

The Bulletin

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Emotional Baggage and Two National Anthems

—Arthur Schrader

Everybody knows “The Star Spangled Banner” and some are aware that a few Americans want to dump it as our national anthem but fewer know what I mean by “emotional baggage” so let me begin there. In this essay “emotional baggage” is a non-musical factor in our perception of songs or melodies that consciously or unconsciously affects our thinking and rhetoric about them.

Mendelsohn’s and Wagner’s “Wedding Marches” cannot be played in the United States without conveying thoughts of marriage ceremonies, but basically these are non-musical associations or “emotional baggage.” Furthermore, in the USA, despite parodies and attempts to adapt “Happy Birthday” to other occasions, only one text and tune springs instantly to mind when a birthday is announced.

I first learned the melody of “La Marseilles” while playing duets with a friend in the 1930s. In July 1944, I also remember a large square in Naples where I heard British, French, and American military bands playing their national anthems for a retreat ceremony. Neither experience made an emotional impression on me at the time. Then, on a hot day in mid-August 1944, I was marching north in the Rhone River Valley in Southern France with Company L, 15th Infantry Regiment, 3d Infantry Division, following a group of French Resistance Fighters down a hill, into a seemingly deserted village with shuttered windows. The Frenchmen raced ahead, yelling and pounding on doors with their rifle

butts. By the time we caught up with them at the fountain in the Village Square, doors and windows had been thrust open, the church bell was clanging at a furious rate and a few tiny Tricolors had appeared in the hands of some of the people, laughing, cheering, crying around the fountain. I did not hear a cue that started them on a ragged, raucous singing of “La Marseilles” but it was magnificent! They made *their* anthem part of *my* emotional baggage!

Of course, singing a national anthem can be defiant as well as triumphant. The PBS series *Russia’s War* told of French women, prisoners of the SS in Russia, who went to their executions singing “La Marseilles.”

America’s “Taps” did not become part of my emotional baggage until some years after World War II. I never heard “Taps” in the army, except in training camps—at bedtime over the PA system. But back in my home city after the war, I was practice teaching in Buffalo Technical High School when the annual Memorial Day ceremony was scheduled. From 1940 to 1943 I had stood at attention for the same ceremony in the same auditorium, during the traditional playing of “Taps” to accompany the reading of the names of Tech High Alumni killed in W.W.I. I had, of course, been respectful but I had had no particular emotion associated with the ceremony. However, for this Memorial Day ceremony in 1952, I was hearing the names of my personal friends from the Tech High Band and Orchestra of

the early 1940s. I fled from the auditorium. So now, “Taps” takes me back—not to the bloody Anzio Beachhead or France, but to my old high school.

I cannot know how serious some writers are about their objections to “The Star Spangled Banner” as our national anthem. I do know that *none* of the advocates for change have adequately considered the emotional baggage (and inertia) that sustain the present anthem for some Americans. The spontaneous singing of “The Star Spangled Banner” after an American basketball victory over the Russians at a Winter Olympics is a prime example.

Hendrick Hertzberg’s article “Star Spangled Banter” in *The New Yorker* for 21 July 1997 was frequently witty and sometimes perceptive but he left the reader with the impression that only a disinterested Congress and a few interest groups pushed the song into its position as our official anthem in 1931. Actually, Congress was mainly “ratifying” a decision effectively made over decades by many Americans. The War of 1812 was no more than the occasion for the text (the original tune, “Anacreon in Heaven” had been a “pop” hit with more than 70 different settings of words when Francis Scott Key borrowed it for the second-time and no one then seems to have found the music “unsingable.”)¹ “The Star Spangled Banner” grew into American consciousness over the next 104 years during many July 4th celebrations, during the Mexican War, the Civil War (the Confederates appropriated the tune for “The Southern Cross”) and World War I, when our Service Bands needed a distinctive anthem for joint performances with Allied bands.

Hertzberg dismissed Ted Turner’s candidate “America the Beautiful” as “wimpy” and recommended “Lift Every Voice and Sing” by James Weldon Johnson and his brother, J. Rosemond Johnson. This seems a worthy and thoughtful alternative but how many Americans (black or white) already know it? Hertzberg notes its alternate title is “The Negro National Anthem” but it is *not* in my copy of *Lift Every Voice* (People’s Songs Inc., 7th printing, 1964), with a Foreword by Paul Robeson. The songbook *Lift Every Voice* has what Hertzberg calls the “musty Popular Front feeling” he attributes to “This Land is Your Land,” another candidate for the official national anthem.

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None of the suggested replacements has the emotional baggage needed to sway a majority of the people *or* Congress. Whatever its musical, textual, or racial merits “Lift Every Voice and Sing” wouldn’t have enough political support to make it through Congress. “We Shall Overcome” might have a slightly better, though still doubtful, chance and there are too many candidates from other constituencies for any of them to make it either. My own choice would be “Hail Columbia,” which is totally “American,” coming from 1798 when followers of the two major political factions were at each other’s throats. It was not war-like and lost out to the “Star Spangled Banner” in 1931. It no longer seems viable.

Add “This Land is Your Land” and “Columbia the Gem of the Ocean” to “America the Beautiful” and the multiplicity of choices is obvious, even without candidates from the “Religious Right.” “God Bless America” has also been proposed but a frequently inept article on “The Star Spangled Banner” in the Worcester *Sunday Telegram*, 1 March 1981 reported that the composer, Irving Berlin was against the idea and favored “The Star Spangled Banner.”

So where does this leave me on the issue of designating a different song to replace

“The Star Spangled Banner” as our national anthem? Pretty much neutral—actually I’m mostly an amused, rather cynical observer at this stage who recognizes the textual and musical problems inherent in the “Star Spangled Banner” but also sees any attempt at change as more trouble than it is worth.

I predict that if this matter actually is again discussed in our Congress, the debate will eventually turn as nasty as any in our recent history. We may expect that the nastiness in Congress will be reflected in (or originate in) nation-wide group accusations, with those favoring “America the Beautiful” characterized as “wimps;” proponents of “Lift Every Voice and Sing,” as “racially motivated;” those calling for Guthrie’s “This Land Is Your Land” as “superannuated Reds” and of course those who don’t want any change, as “troglodytes.”

I certainly would not think of Ted Turner as a “wimp” for liking “America the Beautiful” but if a change of anthem is seriously to be considered I would suggest Turner, as a critic of “The Star Spangled Banner” and owner of the Atlantic Braves to be one of the best people in this country to lead off with action rather than just words. Apparently we still have with us the World War II custom of beginning some sports events with the playing and singing of the national anthem (this was also done at some

formal concerts during that war). Turner could decree test runs at his team’s home games in which the gentle strains of “America the Beautiful” would replace the “outdated militarism” of “The Star Spangled Banner.” That would give Mr. Turner a first-hand demonstration of how much “emotional baggage” comes with our present national anthem.

Musicians who choose to enter this argument should first be aware that the “choice” of a national anthem is seldom made on musical grounds. It is primarily a political decision, strongly backed by traditions and emotional baggage.

REFERENCE. Oscar G. T. Sonneck (Late Head, Music Division, Library of Congress) *Report on The Star Spangled Banner, Hail Columbia, America [and] Yankee Doodle.* (Washington D.C., 1909). See also, Sonneck, “*The Star Spangled Banner,*” (*Revised and enlarged from the “Report” on the above and other airs, issued in 1909,* by Oscar George Theodore Sonneck (Washington D.C. 1914). (In spite of age, these are still the best studies of “The Star Spangled Banner.” Both Hill and Sonneck were meticulous scholars.)

Arthur Schrader is a former teacher of history, English and music who had mostly private tutors in music performance. He was for nineteen years Music Associate and Ballad Singer at Old Sturbridge Village in Massachusetts, responsible for finding and recreating the whole range of music one might have heard in a New England farm community, 1790-1840. He has also been an NEH fellow at the American Antiquarian Society as well as a Visiting Professor of Music at the College of William and Mary.

