

The Bulletin

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

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Spring 2002

It's a Long, Long Way from Bordentown to Japan! Francis Hopkinson (1737-1791)

—Gordon Myers

My singing teacher at Cornell College, Mt. Vernon, Iowa, Mr. Francis German—a fellow in singing from the Juilliard Graduate School in New York City—gave me a song, *My Days Have Been So Wond'rous Free* by Francis Hopkinson. He mentioned that it was composed in 1759 and that Mr. Hopkinson was America's first native-born composer. He also gave me *O'er the Hills Far Away*, another song composed by Francis Hopkinson. He said they would go well together in a program of American Art Songs.

The second World War and a number of years later, I became a member of the *Margaret Dodd Singers*. We made some recordings of early American music, and an LP called *Early American Psalmody* for New Records. I was the *Presentor* on that recording—the voice that “lined out” the Psalms for the congregation to sing.

Later, I found myself baritone soloist with Noah Greenberg's *The New York Pro Musica*. I spent six years with them (1957-1963), toured the United States, Canada, England and Europe and made LP recordings with them for Decca. I played the part of *King Darius* in their revival of the 12th Century, *The Play of Daniel*.

It was February, 1958, I stood at the window of our Riverside Drive apartment, looking out over the Hudson River when the thought came to me, “If Noah Greenberg can research early *European* music for performance, why can't I research early *American* music for performance?”

At a *New York Pro Musica* concert given at Dumbarton Oaks in the Washington, D.C. area, Noah introduced me to his long-time friend, Irving Lowens. Irving and I became friends, and later, when I applied to the Rockefeller Foundation for a grant to do research for performance in the area of America's 18th Century Vocal Music, Irving wrote a wonderful letter in my behalf to Norman Lloyd at the foundation. Two grants came through for the summers of 1969 and 1970. Other letters were furnished, but I am under the impression that perhaps Irving's recommendation was the most important.

As any beginning searcher should do in the area of America's early music, I obtained a copy of *A Bibliography of Early Secular American Music [18th Century]* by Oscar G. Sonneck, revised and enlarged by William Treat Upton, (The Library of Congress, Music Division, Washington, D.C. 1945). And in leafing through its pages, I found *My Days Have Been So Wond'rous Free* by Francis Hopkinson listed on page 282. His *O'er the Hills Far Away* is listed on page 317, and informing me that it was part of Mr. Hopkinson's *Seven Songs for Harpsichord or Forte Piano*, which can be found on page 403!

Early in the 20th Century, Harold V. Milligan had “edited and augmented” Mr. Hopkinson's song with a full piano accompaniment and they were published by Arthur P. Schmidt Co. (Boston, New York c. 1918). These were the editions that Mr. German got for me back at Cornell College—1937-1941.

I will speed up my story by following the philosophy that “brevity is godliness.”

Citizens and cultural organizations in the state of New Jersey turned out by the thousands in 1976 to participate in the year-long Bicentennial Celebration of the Declaration of Independence.

One of my contributions to the celebration took place on the evening of June 11, 1976, when I sang Francis Hopkinson's *Seven Songs for Harpsichord or Forte Piano* in the parlor of his house, which is still standing and in use a few miles south of Trenton, in Bordentown, New Jersey. I made my own edition of Mr. Hopkinson's seven songs and arranged for three excellent musicians to accompany me on a harpsichord, recorders and a *viola da gamba*.

An excellent tape recording was made that evening, and I had several hundred LP records pressed up and made available—at cost—to historical groups and interested individuals in the area.

Some fourteen years later, on July 30, 1990, I received a letter from CBS Special Products. They were making CD recordings for a book company who was publishing *The Development of Western Music, An Anthology—Volume 2*, and they were seeking permission to include my recording of Hopkinson's *My Generous Heart Disdains*, song No. VII from the recording we made in 1976. The author of the series is a Dr. Stolba, whom I've never met. Nor do I know how she came across our recording of Francis Hopkinson's songs.

Legalities in such matters as licensing and permissions can be tedious and time consuming. By the time the long process was completed in 1999, CBS had been purchased by SONY. And I was dealing with *SONY Music Special Products/McGraw-Hill Stolba: Development of Western Music, Volume II*.

In dedicating his *Seven Songs for Harpsichord or Forte Piano* to his friend, George Washington, Francis Hopkinson included in his letter, “*I cannot, I believe be refused the Credit of being the first Native of the United States who has produced a Musical Composition.*”

I would like to steal from Mr. Hopkinson's letter: *I cannot, I believe, be refused the Credit of being the first Native of the United States who has represented the Honorable Francis Hopkinson in getting one of his songs recorded by Japan's world-embracing company, SONY!*

LETTER FROM THE PRESIDENT

Dear Colleagues,

Memories of our 28th conference in Lexington, Kentucky, are fresh in my mind as I write – and what a fine conference it was!

Ron Pen and the other members his local arrangements committee—Lance Brunner, Kathy Bullock, Bonnie Cutsforth-Huber, Dennis Davis, Jon Glixon, Angela Hammond, Tedrin Lindsay, Jennifer King, Larry Nelson, and Eric Strother—put on a smooth and well-run event. This involved not only keeping things on track at the Radisson, but also managing the logistics of numerous jaunts to the University of Kentucky and a couple of Friday afternoon tours.

Susan Cook and her Program Committee—Lisa Barg, Esther Rothenbusch Crookshank, Tammy L. Kernodle, Thomas Riis, and Joanne Swenson-Eldridge—assembled an outstanding program. Although my own schedule prevented me from hearing very many papers, I heard numerous raves from colleagues about the high quality of the presentations. It was especially exciting and gratifying to see so many new faces at the conference, both among the presenters and among those who came to listen. There are some bright young scholars coming along who will help ensure that we can look forward to lively and stimulating scholarship in American music for many years to come.

This was one of our largest conferences, with nearly 300 registrants. Although I do not have final figures at hand, judging from the number of items on display this surely was one of our largest Silent Auctions ever, as well. Bidding was lively—even fierce at

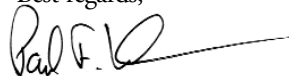
times!—and since I managed to come away with only a single trophy for myself I know that prices were high enough to have earned a tidy sum that will go to support student travel to our conferences.

Hearty and heart-felt thanks to all who contributed their time and talents to making the conference a success!

Many Society members are already looking ahead to our 2003 conference in Tempe, Arizona, hosted by Arizona State University. Karen Bryan of ASU will serve as Chair of the Local Arrangements Committee, and Catherine Parsons Smith (University of Nevada-Reno, emerita) will chair the Program Committee. Late February is a terrific time to visit the Valley of the Sun and we can look forward to numerous tours, concerts, and other special events.

As I begin the second year of my presidency, I am very pleased with the current state of our Society. Veteran members continue to form the backbone of the organization in terms of doing the work necessary to keep us moving toward our goals. The number of new folks at Lexington is a great sign that our future is in good hands. But being pleased is not the same as being complacent! There is much work to be done on many fronts. I look forward to the honor and pleasure of working for another year to keep the Society for American Music moving forward.

Best regards,



Paul F. Wells,
President

Call for Papers

Society for American Music

SAM will hold its twenty-ninth national conference in Tempe, Arizona, hosted by Arizona State University

26 February - 2 March 2003

Seeking to present a stimulating meeting that reflects the rich variety of research and performance interests within the Society, the program committee welcomes proposals for papers, sessions, and performances involving any aspect of music in Canada, the United States, and the Americas. Although all topics will be considered, the program committee especially encourages submissions in these categories:

- Submissions that deal with the diverse historical and contemporary musical traditions and cultures of the Southwest.
- Submissions that address American music, broadly defined, in an interdisciplinary context, and in all the formats, locations and genres in which it occurs.
- Submissions in alternative formats such as panels, roundtables, position papers with respondents, workshops, mixed performance / discussion sessions, and complete sessions involving particular themes or issues.

General Guidelines.

Individual or joint papers should be no longer than twenty minutes. Performances should be no longer than thirty minutes and may include a short lecture component. Presenters do not need to be members of the Society, but are required to register for the entire conference. Performances are not remunerated. The committee encourages proposals from persons who did not present at the 2001 meeting in Lexington, but all proposals will be considered and judged primarily on merit.

How to submit.

