro-German Popular Music” considers how 1990s–2000s artists like Sisters Keepers, Xavier Naidoo, and Glashaus figure themselves as both Black and German. Weheliye addresses the dominance of African American studies in Black diaspora discourse while theorizing a way for Black people across nations to consider themselves *ein Volk* in the original sense of the term, as underprivileged and excluded in society. Track 5.0, “‘White Brothers with No Soul’: UnTuning the Historiography of Berlin Techno,” is an interview transcript from 2014 with CTM Festival about the whitewashing of the history of Berlin techno and its role in associating Germanness with whiteness in the period of reunification after the fall of the Berlin Wall. Weheliye concludes this segment with an interlude reflecting on the often unnamed and uncredited BlackFem voices like Martha Wash and Carol Kenyon that have been sampled prodigiously in EDM and the integral role they have played in shaping the genre. These interludes and the collage style of the book serve to link disparate times and places thematically or comment on how past issues like uncredited sampling have continued relevance.

Weheliye turns his attention to 1980s synthpop, house, and layers of (re)appropriation in musical dialogues between the US, the UK, and continental Europe in track 6.0, “New Waves, Shifting Terrains: Prince’s and David Bowie’s Transatlantic Crossovers.” He makes a clear case for the foundational influence of musicians like Prince, Grace Jones, and earlier soul artists like Gloria Jones on British new wave, concluding with a poignant reflection on Prince’s legacy and impact as a BlackFem artist in the wake of his passing. Weheliye returns to technology with track 7.0, “‘Sounding That Precarious Existence’: On R&B Music, Technology, and Blackness,” a wide-ranging interview from 2018 about racist and colonialist perceptions of Blackness as antitechnological that also includes some conversation on Weheliye’s personal connection to R&B music. He argues that the BlackFem singing voice is a technology, crafted intentionally with years of work, though it is often perceived as “natural” and thus essentialized in BlackFem bodies. He expands on this theory in track 8.0, “‘Scream

² Tavia Nyong’o, “Afro-philosophical Fictions: Black Sound Studies after the Millennium,” *Small Axe* 18, no. 2 (2014): 173–79.

My Name Like a Protest': R&B Music as BlackFem Technology of Humanity in the Age of #Blacklivesmatter." Engaging with Daphne Brooks and Farah Jasmine Griffin's work on Black women's voices and artistry, he sees the BlackFem singing voice as a technology of humanity and a site of affective labor in R&B. Weheliye confronts misconceptions that masculinist hip hop is the more "political" Black musical genre by examining works by Janet Jackson, Kelela, and Amaal Nuux.

Weheliye's final dyad of tracks deal most directly with his application of critical fabulation to studies of the present as he explores the sounds, affects, and interconnections between R&B and Black life in the Now. In track 9.0, "808s and Heartbreak," he and co-writer Katherine McKittrick poetically weave together heartbroken lyrics in R&B songs, the sonic breaks of the ever-ubiquitous Roland TR-808 drum machine, and the domestic and sexual violence perpetrated by people like R. Kelly and Chris Brown. Through these connections, the authors reveal how heartbreak manifests sonically and expose the rupture that gendered power imbalances produce. Track 10.0, "Wayward Shuddering, Beautiful Tremors: (AGW's Quiet Storm Remix)," is one of Weheliye's most adventurous chapters, inspired by and riffing on Saidiya Hartman's book *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval* (Norton, 2019). He ties her past critical fabulation to the present, sampling and remixing her histories of Black intimate life in early-twentieth-century Harlem with themes and lyrics in R&B songs of the past thirty years, the work of W.E.B. Du Bois and Hortense Spillers, and the Black Lives Matter movement. This track also functions as the conclusion, and an invitation to build upon Weheliye's wide-ranging and imaginative exploration of the resonances of Black life and culture across time, as he has done with Hartman's work.

Feenin, like the R&B songs Weheliye writes about, is a work of the present and near past—a retrospective of the past thirty years in popular music, Black culture, Black studies, technology, and humanity in conversation with the current moment. Though the book may be of particular interest to scholars of twentieth- and twenty-first-century popular music, voice studies, Black studies, and digital studies, scholars from many different disciplines can benefit from Weheliye's theories about the study of the present and the insights that critical fabulation can reveal. Weheliye's writing is poetic and incisive, and he weaves together lyrical, sonic, cultural, historical, and technological elements as he reckons with R&B's impact on Black culture, mainstream popular music, politics, and his own musical experiences. His commitment to exploring forgotten near-past histories and the omissions in the archive of the Now is palpable throughout the book. Weheliye masterfully argues throughout for the urgency of these stories as he explores the technological and the humanity in Black culture.