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Notes:

1. Richard Hill (Late, Head of Reference, Music Division, Library of Congress), “The Melody of ‘The Star Spangled Banner’ in the United States Before 1820” in *Essays in Honor of Lawrence Wroth*, (Portland, Maine, 1951). (Hill found 68 texts to the music that became “The Star Spangled Banner”; I have since found more.)

REPORT FROM THE CONFERENCE

Loretta Lynn: 2002 Honorary Member

Loretta Lynn's life story is the stuff of movies. She was born in a tiny log cabin in Butcher Holler, Kentucky, the second of eight children. Married early to Mooney Lynn, she moved with her growing family to Washington State, where job prospects were better than in the coal-mining region of Kentucky. There, she soon began singing with local country bands. In 1960 Loretta Lynn signed her first recording contract, with a small label out of Vancouver, British Columbia. She and Mooney personally mailed her first recording—"I'm a Honky Tonk Girl"—out to country music stations across the nation and then drove cross-country, promoting it at every station that would give them airtime. That work paid off, for it rose to #14 on the country music charts and led to her first appearance on the Grand Ole Opry. By the middle of the 1960s, Loretta Lynn was writing and performing songs that spoke not to the then-developing youth culture, but to adults with a special set of life-problems, generally ones of the heart. Many of her best and best-known songs, such as "You Ain't Woman Enough [To Steal my Man]" and "Don't Come Home A Drinkin' [With Lovin' on your Mind]" articulate a woman's perspective, which was rare then in a music that had mainly been by and about men. Appropriately, Loretta Lynn became, in 1972, the first woman to win "Entertainer of the Year" from the Country Music Association. Her star rose even higher in 1976 with the publication of her best-selling autobiography, *Coal Miner's Daughter*, a title she borrowed from another of her hits. Her book and her life soon after became the source and subject for a successful and highly acclaimed movie, one that appealed not just to lovers of country music but to general audiences across the nation and around the world. She continues to write, perform, and record, for her legions of fans would not have it otherwise. And she has been honored by her peers and colleagues: she is a long-standing member of the Grand Ole Opry (where she still makes regular appearances) and she was elected in 1988 to the Country Music Hall of Fame. To paraphrase another of her hits: "You've Come a Long Way, Loretta!"

No singer, songwriter, musician, Kentuckian, woman, or person is more deserving of the special attention we pay

Loretta Lynn today. By her talent, work, accomplishments, and humanity are we all graced. The Society for American Music is deeply honored to welcome Loretta Lynn into membership in our society of lovers of America's music.

—Dale Cockrell, Vanderbilt University

Loretta Lynn's plaque reads: "In recognition of your significant contributions to American music as a performer and songwriter. Your life and music have been an inspiration to many others."

Charles Hamm Receives Lifetime Achievement Award

With its award for Lifetime Achievement, the Society for American Music recognizes and celebrates the singular contributions of Charles Edward Hamm, historian, teacher, and composer of American music. It is our good fortune that this charismatic Virginian spurned professional baseball to take up a career in music. After earning his BA degree at his home-

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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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Annual Conferences

29th Annual Conference: 25 February–2 March 2003; Tempe, Arizona
Catherine Parsons Smith, Program Committee Chair
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November is AMERICAN MUSIC MONTH

town University of Virginia in Charlottesville, he studied with Randall Thompson and a cadre of German immigrant musicologists at Princeton University where he gained the Ph.D. The systematic musicological approach he acquired there in his work on Renaissance music launched his career, which led him first to a teaching position at the Cincinnati Conservatory of Music.

He was always aware of the music around him, and it was in Ohio that one of his first writings on American music appeared, chronicling the careers and hymnody of the Chapin brothers, who held some of the earliest singing schools in the Shenandoah Valley of Virginia and in Ohio. Here too he wrote his first operas, most to his own librettos based on American literature. And he was among the first to introduce the music of Charles Ives to college students, in the days before recordings and editions of his music were widely available.

In 1959 Charles Hamm moved to Tulane, where he continued composing operas and chamber music for voices and instruments. During his New Orleans sojourn, Gilbert Chase joined the faculty and established his Inter-American Music Institute, one of the first academic centers for the study of music from this hemisphere.

In 1963, Hamm left Tulane for the University of Illinois where he excelled at teaching through lectures, seminars, and mentoring. His classes on American music history, sheet music and popular music spurred his research and led him to write landmark books. In his courses as in his writing, he presented even complex ideas in clear, well-organized fashion. He was an engaging and much sought-after teacher; even ethnomusicology students took his class on Renaissance manuscripts.

Before leaving Illinois for Dartmouth in 1976 so he could focus on teaching and writing, he proposed creating a national union catalog of American musical archives, an idea that led to the *Resources of American Music History* directory. In the mid-1970s he helped plan the Rockefeller Foundation project to create a one-hundred record set of historical American music (now New World Records), and in 1983 W.W. Norton published his book *Music in the New World*, the first history of music in the United States for which readers could actually hear most of the works discussed. Among its many contributions, this book established his idea that the mixture of cultural backgrounds in the

United States gave rise to distinctly American music, different in character from what had been brought to this continent from elsewhere. And it championed the study of what Hamm called “invisible music,” the performance of music in oral tradition unaccompanied by the written records normally favored by historians.

Equally influential was his book *Yesterdays: Popular Song in America* (Norton, 1979), the first musicological study of the full sweep of American popular song. And he wrote the first article on American popular music for *The New Grove Dictionary of Music and Musicians*. Only after their publication did popular music become an acceptable topic for college courses, refereed publications, and scholarly meetings.

During sabbaticals and following retirement in 1989, he traveled to South Africa and China where he was a keen observer of American music in other cultures. Most recently, he has written about and edited the early songs of Irving Berlin, creating one of the first scholarly editions of American popular songs.

But for all their significance, these accomplishments are only the beginning of Charles Hamm's story. His greatest achievements may lie in championing American music as a field of study and teaching. No fewer than three of this Society's eight past presidents were among his students. Those who had the privilege of studying with him never felt they were doing work for him, but always felt they were working with him in discovering new things about themselves and music. Through his example, he has advocated a full life of music making, listening, and understanding. All of us are influenced by him, and we are still enjoying the discovery.

—Deane Root,
University of Pittsburgh

(The plaque reads:) “In recognition of your lifelong leadership and dedication to scholarship and teaching in American music.”

Society for American Music Awards

2001 Lowens Book Award

The Irving Lowens Book Award Committee for year 2000 considered the merits of 28 books before arriving at its unanimous choice: Carol J. Oja's *Making Music Modern: New York in the 1920s*. Using the title's focus, Oja demonstrates how musical, artistic, philosophical, and

social forces converged to produce a radically new, American expression independent of European prototypes. Such familiar figures as Aaron Copland, Henry Cowell, Ruth Crawford, and Virgil Thomson play prominently in the narrative, but unexpected actors also appear in significant roles, Dane Rudhyar being a prime example. Adding to this new view of the era's musical directions are accounts of personal quirks, self-promotion, advertising, and theatricality, all elements contributing to the dynamism that made music modern.

On behalf of the Lowens Book Award Committee, composed also of Wilma Cipolla, William Kearns, Judith Tick, and Charles Wolfe, I am honored to present Carol Oja with this well deserved award.