Submissions must include six copies of the proposal (500 words maximum) and an abstract suitable for publication in the conference program (100 words maximum). One copy of the proposal should include name(s), address(es), phone number(s), email address(es), and a list of audio-visual requirements. The Local Arrangements Committee expects to provide CD, audio-cassette players, overhead projectors, and (with more limited availability), videotape playback and slide projectors. Sessions will be scheduled with stated audio-visual

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Items for submission should be addressed to Mariana Whitmer, Society for American Music, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260. All materials should be submitted in printed copy, on floppy disk, or as attachment to e-mail. Microsoft Word 5.1 or ASCII texts are the recommended file formats. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are February 15, June 15, and October 15.

requirements in mind. Submitters are warned that last-minute requests often cannot be accommodated.

Successful submitters will be expected to provide a revised, electronic version via email (in Rich Text Format) of the 100-word abstract for publication in the conference program, before December 10.

Proposals for performances without a lecture component need only include a 100-word abstract; all performance proposals must include six copies of an audiocassette tape or CD. Tapes and CDs will not be returned.

For complete sessions or proposals involving unusual formats, the proposer should include an additional statement explaining the format and the rationale for the session. Individual papers or performances in such sessions should follow the guidelines for individual submission, but all should be included in one envelope.

Please include two self-addressed stamped envelopes. In the absence of such envelopes, submissions will not be acknowledged upon receipt, and acceptance and/or rejection will be via email.

All materials must be postmarked on or before 20 August, 2002, and should be sent to Catherine Parsons Smith, SAM Program Chair, Department of Music 226, University of Nevada Reno, Reno, NV 89557-0049.

Nadia Boulanger and American Music

The American Music Research Center at the College of Music, University of Colorado at Boulder invites the submission of abstracts and performance proposals for the fourth Susan Porter Memorial Symposium, a three-day conference and celebration to be held in Boulder.

October 7-9, 2004

Presentations in a variety of formats are sought in order to speak to and engage the general public as well as a scholarly audience on the subject of Nadia Boulanger, her life and influence, her contribution to musical pedagogy, and the work of her American students. International participation in this conference is anticipated, including the leaders of the major French archives of her material.

All individual presentations should be limited to 25 minutes. Abstracts should be written so that they can be printed or typed

on one 8-1/2 by 11 inch page, and include the author's name, address, telephone and institutional affiliation at the bottom of the page.

If live performances are proposed, a cassette or videotape of representative performing forces and repertoires should be sent to accompany each separate proposal. For panels, the organizer should submit an abstract long enough to summarize the basic directions and contributions expected from the various participants (as well as the panel members' names and affiliations), and the preferred amount of time in which the session should take place.

All abstracts, proposals, CDs and cassettes must be received by **January 16, 2003** and should be mailed (please do not submit proposals electronically) to:

T. Riis, Boulanger Symposium
University of Colorado at Boulder
UCB 301, College of Music
Boulder, CO 80309-0301
e-mail: amrc@colorado.edu
website: <http://www.a-m-r-c.org>

The Society for American Music

The Society for American Music promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly journal *American Music*, the *Bulletin*, and the annotated *Membership Directory*. Direct all inquiries to The Society for American Music, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260; (412) 624-3031; SAM@american-music.org.

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Electronic Resources

Listserv: sonneck@nevada.edu
Web site: <http://www.american-music.org>

Annual Conferences

28th Annual Conference: 6-10 March 2002; Lexington, Kentucky
Susan Cook, Program Committee Chair
Ron Pen, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

For nearly forty years RILM Abstracts of Music Literature (RILM) has been among the most oft-consulted and useful resources available to music researchers. New recruits and seasoned scholars rely on RILM. Whether one is browsing a general subject heading to develop a sense of a field, or seeking out an arcane citation only vaguely remembered, RILM is a starting place to search all manner of media related to music. The Society for American Music is one of a number of scholarly organizations dedicated to support the continuing work of RILM. Lenore Corale, volunteer director of the US-RILM Office at Cornell University, has provided the following report on this invaluable research tool.

RILM Abstracts and the U.S. RILM Office

The Répertoire International de Littérature Musicale publishes an ongoing database of musicological bibliography, in printed, online, and CD-ROM formats. The database is commonly referred to as RILM Abstracts of Music Literature or RILM. This international bibliography of scholarly writings on music and related disciplines, in 202 languages, is classified by topic, and includes original-language titles; title translations in English; full bibliographic information; abstracts in English; author, journal, and subject indexes; and a thesaurus.¹

Sponsorship

Established in 1966 under the joint sponsorship of the International Musicological Society and the International Association of Music Libraries, Archives, and Documentation Centers, RILM was the pilot project of the interdisciplinary Bibliographic Center planned by the American Council of Learned Societies. Since RILM's foundation, the City University of New York has graciously provided an institutional context for its endeavors; the RILM International Center is currently housed at the CUNY Graduate Center, at 365 Fifth Avenue, New York, NY 10016-4309. RILM's Commission Internationale Mixte, is a body of distinguished scholars and librarians, representatives from the sponsoring societies,

Scope

RILM's broad, international coverage and concise abstracts distinguish it from all other music reference resources. All scholarly works are included (articles, books, bibliographies, catalogues, dissertations, Festschriften, films and videos, iconographies, critical commentaries to complete works, ethnographic recordings, conference proceedings, reviews, etc.). Concert reviews, recording notes, pedagogical manuals, etc. are included if they are of scholarly interest.

Areas of coverage encompass historical musicology, ethnomusicology, instruments and voice, librarianship, performance practice and notation, theory and analysis, pedagogy, liturgy, dance, criticism, music therapy, and interdisciplinary studies on music and various other fields, including literature, dramatic arts, visual arts, acoustics, aesthetics, anthropology, sociology, linguistics and semiotics, mathematics, philosophy, physiology, psychology, and physics. The number of records published annually has increased over the years from 2,532 in 1967 to some 20,000 in 2001.

Indexing

An additional feature of RILM Abstracts of Music Literature, particularly valuable to scholars, is its in-depth indexing. All records are thoroughly indexed by the topics and persons covered in each bibliographic entry. A thesaurus is available as a guide to headwords and indexing policies. For users of the printed version, there are cumulative five-year indexes.

National RILM Offices

The publication of RILM Abstracts of Music Literature is made possible by the efforts of some 60 national committees located in Europe, Asia, Africa, and North and South America. The committees are composed of musicologists and librarians based at major university or national libraries and research institutes. Among the current host institutions in addition to Cornell University are the British Library, the Russian State Library, the Bibliothèque Nationale de France, the Bibliothèque Royale de Belgique, the National Library of Canada, and the Staatliches Institut für Musikforschung, Preußischer Kulturbesitz (Berlin).

The U.S. RILM Office

The U.S. RILM Office was established in 1984 with direct annual grants from the American Musicological Society; the U.S. Branch of the International Association of Music Libraries, Archives and Documentation Centres; and the Music Library Association. Office space, accounting services, postage, and the use of equipment have been donated by Cornell University through the University Library and the Music Department. We rely heavily on the strong collections in the Cornell University Library to help us identify material for inclusion in RILM. We find articles about music in the publications of many different disciplines that we regularly survey. Before 1984 U.S. material was collected at the International RILM Center, but owing to the ever-increasing number of U.S. publications and the workload in publishing RILM the need for a separate office was recognized by the founding organizations.

The U.S. RILM Office today identifies, collects and edits approximately 3,200 abstracts per year, about 1/6 of all the material published in RILM Abstracts annually. The U.S. Office is staffed by a volunteer director, Lenore Coral, but the bulk of the work is done by a halftime assistant and a small amount of student help. Over time Cornell has evaluated the work of the paid halftime assistant and fitted this position into its job classification scheme.

Because we are unable to obtain all the abstracts from the authors of the publications we utilize a group of dedicated volunteers to write abstracts for items when we fail to get author provided abstracts.

In order to keep track of outstanding abstracts we early on developed our own database. If an abstract is not received from the author of the document after a reasonable time period we match unwritten abstracts to our volunteers, so that they do not have to burden interlibrary loan with requests.

Financial Support for the U.S. Office

The three enabling organizations were joined over time in supporting the work of the U.S. Office by other scholarly music organizations whose headquarters are in the

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Stephen Foster Documentary to be Broadcast on PBS

The documentary film Stephen Foster: America's First Great Songwriter will be re-broadcast nationally on the PBS *American Experience* series on Sunday, June 16 (check local listings for time). It is the first program on Foster's life and music to be created for a national television audience.

Based on research at the University of Pittsburgh's Center for American Music, Stephen Foster was produced by WITF, Harrisburg for *American Experience*. The program, written by Ken Emerson and Randall MacLowry, was based on Emerson's biography, Doo-dah! Stephen Foster and the Rise of American Popular Culture (Simon & Schuster, 1997).