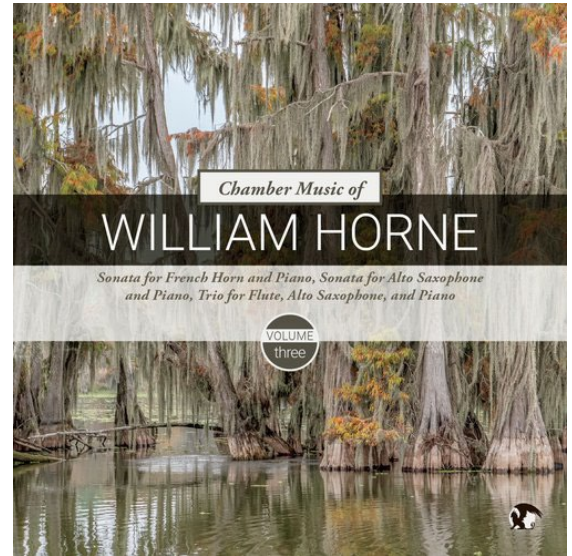
[*Chamber Music of William Horne, Volume Three*](#). Mollie Pate, horn; Xiting Yang, piano; Walter Puyear, saxophone; Joonghun Cho, piano; Brandon LePage, flute. Blue Griffin Records BGR669. CD. 2024.

Haley Heinrichs

Chamber Music of William Horne, Volume Three, released March 8, 2024, is the fifth studio album devoted to Horne's works. This album foregrounds the composer's lyrical and tonal style, a shift he made nearly twenty years ago. A student of Krzysztof Penderecki and Pulitzer Prize recipient Yehudi Wyner, Horne himself described his early style in an interview quoted in this album's press release as "a marriage of Béla Bartók's and Arnold Schoenberg's sound worlds." In this album, other influences come to the fore, including the sonic language of George Gershwin, the desire to write for the alto saxophone, and even his scholarship on the works of Johannes Brahms. Additionally, all the works on this album draw heavily on forms associated with the Classical era. Each has three movements: a first movement in a sonata form; a slow second movement in a contrasting form and key; and a third movement either in sonata or rondo form. Couched within this impulse for formal convention, however, is a wholly new sonic palette.

The album opens with Horne's *Sonata for French Horn and Piano* (2021). Horne's liner notes indicate that he considers the horn "a lyrical instrument," and Mollie Pate's performance certainly makes that clear. Pate, principal horn of the Louisiana Philharmonic, pays careful attention to articulation throughout, distinguishing proclamatory moments (such as the opening of the first movement) from gentle, song-like passages (heard most clearly at the end of the second movement) while never losing that lyrical quality that Horne's writing encourages from the performer. This articulatory attention pays off in the third movement, where each section of the rondo form demands a stark departure from what came before; Pate and pianist Xiting Yang—known for both her solo and collaborative work—navigate these shifts of affect with ease, guiding the listener across wide registral shifts and rapid character changes through to the movement's dramatic finish.

Horne's Gershwin-inspired *Sonata for Alto Saxophone and Piano* (2022) is performed here by saxophonist Walter Puyear, an active soloist and member of the award-winning Aero Quartet, and internationally renowned solo pianist and chamber musician Joonghun Cho. The pair treat listeners to the synergy of Horne's lyricism and Gershwinian stylistic idioms; Horne credits friend, pianist, and composer Logan Skelton for inspiring the work's Gershwinian flavor in the album's liner notes. Puyear and Cho's performance of the first movement is delightfully nuanced because both match the way the other flavors each thematic moment. In the A sections of the rondo-variation second movement, Puyear's warm tone and gentle vibrato enhance the song-like quality of Horne's melodies. In the B sections, Horne takes listeners somewhere very different by evoking more rhythmic styles popular in Gershwin's era; Cho deftly presents both the stride-like sections and the walking-bass-like melodic passages with a wonderful lightness and momentum. The third movement alternates between a languid first theme and lively second theme, building in energy toward a powerful and joyous coda.