—Edward A. Berlin, Chair

2001 Lowens Article Award

The 2001 Lowens Article Award was presented to John Graziano for “The Early Life and Career of the ‘Black Patti’: The Odyssey of an African American Singer in the Late Nineteenth Century,” published in the *Journal of the American Musicological Society* Volume 53, Number 3. The committee, chaired by John Koegel, consisted of Ann Sears, Carol Hess, Paul Laird, and Michael Pisani. Here are John's comments:

Graziano's study is a thoughtful, culturally sensitive, and thorough investigation of the early life, career, and influence of a very important African American singer of the late nineteenth century. Graziano tackles issues of race and ethnicity, transcultural and transnational musical exchange, biography, and the dissemination of musical repertoires throughout the Americas in a manner designed to interest the specialist as well as the general reader. While it is free of jargon in its prose style, Graziano's article also represents a “state-of-the-art” integration of all current knowledge about this important aspect of American and African American musical culture. While taking as its primary purpose the study of the life and career of one singer, Graziano's article also by extension covers much of the cultural field of African American and European American musical life at the end of the century. Graziano most appropriately considers the Black Patti in her global connection, since he includes extensive coverage of her activities in the Caribbean. Graziano's is a model study for future research involving the spread of American music traditions, repertoires, and musicians well beyond the limits of the U.S. border.

—John Koegel

Wiley Housewright Dissertation Award

The results of the Dissertation Competition for the year 2000 suggest a healthy future for scholarship in American music. All fifteen submissions received were held to rigorous examination based on criteria agreed upon in advance by the Committee. High priority was given to the originality of the subject, comprehensiveness, depth and analysis of research and significance of the study. Since it was agreed that the winning selection should be an outstanding piece of scholarship much emphasis was placed upon the quality and style of the writing as well. Happily this year's winning work meets all of these criteria. It is at once a very detailed study based upon an impressive variety of sources, ably brought together in an organized fashion and written in a clear and engaging style. In the opinion of the Committee the author has succeeded in creating a work that should stand as an important addition not only to studies in its precise field, but also to Afro-American studies and American cultural history in general.

It is a pleasure to present the award of the Society for American Music for the year 2000 to Sandra Graham for her dissertation entitled, "The Fisk Jubilee Singers and the Concert Spiritual: The Beginning of an American Tradition."

—Cyrilla Barr

Mark Tucker Award

"I was lucky enough to know Mark Tucker as both a good friend and as a colleague. Presenting the first Mark Tucker Award is therefore particularly poignant, in that my feelings are of both great honour and immeasurable sadness.

The selection committee consisted of Nym Cooke (chair), Judith Tick, and David Nicholls. We considered ten submissions, and it wasn't an easy job: over half of the papers were serious contenders, and whittling down the shortlist of three or four to an eventual winner was particularly difficult.

Although Mark's own research interests were not considered as a factor in our deliberations, we were nonetheless delighted that the eventual winner was a paper on a jazz topic. In 'Louis Armstrong and the Sound of Migration,' Charles Hiroshi Garrett paints—in the words of one of my co-selectors—"a rich portrait of a major musician at a crucial point in his career, beautifully focussed through the lens of a single recording." Uniquely among the ten submissions, we

felt there was poetry here, as well as intellectual creativity and the opening of paths to fresh scholarship and new interpretations. Finally—and we didn't know this at the time of our deliberations—we were delighted to discover a few days ago that Chuck is a former student of Mark's.

It therefore gives me great pleasure to present the first Mark Tucker Award to Charles Hiroshi Garrett, for his paper 'Louis Armstrong and the Sound of Migration.'

—David Nicholls

Interest Group Reports

American Band History Research Interest Group

The American Band History Research Interest Group met in Lexington with eight people in attendance. The group remembered Phyllis Danner, former chair of the interest group, who recently passed away. Phyllis was the archivist at the University of Illinois's Sousa Archives for Band Research (SABRE) and played an important role in promoting and educating people about band music both in her institution and in SAM. The group continued with a discussion of possible program topics for the 2003 Phoenix conference and the 2004 Cleveland conference. To contact the interest group chair, Susan Koutsky, send an e-mail message to skoutsky@hotmail.com.

—Susan Koutsky

Interest Group on Research in Gender and American Music

Three distinguished Jazz scholars, Tammy L. Kernodle (Miami University, Ohio), Sherrie Tucker (University of Kansas), and David Ake (University of Nevada, Reno) offered a range of insights in a panel entitled "Masculinities, Femininities and Sexualities in Jazz" Tammy L. Kernodle addressed questions of image and identity in the lives of some black women instrumentalists. In building their professional identities they had to confront the pervasive portrayal of black women as either whore or mammy. Kernodle considered Mary Lou Williams, who often served in a caretaking function in the lives of the male musicians of her circle, and had to struggle to be taken seriously as an artist.

Also addressing the function of public image and identity, David Ake discussed the configuring of the "sensitive, white male" as

represented by Bill Evans. This introspective musical style has its own distinct set of physical gestures, which Ake demonstrated at the piano. He also demonstrated a contrasting style and set of gestures, outgoing and gregarious, with gestures aimed at connecting with the audience. This outgoing style was associated with black musicians, for instance Ellington or Bud Powell.

Sherrie Tucker drew from her forthcoming article "Big Ears": Listening to Women in Jazz" to point out the many ways that women have been and continue to be invisible as subjects in Jazz Studies. The methods that are employed include the token mention of one woman to excuse ignoring the contributions of the rest; and what Tucker called the "constantly emerging phenomenon," where a critic states that women are only now beginning to make inroads into the field of Jazz, but as they progress they will receive the recognition they deserve. Tucker has found this remark in every decade of Jazz history, from the 1920s to the present.

A lively discussion followed the panelists' presentations, including reminiscences from audience members on their witnessing various jazz performers and recalling the attention to projecting idealized images of masculinity or femininity. Many of the conversations that arose in the session were continued over the next few days, making the session a great success in generating the exchange of ideas.

—Liane Curtis

Report of the Folk/Traditional Music Interest Group

With a lusty roar like a mountain waterfall, the tumbling strains of "What wondrous love is this..." resonated throughout the John Jacob Niles Center for American Music Gallery during the annual Sacred Harp Singing. Leaving the corporate confines of the Radisson Hotel, Society for American Music conference participants traveled to the University of Kentucky campus to join with local members of the Appalachian Association of Sacred Harp Singers in a spirited singing sponsored by the Folk/Traditional Music Interest Group. Bathed in the warm, woody acoustics of the Niles Gallery, skilled and novice singers alike enjoyed the camaraderie and opportunity to share in the harmony of fasola singing. The national constituency of our Society was democratically revealed in the different repertoire and leading styles represented in the singing.

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The Folk/Traditional music Interest Group was also delighted to help sponsor a remarkable panel “Country Music, Black Voices” assembled and moderated by University of Kentucky student Angela Hammond. This innovative panel brought together musicians such as “Big” Al Downing, Frankie Stanton, and Linda Martell in ground-breaking dialogue. Angela’s report follows.

Country Music, Black Voices

Black Americans have been excluded from the country music narrative despite a long history of participation in aspects of creation, performance and production in this genre. Indeed, the country music industry continues to relegate them to invisible roles by using them as studio musicians, songwriters and production personnel without showing their faces in the videos or at televised awards ceremonies. Despite the fact that black Americans have played an integral role in the formation of the country music genre and have lived the geographical, cultural and social realities, which define it, the industry continues to maintain that there is no market for the black artist.

Recently, members of the Society for American Music in attendance at our national conference were afforded the opportunity to listen to the true voices of authority on the black experience in country music, those who have lived it. Frankie Staton, singer, songwriter and founder of the Black Country Music Association; Big Al Downing, rockabilly legend and country music artist; and Dwight Quik, singer and songwriter brought a combined experience of over one hundred years to the panel discussion titled, “Country Music, Black Voices.” After a brief commentary on the historical presence of black Americans and country music, the discussion focused on the personal experiences of the panelists and the challenges faced by artists in dealing with a racist industry. One solution posed by the panelists is to create an urban or black Country genre with backing by black entertainment executives. The session closed with a short performance by each panelist. Big Al Downing performed his top ten country hit, “Mr. Jones.” Dwight Quik performed his tune, “Outlaw,” and Frankie Staton sang a song she wrote, “I Forgot What Love Was Like.” Most importantly, what was conveyed was a love of the music, an admonition to challenge the stance of the country music industry and to consider the way in

which we write history and teach it to our students.