The film explores the contradictions of Foster's music, and his attempts to reform the minstrel repertory. In addition to original artifacts and performances of Foster's songs, the film includes interviews with scholars, including SAM members Dale Cockrell, Josephine Wright, and the director of the Center for American Music, Deane Root.

The Website that accompanies the broadcast (www.pbs.org/amex/foster) includes historical information on the city where Foster was raised and the issues reflected in his music, as well as teachers' materials and complete performances of several songs. It won the prestigious Massachusetts Interactive Media Council 2001 Award in the Education category. The site was nominated because it is especially strong in its interactive features, allowing visitors to learn about, listen to, print out, and generally experience Stephen Foster's music.

Rediscovering George Washington

The PBS documentary "Rediscovering George Washington" premieres nationwide on July 4, 2002 on PBS at 9:30 pm (EST). SAM member David Hildebrand, and his wife Ginger, served as music consultants for this film, and their recorded music figures prominently in the 90-minute show's soundtrack.

Rediscovering George Washington (produced and directed by Michael Pack; written and hosted by Richard Brookhiser) takes the two-dimensional man out of our wallets and explores his character. This non-linear film essay brings deadly battles and quiet turning points to life. Pack and Brookhiser talk to a former President, anti-tax rebels, and the descendants of slaves; they go to industrial Brooklyn, the Oscars, and a two-hundred

year old whiskey still. They explain what made George Washington a successful and honest Revolutionary.

2001 Arts and Humanities Medalists

On March 14, 2002, President George W. Bush announced the recipients of the National Humanities Medal and the National Medal of Arts for the year 2001. The President and First Lady Laura Bush, honorary chairman of the President's Committee on the Arts and the Humanities, will present the medals to 14 individuals and two organizations at a ceremony on April 22nd. The National Humanities Medal, first inaugurated in 1988 as the Charles Frankel Prize, honors individuals or groups whose work has deepened the nation's understanding of the humanities, broadened citizens' engagement with the humanities, or helped preserve and expand Americans' access to important resources in the humanities.

Each year, the two Endowments seek nominations from individuals and organizations across the country. The National Council on the Arts and the National Council on the Humanities, the Endowments' Presidentially appointed advisory bodies, provide recommendations to the President, who selects the recipients.

Among the recipients of the National Humanities Medal is **Eileen Jackson Southern**. Below is Dr. Southern's biography as it appears at the website for the National Endowment for the Humanities (www.neh.gov):

"Musicologist **Eileen Jackson Southern** has helped transform the study and understanding of American music. Recipient of the 2000 Lifetime Achievement Award from the Society of American Music, she was founding editor of the journal *Black Perspectives in Music*. Among the works she has written, edited or coedited are *Readings in Black American Music* (1971), *The Music of Black Americans: A History* (1971) and *African American Traditions in Song, Sermon, Tale and Dance 1600s-1920* (1990). She is an emerita professor of music and black studies at Harvard University, where she was the first African American woman to be tenured in the College of Arts and Sciences."

34th Annual ASCAP-Deems Taylor Award

The ASCAP-Deems Taylor Award program is an important series of annual awards presented to authors, journalists and broadcasters whose books, articles, broadcasts and

Internet materials on the subject of music are selected for their excellence. The Awards were established in 1967 to honor the memory of composer/ critic/ commentator Deems Taylor who died in 1966 after a distinguished career that included six years as President of ASCAP. The winners were honored at a special reception (hosted by **ASCAP President and Chairman Marilyn Bergman**), on December 5, 2001 at the Walter Reade Theatre in New York City. Over the years, tens of thousands of dollars have been distributed in cash prizes to winning authors, journalists and broadcast producers and personalities.

Among the nine writers and editors of journal, magazine and newspaper articles, program notes and/or liner notes and their respective publishers to be honored at the ceremony were three Society for American Music members:

J. Peter Burkholder for his article "Twentieth Century and the Orchestra as Museum," published by Watson-Guption Publications.

Kim H. Kowalke for his article "I'm an American!"; Whitman, Weill, and Cultural Identity," published by Garland Press.

In addition, an ASCAP Deems Taylor **Special Recognition Award** was presented to **Carol Oja** for *Making Music Modern* published by Oxford University Press.

2001 Alfred Einstein Award

Amy Beal was awarded the 2001 Alfred Einstein Award by the American Musicological Society for an "outstanding musicological article published in the past year by a younger scholar" for her article "Negotiating Cultural Allies: American Music in Darmstadt, 1946-1956" (*Journal of the American Musicological Society*, Vol. 53, 2000, pp.105-40). She adds that "This was quite a thrill for me, since I believe it is the first time the AMS has honored an article on American music."

NEH Fellowship

Elizabeth Crist has been awarded an NEH Fellowship for 2002-2003 to work on her book, Music for the Common Man: Aaron Copland during the Depression and War, to be published by Oxford University Press.

Member News

Liane Curtis announces that Rebecca Clarke's monumental song, "Binnorie: A Ballad," which was probably the Anglo-

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American composer's last completed work, was premiered by soprano Eileen Stremmel and pianist Sylvie Beaudette in a series of recitals of Clarke's songs in October and November, 2001. SAM member Liane Curtis offered commentary at these events, which included one at the Atlanta meeting of the American Musicological Society. Curtis gave a presentation on her discovery of "Binnorie: A Ballad" in a SAM session at the Toronto Megaconference in November 2000. At that time SAM tried to arrange a performance of the song, but this was not possible due to copyright difficulties. The song (as well as six other unpublished works by Clarke and several out-of-print songs as well) was published by Oxford University Press in February 2002. Beaudette and Stremmel plan to record an all-Clarke CD.

Information concerning the Rebecca Clarke Society, Inc. may be found at www.rebeccaclarke.org. For more information email: info@rebeccaclarke.org

Sondra Wieland Howe writes that she is currently in Stockholm doing research on nineteenth-century Swedish school textbooks. In addition she has completed the following publications: The 2001-2002 Minnesota High School Music Listening Contest Study Guide (St. Paul: Minnesota Public Radio, 2001, 102 pp. With three compact disks.), "An Historical Perspective on Contributions of American Women Music Educators" in the *Journal of Historical Research in Music Education* (22/2, April 2001:147-58.), and a review of Juilliard: A History by Andrea Olmstead (Urbana and Chicago: University of Illinois Press, 1999) in *Notes: Quarterly Journal of the Music*

Library Association (57/3, March 2001, pp.662-63). Sondra also delivered an off-campus lecture, "Women's Participation in the Music Department of the National Education Association" at Feminist Theory and Music 6: Confluence and Divide, Boise State University, July 2001.

Other Announcements:

Third Annual Alicia Monti Research Fellowship at Boston Public Library

The Boston Public Library is pleased to announce the availability of the Alicia Monti Research Fellowship for research in the collections of the Music Department. Besides its research collection, the Department is well known for its Allen A. Brown Collection, a collection of over 40,000 volumes which is extremely rich in 19th century opera and orchestral scores, part-songs, chamber music and documentation on musical life in Boston at the turn of the century. The Department also houses the Walter Piston Collection, the Koussevitzky Collection from the Koussevitzky Seranak residence in the Berkshires, Victor Young and Koudelka Collections. More recently, the Department has received the William Thomas McKinley and Leo Snyder manuscript collections as well as the archives of the Pro Arte Chamber Orchestra of Boston.

The fellowship is intended to stimulate the use of special collections and manuscripts at the Boston Public Library and to provide new or additional access to original sources.

Appointment:

The fellowship carries a stipend of \$1000 and has a duration of one month. A brief report or informal talk related to the research completed is to be presented as part of the fellowship experience.

Eligibility and Application:

The Alicia Monti Fellowship supports doctoral, post-doctoral or equivalent research in the collections of the Music Department of the Boston Public Library. Applicants must be U.S. citizens and may not be employees or relatives of employees of the Boston Public Library. The Alicia Monti Fellow must be in residence during the summer of 2002. No special application form is required. Applicants are asked to submit a resume, two confidential letters of recommendation, and a brief research proposal. Research proposals should not exceed three (3) pages. The proposed dates of research must be included. Submissions should be forwarded to:

Office of the President
Alicia Monti Fellowship
Boston Public Library
P. O. Box 286
Boston, Massachusetts 02117-0286

The selection of candidates will be based on considerations involving the value of the project to the Library and to scholarship, the applicant's ability to complete the project based on the documentation submitted, and the project's timeline in relation to other proposals received. As appropriate, the Library may seek the advice of an outside authority with academic qualifications or other equivalent expertise.