The final work on the album, Horne's *Trio for Flute, Alto Saxophone, and Piano* (2023), adds flutist Brandon LePage to Puyear and Cho's duo. LePage, an advocate for the performance of contemporary chamber music, complements the duo wonderfully. Particularly striking across the three movements are moments where the musicians present parallel musical passages; LePage, Puyear, and Cho generate a remarkable number of timbral blends when playing in combination with one another. Credit should also be given here to producer and engineer Sergei Kvitko, who ensured that no nuance was lost. The outer movements of this work are playful and light, keeping close in spirit to the high-classical forms that Horne cites as inspiring the work. The second movement, however, is expansive and highly evocative. Horne calls it "the expressive heart of the trio," and that certainly comes to the fore in this recording. Even as the texture becomes increasingly dense, LePage, Puyear, and Cho bring a warmth and tenderness to their playing that resonates with Horne's sprawling lyricism.

This album provides a wonderful snapshot of Horne's present style, and the performers have attended to this style with sensitivity. The combination of lyrical melody, classical forms, and densely colorful harmony carry across all three pieces, though each remains sonically distinct from the others. Overall, *Chamber Music of William Horne, Volume Three* is a delightful and thoughtful collaboration between composer and performers that offers new perspectives on familiar idioms.

[*Voyageurs: Three Trios for Clarinet, Cello, and Piano* by Rick Sowash](#). The Upland Trio. Kickshaw Records 1003. CD. 2024.

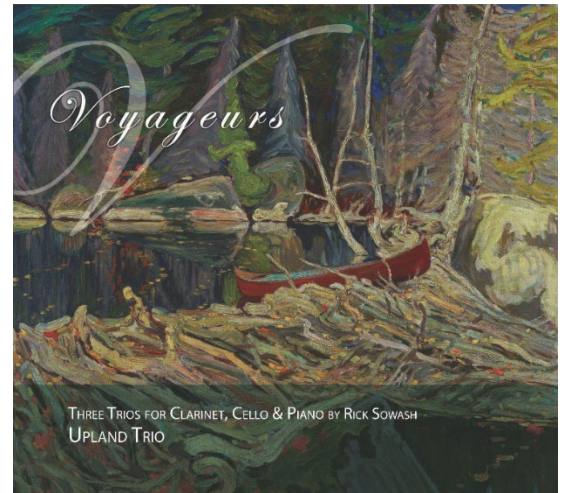
Haley Heinrichs

Voyageurs: Three Trios for Clarinet, Cello, and Piano, released digitally on January 6, 2024, is the most recent addition to Rick Sowash's robust discography. A composer and author, Sowash's musical works vary greatly in terms of genre but are deeply rooted in tonal traditions. Many, like the three featured here, are programmatic and engage with facets of cultural memory, including literature and natural landscapes.

The album's title comes from its second and longest work, "*Voyageurs*." This work is Sowash's "homage to Canada," a land he visited often in his youth. It was named after the group of eighteenth- and nineteenth-century French Canadian fur traders who travelled on foot and canoed between settlements and trading posts. Canadian historical narratives—including those found in *The Canadian Encyclopedia*, which strives to curate national narratives—often romanticize the lives of the voyageurs, emphasizing the wonder of exploration while only briefly addressing the grueling and sometimes deadly nature of their endeavors. Additionally, these narratives typically describe the voyageurs' relationship with Indigenous communities favorably, noting that the voyageurs learned much from the Indigenous peoples with whom they interacted and sometimes lived with for periods of time. However, the voyageurs were certainly part of the forces that colonized North America; settlers and Indigenous communities in Canada are still grappling with the harms done to the latter and the ways in which those harms have been and continue to be obscured or rendered invisible. Through this rose-colored lens, a kind of cultural nostalgia for an earlier and "simpler" time emerges, and the truthfulness of that partially imagined era is perhaps

immaterial. It is this nostalgia for difference—different times, different places, different worlds—that is the thesis of this album.

The three works on the album refract unique aspects of this nostalgia. Sowash describes the first work, Trio No. 11, “*We Sang, We Danced*” (2003), as nostalgic both for childhood joy and “a long-ago time when it was a given that serious music would be tonal, melodic and accessible.” Each movement fully embodies this wistfulness through memorable melodic lines, a Romantic harmonic palette, and familiar genres and styles. The second work, Trio No. 12, “*Voyageurs*” (2003), as discussed above, is nostalgic for both another time and another place. Each movement bears a lightly programmatic title, and Sowash evokes different elements of vast Canadian landscapes through instrumentation, timbre, spacing, and range. He makes use of each instrument as an unaccompanied voice, in addition to exploring them in combination, and employs silence judiciously in many of the movements.