On behalf of the Society for American Music I would like to express our deepest appreciation to Frankie Staton, Big Al Downing and Dwight Quik for their participation in the Twenty-Eighth Annual Conference of the Society for American Music.

—Angela Hammond,
University of Kentucky



Susan Cook, Program Chair for the Lexington Conference (standing, far right) poses with the recipients of the Student Travel Awards, as well as Felicia Miyakawa and Maria Cizmiz, co-chairs of the Student Interest Group.

Report of the Student Interest Group

The student interest group sponsored a session entitled “Re-imagining a Career in Musicology.” Our panelists included Susan Key, Gayle Sherwood, and Mariana Whitmer. We also organized a dinner with all interested students and about 30 students showed up for a fun time! The students helped Dianna Eiland with the Student Auction, which took in a record number of donations and made record profits for the Student Travel fund. Roughly 40-50 students attended the conference. Of these, nearly 20 presented papers and 13 students received travel funding from the Society.

—Felicia Miyakawa and Maria Cizmiz

Early American Music Interest Group

The Society’s Early American Music Interest Group held an informal roundtable meeting at the Lexington conference, about ten of us sharing ideas and reports of various sorts. Kate Keller outlined some current uses of PACAN (Performing Arts in Colonial American Newspapers, a CD-Rom database of incredible utility to cultural studies), and some discussion centered on several curious images of period music and music-making which were circulated. There was a general call for more performances of early American music at SAM meetings. It was quite promising to hear the amount of dis-

ussion in anticipation of the Society’s next meeting, in Arizona, and the potential for drawing upon early Spanish-influenced music in the New World (somehow we ended up considering how religious music, as an umbrella topic, might constitute a session on comparing Spanish, English, and Native American practice). Please feel free to communicate ideas or suggestions related to this or other topics to Group Chair David Hildebrand at: info@colonialmusic.org

—David Hildebrand

Summary of the Annual Business Meeting

The 2002 business meeting of the Society for American Music was called to order by President Paul Wells at 4:50 p.m. on Saturday, 9 March 2002 at the Radisson Plaza Hotel in Lexington, Kentucky. Welcome remarks were made by Dean Robert Shay (University of Kentucky College of Fine Arts), who credited SAM Local Arrangements Chair (and faculty member) Ron Pen, for a magnificent organizational job. Dean Shay noted the illogic of welcoming conferees just prior to departure, but warmly welcomed attendees nevertheless. A second after-the-fact welcome was extended by Prof. Harry Clarke (Director, University of Kentucky School of Music), who extended greetings from the School of Music and who acknowledged the important role of the Society for American Music in making credible the study of American music.

A summary of the 2001 Annual Business meeting in Trinidad (copies of the account published in the Summer 2001 *Bulletin*) was accepted with a single correction (the name of the recipient of the Lowens Article Award for 1998 was Carol A. Hess).

In his presidential remarks, Paul Wells summarized some of the recent changes in the Society, noted his pleasure at seeing many unfamiliar faces in Lexington, and remarked on the scholarly dynamism and energy in evidence at the conference. He also reiterated his goal of presiding over growth in the Society. Wells then summarized the recent changes in the *Bulletin*. The general sense of the Board and the Publications Council was that there was too much overlap between the *Bulletin* and the *Journal* and that the Society could not sustain both. The Board reaffirmed its belief in the necessity of maintaining the information-disseminating (communications) function of the *Bulletin*; other fea-

tures that have been added will be carefully assessed. Wells thanked Executive Director Mariana Whitmer for taking over responsibility for assembling and editing copy for the *Bulletin* in fall 2001. Wells also announced that the Society's National Office would shortly be taking control of the membership database; as a result the Society would not renew its contract with Academic Services. This represents a major step forward for the Society; it also suggests that the SAM has reached an important milestone in handling its own affairs.

A moment of silence was observed for members who had died during the past year; George Brandon, Norbert Carnovale, James M. Chamblee, Robert D. King, and Phyllis Danner were named.

Wells noted that the Society's Honorary Member Award was being presented to one of Kentucky's leading musical citizens, Loretta Lynn, who had intended to be at the meeting (she had been scheduled to be awarded an honorary doctorate from the University of Kentucky that morning), but who had been taken ill that morning and as a consequence was not able to attend. Wells thanked Ron Pen for his extensive efforts to bring these events to fruition and extended his sincere sympathy that his well-laid plans had been derailed at the last moment. He read the citation to Ms. Lynn; it will be presented to her at a later date.

Various officers and committee chairs presented reports. A statement of the Society's Financial Condition was distributed by Treasurer George Keck, who noted that despite the country's economic doldrums, the Society's funds are up slightly (because of increased contributions and memberships). Keck and Whitmer, with the Board's permission, had retained a financial consultant with Merrill-Lynch, who had provided excellent advice. He noted that the Student Travel Fund receives more contributions than any other restricted fund. The report was accepted without change. The Chair of the Nominating Committee, Deane Root, thanked his committee (Rae Linda Brown, Marc Clague, Catherine Parsons Smith, and Kate van Winkle Keller) and all who had agreed to stand for office. He introduced the four newly elected officers of the Society: Board Members-at-Large Josephine Wright and Denise von Glahn, Secretary R. Allen Lott, and President Elect Carol J. Oja.

Rob Walser, former editor of *American Music*, was thanked publicly and presented with a plaque for his efforts on behalf of the

journal. Walser mentioned that he had just finished proofing his last (16th) issue and noted his pleasure at turning the journal over to the capable hands of David Nicholls. He thanked past presidents Anne Dhu McLucas and Dale Cockrell for their help as chairs of the Publications Council, and noted the significant amount of support from his home institution, UCLA. He thanked in particular Pauline Yu, Dean of the College of Letters and Sciences, Humanities Division, of UCLA. Walser also acknowledged the unheralded work by the journal's editorial board and his three assistant editors, graduate students Steve Bauer, Glenn Pillsbury, and Charles Garrett. Current editor David Nicholls noted that the journal is soon to be back on schedule; his first issue will arrive in late April. He thanked the University of Illinois Press for what he called an "astounding job of turning things around." He noted a recent upsurge in submissions—over sixty in the last twelve months.

Vice President Larry Worster presented an update on the new Society webpage, which will be up by late spring. The webpage was designed by Francesca Draughon. The site should be informational about both the Society and about American music scholarship (via links); eventually members should be able to pay dues and register for conference on line.

Wells presented Katherine Preston, Chair of the Program Committee of the Toronto 2000 Conference (and SAM liaison to the Steering Committee for that conference), with a plaque from the Society in thanks for her years of work on that conference. Preston acknowledged the efforts of her committee members, Tara Browner, John Covach, Joe Horowitz, Anne McLucas, Guthrie Ramsey, Grayson Wagstaff, and (ex officio) Johann Buis. She also acknowledged the work of Kitty Keller, who served as the SAM representative on the Local Arrangements Committee. Wells presented a plaque to Ron Pen, chair of the Local Arrangements Committee for the Lexington conference, in thanks for his work on the current conference. Pen publicly acknowledged his committee's close work with the Lexington Program Committee; he thanked PC Chair Susan Cook for her collaborative efforts. Wells also presented a plaque to Susan Cook, and commended her and her committee for a terrific program. Karen Bryan, chair of the Local Arrangements Committee for the Tempe, Arizona conference (26 February-2 March 2003), invited all attendees to the desert; she

promised that the conference will feature a blend of Native American and Hispanic cultures. Catherine Parsons Smith was announced as the chair of the Program Committee. The call for proposals will be in the next *Bulletin*. Kay Norton, chair of the Conference Site Selection Committee, announced that in 2004 the Society will meet jointly with the Association of Recorded Sound Collections in Cleveland, Ohio. Case Western Reserve University will be our host. She invited further ideas, suggestions, and invitations for the sites of future meetings.