Deadline for Applications:

April 26, 2002

For additional information please contact:

Ms. Diane O. Ota, Curator of Music
Tel: 617-859-2285

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United States including the Society for Ethnomusicology, the Society for Music Theory, the Society for American Music (formerly the Sonneck Society), and the College Music Society. Each society making a regular annual contribution is invited to send a representative to the Oversight Committee, currently chaired by Dan Zager, the Music Library Association representative. This committee is charged with hearing a report from the director of the U.S. Office and making certain that the office is doing its job in an appropriate way. These representatives

are then asked to communicate with the boards of their respective organizations about donations to keep the office running. The volunteer Director prepares an accounting statement and budget every January projecting the costs of running this operation for the forthcoming fiscal year (July-June).

Conclusion

The US-RILM Office is one of the two heaviest suppliers of abstracts and citations to the international RILM effort. We are able to continue to do this work thanks to the generosity of the scholarly music community in the United States and to the willingness of

our hard working staff and volunteers across the country. These efforts combined with those of RILM offices around the globe have provided the information which makes RILM one of the most outstanding tools for musical research available today.

Lenore Coral
Director
US-RILM Office

¹The material on the International Office is adapted from information on their website and is used with their permission.

In Memory of Phyllis Danner

—Jean Geil

The many friends and professional associates of Phyllis Danner within the Society for American Music were saddened to learn of her death, which occurred on February 25, 2002, after an illness of about a year's duration. She is survived by her husband, Charles S. Danner Jr., and by two sons, Karl and Mark. With her passing the Society, as well as a larger community of band researchers and enthusiasts, have lost a passionate advocate for understanding the vital importance of band music within the overall context of American music history.

Phyllis Danner was born on December 20, 1944, and lived most of her life in the state of Illinois. She graduated from Southern Illinois University in 1967, and subsequently received master's degrees in music education and in library science from the University of Illinois at Urbana-Champaign. During the 1970s she taught in elementary and secondary schools in several Illinois communities, and provided flute instruction to students of all age levels. Her association with the band division at the University of Illinois dates from 1984, when she was appointed assistant to the director of bands. In 1994, after receiving her library degree, she became archivist of the newly reorganized Sousa Archives for Band Research when the unit came under the jurisdiction of the University Library system. A valued member of the Library faculty, she received tenure and promotion to the rank of associate professor in 2001.

To a remarkable degree, Phyllis integrated within her professional career her multiple talents as teacher, archival caretaker, and performer.

As Sousa archivist, she spearheaded an effort to preserve the manuscripts, printed music, instruments, and artifacts within the collection by improving housing and environmental conditions. She took great pleasure in assisting scholars during their personal visits to the archive and in fielding inquiries submitted via mail or telephone. She and her staff completed a major project, assisted by funding from the National Endowment for the Humanities, to catalog and microfilm band music resources within the archive, thereby benefiting a wide community of researchers throughout the

United States. Building upon this work, Phyllis Danner's forthcoming book, Sousa Band Research Resources at the University of Illinois at Urbana-Champaign: The John Philip Sousa and Herbert L. Clarke Manuscript Collections will be published by Harmonie Park Press. Her lengthy article describing Sousa's association with the University of Illinois appeared several years ago ("John Philip Sousa: the Illinois Collection" *Notes*, 55/1, September 1998).

As a teacher and advocate for American band music, Phyllis rejoiced in opportunities to speak about the archival resources she so clearly loved, to audiences ranging from visiting researchers to grade school children, scholars attending conferences of professional societies, University alumni, community groups, and retirees enrolled in her popular Elderhostel courses. A gifted speaker with an impressive command of facts concerning Sousa's life, his career, and the resources of the Sousa archive, she never failed to project her own enthusiasm for the topic at hand; as likely as not, she would punctuate her presentation by playing a quick musical example on her flute or piccolo to illustrate a particular point or remind listeners of a familiar melody. As a performer, Phyllis was an excellent flutist and an active participant in many local music events as well as in the SAM brass band. At times her musician friends and professional colleagues would join her in informal Sousa concerts in Champaign-Urbana, resurrecting in live performance vocal and chamber music rarely heard during the years since the composer's death. Phyllis facilitated the staging of the University of Illinois' 1997 production of Sousa's opera, *El Capitan*, which was subsequently issued on compact disc (Zephyr Z110-97-2-1).

Phyllis had been a member of the Society since 1989, and served as chair of its American Band History interest group from 1996 until 2001. In this capacity she is remembered as an articulate, well-organized leader who arranged interesting programs, sometimes including live performance. These sessions were always informative as to recent developments in band research, new resources available to scholars, and upcoming publications. The sense of community existing among band researchers owes much to Phyllis's leadership, her personal willingness to go out of her way to help other schol-

ars, and her activities as an enthusiastic advocate for American band music within the Society and elsewhere.

Phyllis's friends remember her cheerful good humor, her extraordinary helpfulness, her devotion to her work, and her remarkable vision of what she and her colleagues might be able to accomplish in the years to come. We also admire her courage, as she was willing to initiate projects that others might have considered overly daunting. She was a joy to know, and will be remembered as a vibrant, valued colleague who has left behind an admirable legacy of professional accomplishments.



Leo Ornstein

Russian born composer and pianist Leo Ornstein died peacefully on Sunday, February 24 in Green Bay, Wisconsin. He was born in December of either 1892 or 1893, making him either 108 or 109 years old.

Ornstein was recognized as a piano prodigy at an early age. He studied at the St. Petersburg Conservatory under Alexander Glazounov but in 1906 was forced to flee with his family to America where he studied at what would one day become the Juilliard School. He started giving concerts in 1911 and within a few years achieved notoriety, not only as a gifted pianist performing works of Debussy, Ravel, Scriabin, Schoenberg, and Bartok for the first time in the U.S., but also through performances of his own radical "futurist" compositions which created a furor. A biography and analysis of his work was written by Frederick H. Martens, when Ornstein was still in his twenties.

He was internationally known as a virtuoso pianist, and as a composer he was ranked with Stravinsky and Schoenberg. In the mid-1920s, however, at the height of a successful concert career, he abruptly ceased performing. A few years later, together with his wife Pauline Mallet-Prevost, he formed a music school in Philadelphia where he taught until retiring in the mid-1950s. After that he devoted his time entirely to composing. His final work, an 8th Piano Sonata, was composed in 1990 when he was in his late 90s, making him perhaps the oldest active composer ever. That sonata and works

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from his early years will be performed by Marc-Andre Hamelin on March 26 in New York at Columbia's Miller Theater.

Although best known for a collection of radical early works, throughout his life he wrote in diverse styles. Such stylistic eclecticism confounded his listeners which, in turn, may explain why he chose to retire from the concert stage in order to follow his muse away from public pressure and scrutiny.

Having thus shunned the music world it is not surprising that the music world quickly began to ignore him, and as time passed most people forgot about him altogether. Then in the 1970s, along with a revival of interest in American music of the early part of the century, he was "rediscovered" and since then a dozen or more records have been produced and many more works have been published. In 1975 he received the Marjorie Peabody Waite Award from the National Academy of Arts and Letters and The National Institute of Arts and Letters. His music continues to be performed and recorded both in the U.S. and abroad, and a biography is currently being written by Michael Broyles and Denise Von Glahn. His manuscripts are held at the Yale Music Library; much of his music has been edited and published by his son under the imprimatur of Poon Hill Press.

He is survived by his daughter Edith Valentine of De Pere, Wisconsin, his son, Severo Ornstein of Woodside, California, five grandchildren, and four great-grandchildren.



Normand Lockwood

—Contributed with deepest respect for a life well-lived,

Kay Norton

Normand Lockwood (1906-2002) died of pneumonia on Saturday, March 9th, ten days shy of his 96th birthday, at Porter Adventist Hospital in Denver. Although he had been in declining health for the past three years, he continued composing as a way of life until his final short illness. Lockwood joined the Sonneck Society at the time of its Boulder meeting in 1986. Although he was not able to attend subsequent annual meetings, he read the *Bulletin*

and *American Music* regularly and showed an interest in the affairs of the Society. His wife, Vona Swedell Lockwood, survives the composer.