The third work, Trio No. 13, “*Passacaglia & Fugue*” (2004), is not so much about a particular nostalgia but rather “grew out of [Sowash’s] response to unhappy current events.” While he is not explicit in his program note about what these events were, 2004 was the year in which the 9/11 Commission announced its findings and two devastating battles in Fallujah occurred as the Iraq War rapidly escalated, to name two among many events that could have been part of “the news of the day” to which Sowash refers. The lugubrious first movement and tumultuous second movement reflect sorrow and anger, respectively, but both still feature moments of beauty and hope.

The works are performed by the Midwest-based Upland Trio, consisting of clarinetist Christopher Bade, cellist Josh Aerie, and pianist Greg Kostraba. Their mission, as described in the album’s liner notes, is “to expand accessibility, enjoyment, and knowledge of music, especially with works by living composers.” Their performances on this album are thoughtful and evocative; each trio member brings a nuanced sense of phrase to the ensemble, which emerges especially in the unaccompanied passages. For instance, the solo cello opening to the second movement from “*Voyageurs*” performed by Aerie establishes much of the affect that the ensemble brings to the movement; when the piano has an extended solo passage later in that movement, Kostraba builds on the musical nuance set up earlier by Aerie.

Overall, *Voyageurs* is a vivid exploration of what it means to reflect on the world around us. Nostalgia is a powerful feeling, one that Sowash and the Upland Trio explore thoroughly. However, given that these works were composed twenty years ago, listening to them today offers opportunities to be doubly reflective. Much has changed, especially when it comes to contemporary discourse on race and settler colonialism in Canada, and with those changes comes the understanding that the long-ago place one might experience a longing for is more complicated than the rose-colored place shaped by historical narratives and media.

Bulletin Board & Member News

Announcement: 2026 Annual Conference in Richmond

The Society for American Music is pleased to announce that we will convene our 52nd annual conference in Richmond, Virginia, March 12–15, 2026.

Virginia played a crucial role in the Colonial Era, the Revolutionary War, and the early years of the United States. St. John’s Episcopal Church in Richmond was the site of Patrick Henry’s famous “Give me Liberty or give me Death” speech in 1775. Four of the nation’s first five presidents were from Virginia. Richmond was central to the Civil War as the capital of the Confederacy. In the twentieth century, it became an important center of Black cultural life in the South. Among the numerous luminaries who called Richmond home were author Edgar Allan Poe and tennis great Arthur Ashe.

Richmond offers a thriving musical culture that mirrors the diversity of its population. In addition to a respected regional orchestra and opera company, the city is known for popular venues in folk, hip hop, and other genres. Oliver Anthony’s surprise 2023 hit, “Rich Men North of Richmond,” made him the first artist to debut at No. 1 on the Billboard Hot 100 with

no previous chart appearances. Our Richmond conference will allow us to think deeply about these and other musical contributions of our host city.

Questions about Fellowships?

Join President Bomberger for a webinar all about SAM's fellowships on October 8, 2024, at 7:00 PM ET (4:00 PM PT) on Zoom. Please RSVP at this [link](#) or contact Megan MacDonald (sam@american-music.org) if you would like to attend.

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>

Call for New *Bulletin* Editorial Board and *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 searching for a new general editor, reviews editor, and layout editor, for terms commencing in Spring 2025. The *Bulletin* is published three times yearly and provides a timely and informal means by which members communicate with each other.

- The general editor is primarily responsible for soliciting, collecting, curating, and editing the content of the *Bulletin*, which is published online at the Society's website. The reviews editor is responsible for soliciting and commissioning reviews of books, recorded sound, and multimedia products that are not selected for inclusion in *JSAM*, and the layout editor is responsible for the formatting and visual layout of each issue of the *Bulletin*. The general editor and reviews editor positions generally entail 15–20 hours of work per issue; the layout editor position generally entails 10–12 hours per issue. Each term lasts three years, with a one-issue shadowing period among the transitioning editorial team.
- All editors must be active members of the Society in good standing. Interested members should notify SAM President Douglas Bomberger of their interest by November 10.

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.

Pedagogy Series continuing with our next issue (LI No. 1; deadline December 15, 2024):

- Please reach out to *Bulletin* editor [Megan Steigerwald Ille](#) 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 Media Editor [Samuel Parler](#) 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.

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.