Denise von Glahn, Chair of the Publications Subvention Award Committee, presented this award to R. Allen Lott for his book *Grand Tours: Five European Piano Virtuosos in the New World*, to be published by Oxford University Press. Anne Dhu McLucas, standing in for Cyrilla Barr (chair of the committee), presented the Wiley Housewright Dissertation Award to Sandra J. Graham for her dissertation "The Fisk Jubilee Singers and the Concert Spiritual: The Beginning of an American Tradition," completed in 2000 at New York University. Graham thanked the Society, the committee, and her mentors Victor Yellin and John Graziano. John Koegel, chair of the 2001 Irving Lowens (Article) Award, presented the award to John Graziano for "The Early Life and Career of the Black Patti: The Odyssey of an African-American Singer in the Late Nineteenth Century," published in the *Journal of the American Musicological Society*, 53/3. Edward Berlin, chair of the 2000 Irving Lowens (Book) Award, noted that committee members had read twenty-eight books before arriving at its unanimous choice of Carol J. Oja's *Making Music Modern: New York in the 1920s* (Oxford University Press). Oja thanked her editors at the Press and also noted her gratitude for the supportive intellectual environment provided by the Society. David Nicholls, for Committee Chair Nym Cooke, noted his honor and great sadness to present the first Mark Tucker Award for the best student conference paper. The award went to Charles Garrett for "Louis Armstrong and the Sound of Migration." Garrett thanked both his mentors at UCLA and the Society for support; he noted that as a Masters' student at Columbia University he had studied with Mark Tucker, who inspired him to think about musicology as a career. Finally, Paul Wells read a statement written by Deane Root extolling the many achieve-

continued on page 24

ments of Charles Hamm, the 2002 recipient of the Society's Lifetime Achievement Award. Prof. Hamm could not be present, so the award was accepted by Stephen Swain of Dartmouth, on his behalf.

Bob Keller asked—in the context of launching our new webpage—that the Society recognize the both the important work of Cheryl Taranto (on our previous webpage) and the contributions made by the University of Nevada, which served as the site for the webpage. Allen Lott and Dianna Eiland performed a skit on behalf of the Silent Auction, the deadline for which was fast approaching.

Wells announced newly appointed and continuing committee chairs, including Mary Dupree (Interest Group Council), Judy McCulloh (COPAM), Kay Norton (Site Selection Committee), Wilma Cipolla (Lowens Book Award, 2002), Paul Laird (Lowens Article Award, 2002), Vivian Perlis (Housewright Dissertation Committee 2002), and Dianna Eiland (Silent Auction).

Wells recognized retiring Board members Emily Good and Marva Carter. Finally, he presented—on behalf of the Society—a handsome engraved desk set to Katherine Preston, retiring as Secretary after two terms in office. Preston thanked Society members for entrusting her with the task and publicly acknowledged the significant contributions of the College of William & Mary to the Society for American Music, noting that since the mid 1980s an unbroken succession of faculty members from that university have enjoyed unstinting institutional support as SAM officers and Board members.

The meeting was adjourned by acclamation at 5:38 p.m.

Treasurer's Report - Calendar Year 2001

George Keck, treasurer

9 February 2002

The Society for American Music continues to be in good financial condition. The total balance of all accounts is up slightly from last year. Although interest and dividends declined, account balances remain steady as membership renewals and contributions are consistent with previous years. The best news is that income exceeded expenses by \$8,408.98.

1995	.....	\$240,018.37
1996	.....	\$258,208.32
1997	.....	\$261,777.97
1998	.....	\$276,629.58
1999	.....	\$272,878.19
2000	.....	\$293,859.73
2001	.....	\$295,062.99

The following contains more detailed information about the Society's finances during 2001.

1. Statement of Financial Condition (to be distributed to the membership at the Business Meeting)
2. Restricted Funds summary

STATEMENT OF FINANCIAL CONDITION

Society for American Music Year Ending 31 December 2001

GENERAL FUND INCOME

Dues	.....	\$51,785.00
Interest/Dividends	.....	\$6,150.63
Conference proceeds, 2000 and 2001 (Toronto and Trinidad)	.....	\$8,589.51
Other Income:		
Contributions (unrestricted)	.....	\$1,659.00
Sale of Mailing List	.....	\$1,500.00
Postage	.....	\$119.00
Royalties	.....	\$10.39
Tucker Memorial	.....	\$325.00
Other Income	.....
TOTAL INCOME	.....	\$70,138.53

EXPENSES I. PROGRAM

<i>American Music</i>	.....	\$35,095.49
<i>Bulletin</i>	.....	\$1,704.00
<i>Directory</i>	.....	\$2,294.34
Outreach, Honors, and Awards	.....	\$893.70
RILM	.....	\$448.23
TOTAL PROGRAM	.....	\$40,435.76

II. MANAGEMENT

Board expenses	.....	\$2,732.22
Executive Director honoraria	.....	\$10,000.00
Office expenses	.....	\$2,743.67
Management services	.....	\$4,731.03
ACLS Membership	.....	\$440.00
Fees (Merrill Lynch, Citizen's Bank, DC Incorporation)	.....	\$646.87
TOTAL MANAGEMENT	.....	\$21,293.79
TOTAL EXPENSES	.....	\$61,729.55

INCOME MINUS EXPENSES: \$8,408.98

RESTRICTED FUND SUMMARY

Life Membership	.....	\$24,261.41
Lowens Memorial	.....	\$18,468.19
Non-Print Publications	.....	\$20,704.82
H. Earle Johnson Fund	.....	\$114,901.00
Housewright Dissertation Endowment	.....	\$13,357.56
Student Travel Endowment	.....	\$13,421.22
TOTAL FOR RESTRICTED FUNDS	.....	\$205,114.20

ACCOUNT BALANCES

Merrill-Lynch Operating Account	.....	\$129,774.95
Endowment Accounts	.....	\$137,712.00
Citizen's Bank	.....	\$10,136.99
TOTAL ACCOUNT BALANCES	.....	\$295,062.99

The Society for American Music 2002 Silent Auction

The 2002 SAM Silent Auction was an overwhelming success. The Auction received more donations this year than any previous year giving visitors to the auction a plethora of choices. This year's Silent Auction grossed over \$4,000.00. That is DOUBLE the amount the auction normally earns for the Student Travel Fund. We send out a special thanks to all who donated items to the Auction and to those that took part in the spirited bidding.

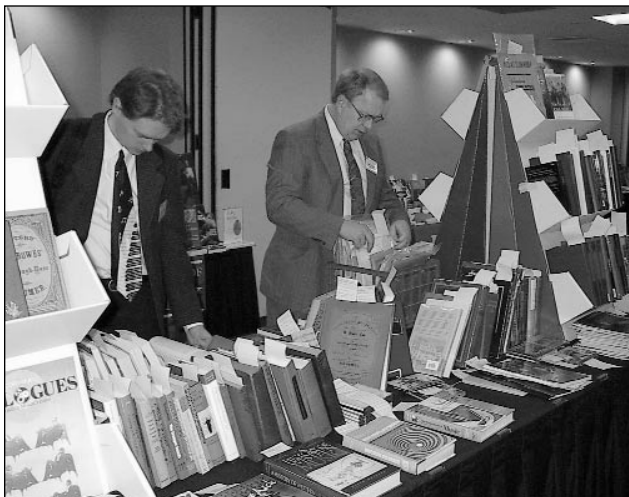
We also send a special thanks to Bob and Kitty Keller who made two trips to West Virginia to pick up the Bill Lichenwanger book collection, donated by his widow, for the Auction. We would also like to thank Kitty Keller and David Hildebrand for spending their time cleaning and sorting those books in preparation for this year's Auction. We also owe a BIG thanks to Allen Lott for his help with the "advertisement" during the membership

meeting. The Auction often receives a book donation from an exhibiting publisher, but this year W.W. Norton donated its entire table of books to the Auction. This year the following Society members helped with the Silent Auction: Bob Keller, Kitty Keller, Mariana Whitmer, Maria Cizmic and Felicia Miyakawa (student committee co-chairs), Ann Sears, Allen Lott, Renee Camus, Linda Pohly, Homer Rudolf, Carolyn Bryant, and David Hildebrand. Each student receiving a travel grant from SAM worked the Auction during the conference, helping to watch the tables and then sorting the books after the close of the Auction. We would also like to thank the Brass Band for providing music for the closing of the Auction.