A product of a musical household—his father was conductor of the University of Michigan's orchestra between 1908 and 1930 and his mother was an accomplished violinist and singer—Lockwood eventually studied with Respighi in Rome (1924-5) and Boulanger in Gargenville (1925-7). Following a fellowship at the American Academy in Rome (1929-32), he held positions at Oberlin College (1932-43), Union Theological Seminary (1945-53), Trinity University (1953-5), the University of Hawaii, Manoa (1960-61), and the University of Denver (1961-74). In 1945 Stravinsky included him on a list of ten notable American composers. He received two successive Guggenheim Fellowships (1943-5), honorary doctorates from Berea College (1974) and the University of Denver (1979), and awards from the American Academy and Institute of Arts and Letters (1946, 1981) and the Colorado Council on the Arts and Humanities (1971), among others.

Lockwood's timbral palette is especially refined; in this and other areas of expressive detailing, his music provides substantial performance challenges. The composer was an equally gifted melodist and creator of inspired settings for poetic texts in English. His works for large ensemble and especially, the Piano Concerto (1973), are inspired and well crafted, but his gifts are usually more apparent in works for smaller forces. Nearly half of Lockwood's approximately 500 works are choral; other genres include keyboard (piano and organ; solo, chamber, and with large ensemble), chamber (string quartets, solo sonatas), solo song (including cycles), large ensemble (orchestra and symphonic winds), and opera.

Contributions in the composer's honor may be made to the American Music Research Center, College of Music, Campus Box 301, University of Colorado at Boulder, CO 80309, where his archive is housed.



John H. D'Arms

(November 27, 1934 - January 22, 2002)

The ACLS mourns the loss of its presi-

dent, John H. D'Arms, who died early Tuesday, January 22, 2002, after a five month illness. As president since 1997, John strengthened ACLS immeasurably and multiplied several-fold the support we can provide to the Humanities and related Social Sciences. His overwhelming dedication sets a very high standard.

A funeral mass was held on Friday, January 25th at the Church of St. Ignatius Loyola, 980 Park Avenue at 84th Street, Manhattan.

John's family has asked that in lieu of flowers contributions be made to ACLS, where a special fund has been established in his name. Contributions may be made to "ACLS/D'Arms Fund." The ACLS Board has designated the D'Arms Fund a restricted fund to be used exclusively for the ACLS Fellowship Program and initiatives identified with John's leadership in the Humanities. The Board will monitor expenditures from the D'Arms Fund.

The ACLS has announced an interim President and search committee. Patricia Meyer Spacks, Chair, ACLS Board of Directors writes:

"In the short month that has passed since John D'Arms' death, we have become more aware of how much he strengthened ACLS and how much we will miss his leadership for the Humanities. The ACLS Board of Directors convened for a previously scheduled meeting and began the difficult process of identifying his successor and settling arrangements for what may be an extended interim before a permanent successor can be identified. I am pleased to report to you that we now have in place both an interim president and a search committee charged with nominating to the Board a new president.

The Search Committee I have appointed will be co-chaired by Sandra T. Barnes, a member of the ACLS Board and Professor of Anthropology of the University of Pennsylvania, and by Neil L. Rudenstine, President *Emeritus* of Harvard University. Also serving from the Board of Directors will be Marshall Cohen, University of Southern California, and Nancy Dye, President of Oberlin College. Representing the con-

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RECENT ARTICLES AND RESEARCH

*Compiled by Joice Waterhouse Gibson,
University of Colorado at Boulder*

American Music Research Center Journal

(11/2001): Art Schrader, "Guitars and Guitars: A Note on a Musical Fashion," 1; William A. Everett, "Formulating American Operetta in 1924: Friml's Rose-Marie and Romberg's The Student Prince," 15; Antony John, "Songs and the Audience in Early Movie Musicals," 35; rev. of Juanita Karpf, ed., *Esther, the Beautiful Queen*, by Lisa M. Cook, 47.

American Music Teacher

(Aug 01): 125th Anniversary issue; presidents, executives, projects, competitions, commissioned composers.

American Musical Instrument Society Newsletter

(Feb 02): Marilyn Perkins Biery, "New Music for Organ at the End of the Twentieth Century: A Series on the Compositions of Six American Composers; Stephen Paulus," 87. (Mar 02): Andrew Unsworth, "George E. Whiting, 19th-century Boston Organist," 76.

American Record Guide

(Mar/Apr 02): Rev. of Samuel Adler, et al, *American Sacred Choral Music: An Overview and Handbook*, by Althouse, 251; rev. of Elise Kirk, *American Operetta*, by Mark, 251; rev. of James R. Heintze and Michael Saffle, eds., *Reflections on American Music, The 20th Century, and The New Millennium*, by Macdonald, 252; rev. of William Duckworth, *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers*, by Macdonald, 254.

Archiv Für Musikwissenschaft

(58/2, 02): Thomas M. Maier, "Error is an excellent thing: Analyse und Deutung von 'Fehlern' in einigen Kompositionen John Cages aus den späten 1940er Jahren," 131.

Association For Recorded Sound Collections Journal

(Spr 01): Rev. of Edward Foote Gardner, *Popular Songs of the Twentieth Century, Volume I: Chart Detail and Encyclopedia, 1900-1949*, by Tim Brooks, 95; rev. of Michael Hicks, *Sixties Rock: Garage, Psychedelic, and Other Satisfactions*, and Nick Brommel, *Tomorrow Never Knows, Rock and Psychedelics in the 1960s*, by

Timothy C. Fabrizio, 98; rev. of Robert Gottlieb, ed., and Robert Kimball, *Reading Lyrics, More Than a Thousand of the Century's Finest Lyrics [American and English popular song lyrics, 1900-1975]*, by Ronald Koltnow, 103; rev. of Jon Burlingame, *Sound and Vision, 60 Years of Motion Picture Soundtracks*, by Philip Carli, 105. (Fall 01): Raymond R. Wile, "Duplicates of the Nineties and The National Phonograph Company's Bloc Numbered Series," 175; Laura Gasaway, "Copyright and Sound Recordings: Overview and Update," 217; Abigail Cooke, "Humorous Reflections on Laughing Records," 232; Stephen Wade, "A Matrix of America," 243; rev. of Gary Giddins, *Bing Crosby: A Pocketful of Dreams, The Early Years, 1903-1940*, by Tim Gracyk, 261; rev. of Allen Lowe, *That Devlin' Tune: A Jazz History, 1900-1950*, by Tim Brooks, 266; rev. of Max Harrison, *The Essential Jazz Records*, by Jim Farrington, 269; rev. of John L. Smith, *Another Song to Sing: The Recorded Repertoire of Johnny Cash*, by Fred Danker, 272; rev. of Alan Groves and Alyn Shipton, *The Glass Enclosure: The Life of Bud Powell*, by Marc Sackman, 278; rev. of Enrique Alberto Arias, *Comedy in Music, A Historical Bibliographical Reference Guide*, by Marc Sackman, 279; rev. of Peter Lavezzoli, *The King of All, Sir Duke; Ellington and the Artistic Revolution*, by Marc Sackman, 280.

Bbc Music Magazine

(10/5, Jan 02): Geoffrey Smith, "John Adams: The Voice of America," 44; Andrew Clements, "Unity from Diversity [John Adams's music]," 48. (10/6, Feb 02): Philip Brett, "A Matter of Pride; Can We Talk About Gay Music? [incl. American composers, artists]," 28.

Black Music Research Journal

(20/1, Spr 00): Alan Govanar, "Blind Lemon Jefferson: The Myth and the Man," 7; Kip Lornell, "Blind Lemon Meets Leadbelly," 23; Luigi Monge, "The Language of Blind Lemon Jefferson: The Covert Theme of Blindness," 35; David Evans, "Musical Innovation in the Blues of Blind Lemon Jefferson," 83.

Bluegrass Now

(11/11, Nov 01): Joel M. Vance, "The Greatest Musical [Meredith Wilson's *Music Man*]," 26.

Blues Access

(Sum 01): James Segrest and Mark Hoffman, "Moanin' at Midnight: The Life of Howlin' Wolf," 26.

Brass Bulletin

(115/3, 01): Thomas Stevens, "Hooray for Hollywood! (Land of Illusion)," 118.

BRIO

(Spr/Sum 01): Katherine Dodd and Charles Oppenheim, "World Jazz Archives," 18.

Cambridge Opera Journal

(12/2, July 00): Nancy Yunhwa Rao, "Racial essences and historical invisibility: Chinese opera in New York, 1930," 135.

Canadian Folk Music Bulletin

(35/1): Lynn Whidden, "Cowboys and Indians: Putting the Indian into Cowboy Music," 11.