We are excited about the prospects for the 2003 Silent Auction for which we have already received over five boxes of book donations. But, we still need your help!

Please start collecting your donations of books, CDs, music, sheet music, photos, recordings, etc... today for next year's Silent Auction. Remember the revenue goes to the Student Travel Fund and is used to help students travel to SAM conferences.

If you have any questions about the Silent Auction please contact Dianna Eiland, chairperson, at dkeiland@yahoo.com or 703-765-8660.



Reminder

**Proposals for the upcoming
Tempe Conference are due
20 August 2002.**

Read on for details!

The Society for American Music is pleased to welcome the following new members:

Regular Members

Judith Gray (Washington, DC)
Eleanor F. Anderson (Woodbury, CT)
Toni P. Anderson (LaGrange, GA)
Nancy McKenney (Lexington, KY)
Margaret L. Ulmer (Charlestown, MA)
Paul M. Wright (Boston, MA)
Kirstin Wendland (Atlanta, GA)
Barbara Cressman (St. Joseph, IL)
Deborah Loftis Schoenfeld (Richmond, VA)
David Neumeyer (Austin, TX)
Michael Arndt (Phoenix, AZ)
Roberta Freund Schwartz (Lawrence, KS)
Kevin Lawrence (Winston Salem, NC)
William P. Pfaff (Sandown, NH)
Elinor L. Duff (San Antonio TX)
Hilde Binford (Bethlehem, PA)
Naomi Andre (Ann Arbor, MI)
Michael Biel (Morehead, KY)
Bernard Gendron (Milwaukee WI)
Nadine Hubbs (Ann Arbor, MI)
Elizabeth Keathley (Knoxville, TN)
Marcello Piras (Ann Arbor, MI)
Emmett G. Price, III (Alexandra, VA)
Laura Pruett (Tallahassee, FL)
Jim Davis (Fredonia, NY)
Robert C. Haskins (Rochester, NY)
Bill C. Malone (Madison, WI)
Geoffrey Dean (Sofia, Bulgaria)
Michael Campbell (Macomb, IL)
Michael G. Garber (S. Salem, NY)

Student Members

Loren Zawodny (Dallas, TX)
Mark Y. Miyake (Chicago, IL)
Julia Chybowski (Madison, WI)
Jonathan Pieslak (Wilmington, DE)
Jeremy Grimshaw (Pittsford, NY)
Clemens Gresser (England)
Damaris Unverzagt (Lexington, KY)
Katie Lundeen (Bloomington, IN)
Andrew Berish (Los Angeles, CA)
Gigi Rabe (Los Angeles, CA)
Alisa Rata (Bloomington, IN)
Eric Strother (Lexington, KY)
Jacqueline Warwick (Los Angeles, CA)
Matthew D. Altizer (Austin, TX)
Shana Goldin (Charlottesville, VA)
Kate Brucher (Ann Arbor, MI)
Christopher Bruhn (Brooklyn NY)
Jessica Courtier (Madison, WI)
Dennis Davis (Lexington, KY)
Olivia Carter Mather (Santa Monica, CA)
Matt Meacham (Chapel Hill, NC)
Jonathan Geenberg (Los Angeles, CA)
Nathan Platte (Ann Arbor, MI)
Kenneth Prouty (Monroeville, PA)

Institutional Members

Connecticut College

CONFERENCE ANNOUNCEMENTS

Society for American Music 2003 Annual Conference Tempe, Arizona

26 February–2 March 2003 the Society for American Music will hold its twenty-ninth national conference in Tempe, Arizona, hosted by Arizona State University. Information regarding the conference [program, registration, etc.] will be available on the website [<http://www.american-music.org>] around the first of the year.

CALL FOR PRESENTATIONS, PAPERS, AND PERFORMANCES

Seeking to present a stimulating meeting that reflects the rich variety of 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 require-

ments. The Local Arrangements Committee expects to provide CD, audiocassette players, overhead projectors, and (with more limited availability), videotape playback and slide projectors. Sessions will be scheduled with stated audio-visual 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

Cage 2002–Cage 90/10 University of Southampton, UK Saturday, 21 September 2002

1025	Welcome and key note by David Nicholls	EC = JC2: John Cage as Exemplary Creator.
1100	Rob Haskins	“Beating My Head Against That Wall”: Cage, Harmony, and an Argument for Analysis
1130		tea
1145	Nicolas Hodges	Performance issues in One, One2 and One5
1215	Heather Gardener (voice), Rob Haskins (piano)	Performance of <i>Mirakus</i> 2 (1984) and <i>Sonnekus</i> 2 (1985)
1245		lunch
1345	Michael Finnissy, Nicolas Hodges, David Nicholls, Danae Stefanou (chair)	round table discussion
1500		<i>Changing location</i>
1505	Payton MacDonald (perc.); Tim Ovens (piano)	Concert: <i>27'10.554" for a Percussionist</i> (1956). piano music of John Cage
1605		tea
1620	Marc Thorman	“Politics as Usual or Anarchy?: Compositional Approaches in Two Mixed Media Works with Multiple Speaking Voices by John Cage”
1650	Tim Ovens	The Sound Collector—The Prepared Piano of John Cage. A multimedia lecture-recital (30 minutes)
1730	Martin Dixon	John Cage, Ideology and Technology
1800		Dinner / snack
1830	<i>Everybody</i>	<i>Musicircus</i>

For more information (abstracts, directions, etc.) please go to <http://www.soton.ac.uk/~cgresser/cage/> or e-mail Clemens Gresser, cgresser@soton.ac.uk. There will be no conference fee and no registration is required.

Conference on Popular Music and American Culture

The School of Music at the University of Texas at Austin will host a conference on popular music and American culture 21-23 November 2002. Submissions are invited from scholars working in the fields of musicology/music theory, cultural studies, American studies, film, history, sound recording/reproduction, etc. Keynote speakers will include Adam Krims (Director of Institute for Popular Music and Associate Professor of Music, University of Alberta) and Fred Maus (Associate Professor of Music, University of Virginia).

Presentations dealing with any aspect of popular music are welcome and should be accessible to a multidisciplinary audience.

Prospective topics include but should not be limited to:

- interpreting popular music
- histories of popular music
- film music
- jazz
- musicals
- music and the culture industry
- music and sound recording/reproduction technologies

The program committee is especially interested in papers theorizing about local

music scenes, particularly those in Austin. Graduate students, independent scholars, and industry and sound technology professionals (especially Austin-based) are strongly encouraged to submit proposals.

The deadline for 200-400 word abstracts will be 1 July 2002. Please submit abstracts via email to James Buhler (jbuhler@mail.utexas.edu). Requests for further information about the conference and/or an updated call for papers may also be sent to this address.

Members in the News

Congratulations to **Emmett G. Price III** (Ph.D., University of Pittsburgh, 2000) who has accepted the position of Assistant Professor of Music and African American Studies at Northeastern University after spending the past year in a visiting capacity. Emmett spent the previous year as a post-doctoral fellow at Washington University in St. Louis.


Ellie M. Hisama (Brooklyn College and the Graduate Center, CUNY) received faculty fellowships for 2002-03 from the Woodrow Wilson National Fellowship Foundation and the Ethyle R. Wolfe Institute for the Humanities to work on her book, *Popular Music and the Politics of Sound*.

Rob Haskins served as co-producer for a new recording of Steve Reich's Music for Large Ensemble by the ensembles Alarm Will Sound and Ossia on the Nonesuch label. In February he received the Dena Epstein Award for Archival and Library Research in American Music awarded by Music Library Association, which enabled him to travel to important John Cage archives at Northwestern University and the New York Public Library. In April, he gave a paper "Toward a Critical Description of John Cage's for the meeting of St. Lawrence AMS Chapter Meeting at SUNY Geneseo; it was awarded the prize for best student paper. His article, "Philip Glass and Michael Riesman: Two Interviews" was accepted for publication in *Musical Quarterly*. He will give another paper, "Beating My Head Against That Wall: Cage, Harmony, and an Argument for Analysis" for "Cage 90/10": Cage Study Day at the University of Southampton, United Kingdom. Rob Has

been awarded the Raymond N. Ball Dissertation Year Fellowship, University of Rochester for next year for his dissertation in progress, "An Anarchic Society of Sounds: the Number Pieces of John Cage."

Jean Snyder writes to let us know that there is now an official website for the Burleigh Society in Erie, Pennsylvania [<http://www.burleighsociety.org>]. She continues: "It is very basic at the moment, but we'll be adding material bit by bit to make this the most extensive, easily available source for information about Burleigh. Local historian Karen James has posted a Burleigh Family Timeline that gives a great deal of new information about Burleigh's family from the time his grandfather Hamilton Waters purchased his freedom in Somerset County, Maryland, in the 1830s. Karen has done a phenomenal job of digging out information about the 19th-century black community in Erie. I'll be posting information about Burleigh's career as a singer/recitalist, voice teacher and coach, art song composer, arranger and music editor. I've just submitted an initial timeline that goes from the first published accounts of his singing (1889, more than ten years earlier than we've known before) and goes to 1905. You'll find some fascinating new information. So keep an eye on this site, and let us know if you have suggestions or information to add."

Susan C. Cook has been awarded the Walt Whitman Chair in the Netherlands as part of the Fulbright Senior Distinguished Lecturer Program. She will be teaching as part of the American Studies program at the Catholic University of Nijmegen during spring 2003 as well as lecturing at other universities throughout the Netherlands.

 Thank you to the many generous members of SAM who have donated funds.

\$100 and over

Clayton Henderson
Kate Keller
Anne Dhu McLucas
Melva Peterson
Ray Reeder
Deane Root
Paul Wells
Marva Griffin Carter
Richard Crawford

\$200 and over

Judith Tick
Margery Lowens

\$300 and over

Paul Charosh

In addition, we have had a substantial gift from an anonymous donor in the amount of \$2,500 in support of the Student Travel Endowment Fund. Thank you!

Letter from Florida

As a new student member of the Society for American Music, the Lexington conference was my first chance to experience the organization. My husband, David, had attended the Trinidad meeting in summer 2001 and returned to Tallahassee bursting with excitement. Since I, too, am a fledgling Americanist, I decided to accompany him to Lexington both to support his paper and to see this society firsthand. I am certainly glad I did. When we arrived at the conference on Thursday afternoon (a bit too late to see some of my FSU colleagues and professors read papers, unfortunately), we immediately dropped off our bags and hit the sessions. Not only were the papers fascinating, but the subject matter was close to my own research interests and I took many notes for further investigation.

On Friday night the Student Interest Group held a dinner for student members of SAM, and I was finally able to sit and talk with some other young Americanist scholars whose enthusiasm for their own topics was only matched by their curiosity in mine. We talked long into the night over drinks and a game of badly-played pool. I am happy to say that I maintain contact with a number of these scholars and hope someday to count them among my colleagues.

On "Raynor" vs. "Rayner" Taylor

I am surprised *The New Grove Dictionary of Music and Musicians*, rev. ed. (2001) has the entry with the title "Taylor, Raynor [Rayner]." I thought it was well-established that his first name was "Rayner." Some points:

1. I may have been the first one in modern times to point out "Rayner"—a musicological discovery of no small importance—and reported this in the *Sonneck Society Newsletter*, fall 1981, and in my book *The Dawning of American Keyboard Music* (1988).
2. Victor Fell Yellin used this spelling in his article "Rayner Taylor," *American Music* 1, no. 3 (fall 1983). Yellin's complete account explains that "Rayner" had been used up to 1884, "Raynor" not appearing in print until 1895.

The conference culminated with the Saturday night silent auction close, dinner, and square dance. Needless to say, I was more than excited at the opportunity to dance with such scholars as Paul Wells, Stuart Feder, and even Mike Seeger, who stopped in the next day to hear David's paper. I met many scholars whose work I have read and admired for years, and again hope to maintain these contacts when I venture into the working world of academia.

The experience I had at the Lexington conference can be summed up in one word: welcoming. From the first moments at the registration desk to the gracious disputes at the silent auction, I always felt as if I belonged among this group of people. The Society for American Music values its members and gave me an especially warm reception. I know that I will continue to be a member and attend as many conferences as possible for many years. Thank you for your hospitality to a new student member.

Laura Moore Pruett
Ph.D. Student, Historical Musicology
Florida State University
Tallahassee, FL
lmm9858@garnet.acns.fsu.edu

3. Yellin's article "Rayner Taylor's Music for *The AEthiop*," *American Music* 5, no. 1 (spring 1987), also uses the correct spelling.
4. Yellin wrote the article in *The New Grove Dictionary of American Music* (1986), titled "Taylor, Rayner [Raynor]."
5. John Metz and Barbara Bailey-Metz's edition of Taylor's chamber music for *Recent Researches in American Music* (A-R Editions, 2001), uses "Rayner."
6. Not only does the revised *New Grove* put the erroneous spelling first, but also incorrectly respells the first name in the citation of the titles of Yellin's two articles.

New Grove editors, please note.

Bunker Clark
emeritus, University of Kansas; editor,
Harmonie Park Press

To the Editor:

I am presently conducting research on the American composer Jerome Moross (1913-1983), best known for his ballet *Frankie and Johnny*, the musical *The Golden Apple* (including the famous song "Lazy Afternoon") and scores to such films as *The Big Country* and *The Cardinal*. I would be grateful for any information your readers might contribute in the form of scores, recordings, concert programs, letters, interviews, recollections and remembrances, etc.

Please contact:

Charles Turner
The Hartt School, University of Hartford
200 Bloomfield Avenue
West Hartford CT 06117
Phone: 860.768.4121
Email: cturmer@mail.hartford.edu

From the Executive Director

The first quarter of 2002 has certainly been a busy and important time for the Society. First, we launched our re-designed and improved website. If you haven't had the opportunity to check out the sleek new design, please do so. We're still at www.american-music.org. I'm sure you'll be pleased with the results of the hard work of Francesca Draughon, who designed the site, and the Website Committee, capably chaired by Larry Worster. Ongoing plans for the site include Interest Group webpages, expanded resource links, and online membership and renewal services. Stay tuned.

We have also severed our relationship with Academic Services, our membership services provider. As of May 1st all activities associated with subscriptions, renewals, and membership requests (including mailing list rentals), are now the responsibility of the Society's national office in Pittsburgh. We will miss Jim Henderson's capable administration, however, having the database within easy reach will give us the opportunity to better understand our membership and devise more creative ways of serving you.

Finally, I am happy to announce that the 2002 Directory will be in the mail shortly. Many thanks to Kitty and Robert Keller for their dedicated and hard work on this important publication. How would we communicate without it? Look for it soon.