Canadian University Music Review

(21/1, 00): Topic: Music Studies in the New Millennium: perspectives from Canada; Stephen McClatchie, "Theory's Children; or, The New Relevance of Musicology," 14; Paul Théberge, "The Project Ahead: Some Thoughts on Developing a Popular Music Curriculum," 28; Susan Fast, "Same As It Ever Was? Musicology Continues to Wrestle with Rock," 40; Beverley Diamond, "What's the Difference? Reflections on Discourses of Morality, Modernism, and Mosaics in the Study of Music in Canada," 54;

Choral Journal

(May 01): Betty Buchanan, "Connection: A Medieval Text and Twentieth-Century Expressionism in Cantical of the Sun by Amy Beach," 9. (Nov 01): Patricia Robertson, "Early American Singing Organizations and Lowell Mason," 17. (Feb 02): Victoria Meredith, "Through the Eyes of Three Female Canadian Composers: The Concert Mass," 9. (Mar 02): David P. DeVenney, "The American Choral Tapestry: The Land and its Settlers," 23.

The Clarinet

(June 01): Michael Cherlin, "Chamber Music for Winds: A Quintet of Quintets [Judith Lang Zaimont]," 78.

Classical Guitar

(Dec 01): Paul Hurley, "The Birth Pangs of Minimalism," 20.

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Clavier

(May-Jun 01): Elyse Mach, "With Dave Brubeck the Music Never Stops," 7. (Nov 01): Linda Holzer, "Jazz, Blues, and Gospel in Florence Price's Sonata," 28.

The Diapason

(Mar 02): James Wyly, "The Oaxaca Congress 2001: 'The Restoration of Organs in Latin America,'" 15.

The Dulcimer Players News

(Feb 01): Nicholas Blanton, "The Origin of the Hammered Dulcimer Finally Not Explained (Part One)," 38. (May 01): Nicholas Blanton, "The Origin of the Hammered Dulcimer Finally Not Explained (Part Two)," 32.

Early Music America

(Winter 02): Heidi Waleson, "Handel & Haydn Society Maps Out a New Era," 18; Craig Zeichner, "Music in the New World [Spanish and Native American music meet]," 28.

Ethnomusicology

(Spr/Sum 01): Lise Waxer, "Las Caleñas Son Como Las Flores: The Rise of All-Women Salsa Bands," 228; Helena Simonett, "Narcocorridos: An Emerging Micromusic of Nuevo L.A.," 315; Luke Eric Lassiter, "From Here On, I Will Be Praying to You': Indian Churches, Kiowa Hymns, and Native American Christianity in Southwestern Oklahoma," 338; rev. of Patricia Shehan Campbell, *Songs in Their Heads* [American school children], by Kari Veblen, 353; rev. of Daniel Cavicchi, *Tramps Like Us: Music and Meaning Among Springsteen Fans*, by Harris M. Berger; rev. of Henry Townsend, *A Blues Life and Steven C. Tracy, ed., Write Me a Few of Your Lines: A Blues Reader*, by Stuart Goosman, 362. (Fall 01): Rev. of Lewis Regis, *The Political Calypso: True Opposition in Trinidad and Tobago 1962-1987*, by Shannon Dudley, 552. (Win 02): Shannon Dudley, "Dropping the Bomb: Steelband Performance and Meaning in 1960s Trinidad," 135; rev. of John Lilly, ed., *Mountains of Music*, and Gerald Milnes, *Play a Fiddle*, by Carl Rahkonen, 171; rev. of Harris M. Berger, *Metal, Rock, and Jazz*, and Mavis Bayton, *Frock Rock*, by Sharon Carla Hochhauser, 174; rev. of John H. McDowell, *Poetry and Violence: The Ballad*

Tradition of Mexico's Costa Chica, by Daniel Sheehy, 177; rev. of David Brackett, *Interpreting Popular Music*, Richard Middleton, ed., *Reading Pop*, and Jason Toynbee, *Making Popular Music*, by Daniel Cavicchi, 179.

Ex Tempore

(Sum 98): Rosário Santana, "Musical Discourse and Rhythm in Elliott Carter," 37; Brenda Ravenscroft, "The Anatomy of a Song: Text and Texture in Elliott Carter's 'O Breath,'" 84. (Sum 99): David Pope, "Diverse Compositional Techniques in Yusef Lateef's African American Epic Suite 'First Movement—The African as Non-American,'" 20.

Fanfare

(Sep/Oct 01): Craig Zeichner, "Shaker Songs in Seattle," 36. (Mar/Apr 02): Christopher Abbott, "A Talk with Steve Reich," 66.

Film Score Monthly

(Jun 01): Jon and Al Kaplan, "Egon, Your Music . . . [Ghostbusters]," 22. (Aug 01): Mark Richard Hasan, "The King of Hip: A Quincy Jones Retrospective: Part One (1957-1967)," 20. (Sep 01): Mark Richard Hasan, "The King of Hip: A Quincy Jones Retrospective: Part Two (1968-2001)," 16. (Oct/Nov 01): John Takis, "Invasion of the Score Man!: Ronald Stein: *Unsung Hero of Hollywood's Golden Age*," 18; John Takis, "RRRAAAAAR-RRGGGHHH!!! Tearing Into the Score to *Jurassic Park III*," 28.

Flute Talk

(Jan 02): Victoria Jicha, "Art and Folklore in the Compositions of Katherine Hoover," 6; John Barcellona, "Performance Guide to Katherine Hoover's *Winter Spirits*," 11.

Flutist Quarterly

(Sum 01): Kitty Lopez, "Flutes in the Mexican Mariachi Ensemble," 24.

Fontis Artis Musicae

(Apr-Sep 00): Rev. of Bryan R. Simms, ed., *Composers on Modern Musical Culture: An Anthology of Readings on Twentieth-Century Music*, by Renée Chérie Clark, 209.

Gramophone

(Oct 01): Bradley Bambarger, "View From the Top [William Bolcom, Arthur Miller's play, *A View from the Bridge*]," A2.

(Mar 02): Ken Smith, "Musical Cocktails [defining American music]," A1. (Apr 02): Herbert Glass, "Defining Ives," A3.

Harmony

(Apr 01): S. Frederick Starr, "A Jazz Musician's Take on America's Symphony Orchestras [integrating jazz performance]," 53.

The Hymn

(Jul 01): Michael S. Hamilton, "A Generation Changes North American Hymnody," 11. (Jan 02): Kenneth R. Hull, "Text, Music, and Meaning in Congregational Song," 14.

Institute For Studies In American Music Newsletter

(Spr 01): Judith Tick, "Ruth Crawford Seeger's Different Tunes," 1; numerous letters and excerpts, "Remembering Mark Tucker," 4; Robin Kelley, "In a Mist: Thoughts on Ken Burns's *Jazz*," 8; rev. of Carol J. Oja, *Making Music Modern: New York in the 1920s*, by David Nicholls, 11. (Oct 01): Ruth Crawford Seeger: *Modernity, Tradition, and the Making of American Music*, Ruth Crawford Seeger Centennial Festival Program Book. Ellie M. Hisama, "Celebrating Ruth Crawford Seeger," 4; Judith Tick, "Ruth Crawford Seeger: A Virtual Autobiography," 5; Joseph N. Straus, "Ruth Crawford Seeger's Contributions to Musical Modernism," 9; Mike Seeger, "Thoughts of Silver Spring, 1938," 12; Peggy Seeger, "About Dio," 13.

The Instrumentalist

(Aug 01): Michael Meckna, "After Louis Armstrong Played the Jazz World Changed Forever," 12; John Knight, "Copland's *Outdoor Overture: One Piece for Two Ensembles*," 17.

International Alliance For Women In Music Journal

(7/3, 2001): Ellen Grolman Schlegel, "Emma Lou Diemer: A Consummate Musician," 8.

International Association Of Jazz Record Collectors Journal

(Sum 01): Mark Cantor, "Celluloid Improvisations—Film *Vodvil: Cootie Williams and His Orchestra*," 21. (Fall 01): Rev. of Charles Sutor, *Jazz in New Orleans: The Postwar Years Through 1970*, by Gilbert M. Erskine, 88. (Win 02): Dan Bied, "That's Shaw Business, 1996: Artie Tells It As He Sees It," 28; Michael Zirpolo,

"Injustice and the Law: The Story of Gene Krupa and the Drug Bust," 38.

International Choral Bulletin

(Oct 01): Dossier: North America; various topics on choral music in North America.

International Journal Of Music Education

(37/2001): Various articles on heritage and its relationship to technology, culture, research, and education.

International Piano Quarterly

(Nov/Dec 01): Peter J. Rabinowitz, "Magnetic Power, Electric Thrills [Gottschalk]," 20.

International Review Of Aesthetics And Sociology Of Music

(Dec 00): Irena Paulus, "Williams versus Wagner or an Attempt at Linking Musical Epics," 153.

International Trombone Association Journal

(Fall 01): Steve Wiest, "Remembering the King: A Tribute to James Louis 'J.J.' Johnson, 1929-2001," 38.

Jazz Education Journal

(Nov 01): Andrew L. Goodrich, "Jazz in Historically Black Colleges," 54. (Jan 02): George Varga, "Quincy Jones: A Profile," C2.

Journal Of Arts Management, Law, And Society

(Fall 00): Hideaki Shirata, "The Origin of Two American Copyright Theories: A Case of the Reception of English Law," 193; Harry Hillman Chartrand, "Copyright C.P.U.: Creators, Proprietors, and Users," 209. (Sum 01): [associational infrastructure of the arts and culture]; Laura Beth Scholz, "Case Study B: Across the Private Policymaking Process: The Case of the American Symphony Orchestra League and Americanizing the American Orchestra," 137.

Journal Of Band Research

(Fall 01): Patrick Hennessey, "Launching a Classic: Aloha 'Oe and the Royal Hawaiian Band Tour of 1883," 29.

Journal Of Country Music

(22/1, 2001): Lisa Williams, "Lost to the Airwaves: The Most Intriguing Country Acts Seldom Heard," 16.

Journal Of Historical Research In Music Education

(Oct 00): Rev. of Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 2d edition, by Nancy R. Vogan, 76. (Apr 01): Nancy F. Vogan, "Eighteenth-Century Fasola Tunebooks," 134; Sondra Wieland Howe, "An Historical

Perspective on Contributions of American Women Music Educators," 147.

Journal Of Music Theory

(44/1, 00): Rev. of Allen Forte, *The American Popular Ballad of the Golden Era: 1924-1950*, by Stephen Banfield, 236.

Journal Of New Music Research

(Mar 01): Carl Haakon Waadeland, "'It Don't Mean a Thing If It Ain't Got That Swing'—Simulating Expressive Timing by Modulated Movements," 23.

Journal Of Singing

(Nov/Dec 01): Loraine Sims, "An Introduction to the Songs of Miriam Gideon (1906-1996)," 105. (Jan/Feb 02): Mel Foster, "The African-American Operatic Tenor: Coping with Discrimination," 203.

Journal Of The American Musicological Society

(53/3, Fall 00): Heather Hadlock, "Sonorous Bodies: Women and the Glass Harmonica," 507; John Graziano, "The Early Life and Career of the 'Black Patti': The Odyssey of an African American Singer in the Late Nineteenth Century," 543; rev. of Reinhold Brinkmann and Christoph Wolff, eds., *Driven Into Paradise: The Musical Migration from Nazi Germany to the United States*, by Joy H. Calico, 643; rev. of Brian Ward, *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*, by Guthrie P. Ramsey, Jr. (54/2, Sum 01): W. Anthony Sheppard, "An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood," 303; rev. of Adrienne Fried Block, Amy Beach, *Passionate Victorian: The Life and Work of an American Composer, 1867-1944*, by Howard Pollack, 389; rev. of Scott DeVeaux, *The Birth of Bebop: A Musical and Social History*, by Travis A. Jackson, 405.

Journal Of The Royal Musical Association

(126/1, 2001): John Koegel, "Spanish and French Mission Music in Colonial North America," 1; Grayson Wagstaff, "Franciscan Mission Music in California, c. 1770-1830: Chant, Liturgical and Polyphonic Traditions," 54; Nicola Dibben, "Pulp, Pornography and Spectatorship: Subject Matter and Subject Position in Pulp's This is Hardcore," 83. (126/2, 2001): Julie Brown, "Ally McBeal's Postmodern Soundtrack," 275.

Living Blues

(May/June 01): Jerry Zolten, "'I Ain't Lyin'!': The Unexpurgated Truth About

Rudy Ray Moore [aka Dolemite]," 12. (Jul/Aug 01): Jeff Hannusch, "Henry Gray: Lucky, Lucky Man," 21; Elijah Wald, "Josh White and the Protest Blues," 36. (Sep/Oct 01): Steve Sharp, "Otis Clay: Sacred Soul," 12; Jeff Hannusch, "Deacon John: King of Creole Blues," 20; Scott Barretta, "Remembering John Lee Hooker," 36. (Nov/Dec 01): Keith Owens, "Motor City Blues: A Historical Overview," 12; Bill Dahl, "Motor City R&B Pioneers: Joe Weaver, Kenny Martin, and Stanley Mitchell," 30. (Jan/Feb 02): John Anthony Brisbin, "'Pinetop' Perkins [barrelhouse piano]," 19; (Mar/Apr 02): Scott Dirks, "Elmore James and the Musicians Union [Chicago blues club history]," 40.

Mens & Melodie

(56/6): Paul Janssen, "De meest Europese componist van alle Amerikanen: Over Morton Feldman en zijn instinctieve fluistermuziek," 204.

Music And Letters

(May 01): Rev. of Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, by Ora Frishberg Saloman, 321; rev. of Adam Krims, *Rap Music and the Poetics of Identity*, by Chris Kennett, 352. (Aug 01): Rev. of Stuart Feder, *The Life of Charles Ives*, by Geoffrey Block, 470; rev. of Keith Potter, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*, by Robert Adlington, 487; rev. of John Richardson, *Singing Archaeology: Philip Glass's 'Akhnaten'*, by Robert Adlington, 487. (Nov 01): Rev. of Heidi von Gunden, *The Music of Vivian Fine*, by Judith Tick, 677. (Feb 02): Rev. of Phyllis Weliver, *Women Musicians in Victorian Fiction, 1860-1900: Representations of Music, Science and Gender in the Leisured Home*, by Nicky Losseff, 137; rev. of Max Noubel, *Elliott Carter ou Le temps fertile*, by Arnold Whittall, 144; rev. of Richard Middleton, *Reading Pop: Approaches to Textual Analysis in Popular Music*, by Kenneth Gloag, 161.

Music Perception

(Sum 01): Joel Snyder and Carol L. Krumhansl, "Tapping to Ragtime: Cues to Pulse Finding," 455.

Music Theory Spectrum

(Spr 01): Rev. of Jonathan W. Bernard, ed., *Elliott Carter: Collected Essays and Lectures, 1937-1995*, by Michael Cherlin, 90. (Fall 01): Rev. of Philip Lambert, *The*

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Music of Charles Ives, by Mark Sallmen, 255.

The Musical Quarterly

(Win 00): Jeffrey Magee, "Irving Berlin's 'Blue Skies': Ethnic Affiliations and Musical Transformations," 537; Teresa Davidian, "From Crawford to Cage: Parallels and Transformations," 664. (Spr 01): Guthrie P. Ramsey, Jr., "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade," 1.

Musical Times

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stituent societies will be Anne Betteridge, University of Arizona and Executive Director of the Middle East Studies Association and Theodore Ziolkowski of Princeton University, the Delegate of the American Philosophical Society. I will serve *ex officio* on the Committee. The Committee will hold its first meeting in the next few weeks and shortly afterward publish an announcement seeking applications and nominations. [Editor's note: *The announcement from ACLS appears separately in this issue of the Bulletin.*]

I am especially delighted to announce that Francis Oakley, former Chair of the ACLS Board, and President *Emeritus* of Williams College has agreed to serve as Interim President of ACLS until a permanent successor takes office. Some of you may remember Frank's gracious and wise leadership of the Board from 1993 to 1997. Since then, he has continued teaching at Williams, although in the 1999-2000 academic year, he was the Sir Isaiah Berlin Visiting Professor in the History of Ideas at Oxford University. It is a stroke of great good fortune for ACLS that Frank Oakley has consented to take on the interim presidency of ACLS at this time of painful transition. I hope you share my gratitude to him and my belief that the cause of the humanities will be greatly furthered by his presence at the helm."

The Rackham Graduate School of the University of Michigan will host a memorial appreciation of John's life on Wednesday, April 24, at 5:00 pm at the Michigan League Ballroom. This memorial, which is open to the public, was organized largely under the direction of John's good friend Phil Power, and will feature music as well as a few remarks and reminiscences; a light hors d'oeuvres reception will immediately follow the program. Earl Lewis, Dean of the Rackham Graduate School, said, "John brought to all who crossed his path a unique and constant delight in the life of the mind, joy in the company of others and pleasure in the arts of living a full and graceful life. Please join us on April 24 as we remember John's extraordinary life and achievements." If you have any questions, please contact [Jill McDonough](#) in the Rackham Development Office (her direct number is 734/615-2133).

Read about the recent
**Lexington
Conference
2002**
in the upcoming
Summer Bulletin!

Index to Volume XXVII (2001)

—Compiled by Amy C. Beal

Personal names are identified as author or composer (a), compiler (c), editor (e), performer (p), reviewer (r), translator (t), or subject (s); recordings and videos are differentiated by the abbreviations rec or vid; numbers refer to issue Number: Page(s). The editor welcomes criticisms and suggestions for future indexes.

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CONFERENCE ANNOUNCEMENTS

Society for American Music 26 February - 2 March 2003

The 29th Annual Conference of the Society of American Music will be held in Tempe, Arizona at the Phoenix Sheraton Hotel. The School of Music at Arizona State University will host the conference. The conference will emphasize the diverse historical and contemporary musical traditions and cultures of the Southwest.

Tempe is Arizona's sixth-largest city and is located in the eastern portion of the Valley of the Sun, so named because of the area's average 330 days of sunshine each year. Visitors to the Valley may pursue a wide variety of activities, ranging from hiking in area parks to golfing on any one of the Phoenix area's numerous championship courses. There are many archeological and historical sites in the area, and the desert landscape offers many opportunities for exploring the area. Shopping opportunities are abundant and you will find everything from Cowboy collectibles, Native American crafts and art, traditional Mexican folk art, and contemporary turquoise jewelry. And, of course, a wide range of Southwestern cuisine is available throughout the area.

American Folklore Society, 16-20 October 2002

The American Folklore Society (AFS) will hold its 114th annual meeting on October 16-20, 2002, in Rochester, New York. The theme for the meeting is "Image, Object and Processes of Documentation." This theme, on which meeting presentations are encouraged but not required, addresses issues of interest to every discipline of the humanities, social sciences, and arts involved with objects and images. We view "object" broadly to include sound media as well as material culture, photography, and moving images. New technologies are altering the status of objects as they facilitate new ways of imaging, raising challenging issues about the materiality of things in a digital age.

For folklore as well as other disciplines, documentation creates objects for research and preservation and shapes interactions with the communities that are documented. Responses to the catastrophic events of September 11, 2001 underscored the significance of documentation and posed issues about when—and whether—it is appropriate to engage in documentation.

The 2002 AFS annual meeting will engage with these current concerns, while addressing

issues relating to processes, ethics, and approaches to documentation; the production and study of objects; and imagery of communities, objects, and tradition bearers. AFS invites presenters from any discipline to prepare presentations and organize sessions about these topics, or about any other subject related to folklore.

Partnership and collaboration in the production of knowledge will continue to be emphasized at the Rochester meeting, continuing the highly successful theme of the 2001 annual meeting in Anchorage. Session organizers have been encouraged to include community scholars, tradition bearers, and colleagues from other disciplines as session participants.

Native American scholars will participate extensively in the meeting. We will present extraordinary traditional Haudenosaunee (Iroquois) craftspeople, including beadworkers and basketmakers, in a traditional marketplace. Scholars of deaf culture and deaf storytellers will take part in sessions examining deaf culture, also involving members of Rochester's substantial deaf population.

Rochester, which calls itself "The World's Image Center," is an especially congenial site for presentations about any aspect of visual culture, including photography, material culture, film and video. The meeting will include probative visits to museums, including George Eastman House and the Strong Museum, enabling participants to view collections related to folklore as they interact with curators. We are also scheduling digitization workshops that will provide opportunities to learn about technology of great value for field research, web sites, and archiving.

The AFS meeting this year will also include presentations of traditional arts and artists from Upstate New York, including a square dance with regional callers, performances by ethnic and regional performing artists during the meeting, and a Macedonian church hall banquet. Pre-conference tours will visit Niagara Falls; Native American sites; vineyards and orchards; the Erie Canal; industrial heritage sites; vernacular cobblestone architecture near Lake Ontario; the homes and burial sites of Susan B. Anthony and Frederick Douglass; and historic sites associated with the women's movement, the Underground Railroad, and the Church of Jesus Christ of Latter-Day Saints.

Annual meeting information and forms are available at www.afsnet.org.

Music in Motion

The Indiana State University Department of Music announces the 36th annual Contemporary Music Festival, to be held October 30-November 1, 2002. Principal guests of the Festival include acclaimed composer Chen Yi and The Louisville Orchestra.

Over the last thirty-five years, the festival has featured numerous nationally and internationally known performers, conductors, and composers. Sixteen principal guest composers now have received the Pulitzer Prize for Music, and four have received the Grawemeyer Prize. An annual competition for orchestral compositions, part of the festival since its inception, has provided many composers with the invaluable experience of hearing their works performed by a professional orchestra.

For information about the most recent Contemporary Music Festival at Indiana State University, visit <http://www.indstate.edu/music/cmf.html>

Questions can be emailed to mipotter@ruby.indstate.edu. Our fax number is (812) 237-3009

American Roots

The New Jersey Symphony presents a three-week festival, curated by Joseph Horowitz, titled "American Roots" in January 2003. This exploration of America's search for cultural identity ca. 1900 includes three orchestral programs, a piano marathon, and special events exploring African-American and Native-American "roots." Repertoire includes the recently published Ives Emerson Concerto (with Alan Feinberg), Busoni's Indian Fantasy (with Benjamin Pasternak), James P. Johnson and Gershwin (with Marcus Roberts), MacDowell (with Andre Watts), and many, many rarely heard works by Heinrich, Fry, Bristow, Gottschalk, Chadwick, Griffes (Steven Mayer performing the Piano Sonata), etc., etc.

A special focus is the music of Arthur Farwell (piano and choral). These and other Indianist works will be juxtaposed with Native American dance and song, and contemporary works by Barbara Croall and Curt Caccioppo. Issues of cultural appropriation will be pondered at length.

Most (but not all) events will take place at the New Jersey Performing Arts Center, Newark — a 20-minute train ride from Manhattan.

For more information, contact Joseph Horowitz.

Awards of the Society for American Music

Further information is available at the website (www.american-music.org) or by contacting the SAM office.

H. Earle Johnson Bequest for Book Publication Subvention

This fund is administered by the Book Publications Committee and provides two subventions up to \$2,500 annually. Application deadline is November 15th.

Non-Print Publications Subvention

This fund is administered by the Non-Print Publications Committee and provides annual subventions of approximately \$700-\$900.

Irving Lowens Memorial Awards

The Irving Lowens Award is offered by the Society for American Music each year for a book and article that, in the judgment of the awards committee, makes an outstanding contribution to the study of American music or music in America. Self-nominations are accepted. Application deadline is February 15th.

Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an

outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music. The dissertation must be in English, and must be completed between 1 January and 31 December. Application deadline is February 15th.

Student Travel Grants

Grants are available for student members who wish to attend the annual conference of the Society for American Music. These funds are intended to help with the cost of travel. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled).

Mark Tucker Award

The Mark Tucker Award is presented at the Business Meeting of the annual SAM conference to a student presenter who has written an outstanding paper for delivery at that conference. In addition to the recognition the student receives before the Society, there is also a plaque and a cash award.

President American Council of Learned Societies

The ACLS invites nominations for the position of President (Chief Executive Officer), duties to begin in 2003. A well-established scholar-teacher in higher education, with pertinent leadership and administrative experience, a broad awareness of the conditions shaping scholarship and education, and a willingness to undertake fund-raising activities, is sought.

A non-profit organization founded in 1919 whose headquarters are in New York City, ACLS is a federation of 64 national learned organizations in the humanities and social sciences and is the preeminent private humanities organization in the U.S. The purpose of the Council, as set forth in its constitution, is "the advancement of humanistic studies in all fields of learning in the humanities and social sciences and the maintenance and strengthening of relations among national societies devoted to such studies."

The review of nominations and applications will begin on May 15 and will continue until the position is filled. Letters of nomination or application should be mailed to Professors Neil Rudenstine and Sandra Barnes, Search Committee Co-Chairs, American Council of Learned Societies, 228 East 45th Street, New York, New York 10017; www.acls.org.

ACLS is an equal opportunity employer. Women and minorities are encouraged to apply.

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