BOOK REVIEW

Baptist Offering, Southern Midwife—Jesse Mercer's Cluster of Spiritual Songs (1810): A Study in American Hymnody. Kay Norton (Warren, MI: Harmonie Park Press, 2002).

Jesse Mercer (1769-1841) can be described as a pastor hymnist, or as Kay Norton speaks of him—a “hopeful hymnist.” He seems to have been somewhat of an enigma—a southerner with Yankee characteristics and a Calvinist with ecumenical tendencies. His editorial efforts never flagged and his ingenuity grew as he arranged and re-arranged strands of Georgia's history and culture into successive editions of *The Cluster*. This collection, long known to be swirling in the outer regions of the hymnic world has been brought into focus now through Kay Norton's research. Through her work one of the earliest American compilations is proven to be not a cluster but a complete galaxy related to many hymnic phenomena already explored.

Norton traces many of the influences on Mercer's work—campmeeting songs, folk tunes, the Wesleys and Moravians, Whitefield, Countess of Huntingdon, Newton, Rippon, Caleb Taylor and John Granade. Suddenly, what had long been seen dimly in the distance she has brought into full view. She has systematically measured it, analyzed its components and helped us focus on it in such a way that it shines surprisingly clearer and brighter for all of us. The way she has organized the materials leads the reader to unexpected intersections between North and South, Georgia and the deep South, England and America, Baptists and non-Baptists, establishment and the marginalized. She writes lyrically of Southern hymn tunes, her “mother tongue,” and the book is informative as it is entertaining, as warm as it is academic. Norton traces Mercer's continual adaptations of his materials to appeal to the changing needs and expectations of his congregations. Because Mercer worked within a “fluid

musical environment” (xxi) Norton has had to set solid criteria of tune types, regional preferences, oral tradition, Baptist history, and performance practices by which she makes a case for each tune she selects “most likely sung by Mercer's congregations.” She ventures into unexplored areas of sacred musical practice of Georgia's eighteenth century. Using maps, tables, examples, and indices she proves her point that Mercer prepared the field for the shape-note phenomenon and the Southern folk hymnody of Wyeth and Ananias Davisson's collections that followed. This book, as its subject, is for hymnody a star of the first magnitude.

—Mary Louise VanDyke, Coordinator,
Dictionary of American Hymnology,
Oberlin College Library

GRANTS AND AWARDS

ARSC Awards 2003

Nominations are currently open for the 2003 ARSC Awards for Excellence in Historical Recorded Sound Research. Eligible publications include any printed workbook, monograph, article, liner notes first published during 2002. The work may be on any subject related to recorded sound including histories, discographies, technology (such as modern techniques for the preservation or reproduction of older recordings), and recording artist biographies in any field of music or genre (classical, popular, rock, jazz, country, folk, spoken word, labels, phonographs, etc.). The work should deal primarily with historical periods, defined as at least ten years prior to publication (e.g., pre-1991), with the exception of works related to preservation and technology. In addition, a Lifetime Achievement Award will be presented to an individual in recognition of his or her life's work in published recorded sound research. The deadline for nominations is 31 January 2003.

The Awards Committee especially welcomes information concerning eligible foreign and small press publications that might otherwise be overlooked. Publishers should submit one copy of each eligible publication; others may forward the author, title, publisher, and publisher's address for each nominee to:

Vincent Pelote, ARSC Awards Co-Chair
Institute of Jazz Studies
Rutgers State University of NJ
Newark, NJ 07102
pelote@andromeda.rutgers.edu

NEH Summer Stipends

The NEH Summer Stipends program supports two months of full-time research on a project in the humanities. The award is \$5,000 for two months of full-time commitment to research and writing. This nationwide competition has an 1 October 2002 deadline. Last fall 751 applications were received and 117 awards conferred.

Regular faculty members of colleges and universities must be nominated by their institutions, and each institution may nominate a maximum of two applicants. Independent scholars and adjunct or part-time faculty may apply for these grants without nomination. The list of awards for the summer of 2002 is available on the website, giving project titles, names, and institutional affiliations of successful applicants. This year, for the first time, applications for Summer Stipends will be submitted electronically through the NEH website. Individuals who are interested in obtaining access to the guidelines and application instructions are invited to visit the NEH website at <http://www.neh.gov/grants/guidelines/stipends.html>

Questions about the program can be sent via e-mail to <stipends@neh.gov> or via telephone: (202) 606-8200.

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Kluge Fellowship Competition

The Library of Congress invites qualified scholars to conduct research in the John W. Kluge Center using the Library's collections and resources for tenure periods of six months to one year. The Center especially encourages humanistic and social science research. Interdisciplinary, cross-cultural, or multilingual research is particularly welcome.

Eligibility: Scholars who have received a terminal advanced degree within the past seven years in the humanities, social sciences or in a professional field such as architecture or law are eligible. Exceptions may be made for individuals without continuous academic careers. Applicants may be U.S. citizens or foreign nationals.

Tenure and Stipend. Fellowships may be held for periods from six to twelve months at a stipend of \$3500 per month. Constraints of space and the desirability of accommodating the maximum number of Fellows may lead to an offer of fewer months than originally requested. Fellows may begin tenure at any time during the fourteen-month window between June 1 of the year in which the Fellowship is awarded and August of the year following, providing space is available. Stipends will be paid monthly, usually by electronic transfer to a bank account.

Applications: All applications must be written in English. The application must include a research proposal (no longer than three single-spaced pages), a two-page curriculum vita which should indicate major prior scholarship, an indication of the collections at the Library of Congress that will be used for research and two letters of reference (in English) from individuals who know the quality of the applicant's scholarship. The application form and reference form may be printed from the website: <http://www.loc.gov/kluge>

Deadline: Applications (including nine collated copies) must be received at the Office of Scholarly Programs, Library of Congress, by 15 August 2002.

Awards: Up to twelve Kluge Fellowships will be awarded annually by the Library of Congress. Awards will be announced no later than March 15 of the year following that in which the application is due.

For further information contact The John W. Kluge Center, Office of Scholarly Programs, Library of Congress, LJ120, 101 Independence Avenue, SE, Washington, DC 20540-4860
phone: 202-707-3302; fax: 202-707-3595.
email: scholarly@loc.gov
web: <http://www.loc.gov/kluge>

ACLS Fellowship and Grant Competitions

The ACLS is pleased to announce the opening of the 2002-2003 competition year for fellowships and grants. Updated information has now been posted for all ACLS programs. The central ACLS Fellowships, enhanced and reinvigorated, are being offered for tenure beginning in 2003-2004. Maximum stipends are \$50,000 for Full Professors and career equivalent, \$40,000 for Associate Professors and equivalent, and \$30,000 for Assistant Professors and equivalent. This program requires the Ph.D. conferred by October 1, 2002 and the last supported research leave concluded by July 1, 2000.

The ACLS/Andrew W. Mellon Foundation Fellowships for Junior Faculty are also included in the ACLS Fellowship Program. In response to increasingly rigorous expectations for tenure, funding will be available for an additional 22 fellowships for Assistant Professors or the equivalent with at least 2 years' teaching experience. Applicants to the ACLS Fellowship Program who meet this criterion, and who satisfy all the requirements and provisions for the ACLS Fellowships, will be automatically considered for these junior faculty awards.

Also offered through the ACLS Fellowship Program are the joint ACLS/New York Public Library Fellowships. This cooperative program provides residential fellowships at the Library's Center for Scholars and Writers to applicants whose research would be enhanced by such an affiliation.

Offered again this year are the Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars. The Burkhardt fellowships this year will support scholars tenured since 1 October 1998, who are engaged in long-term, unusually ambitious projects in the humanities and related social sciences. The \$65,000 fellowships may be used in 2003-04, or in either of the two succeeding years, and provide for an academic year of residence at one of nine participating national research centers, plus support from the Fellow's institution for an additional period.

This will be the second competition for the Charles A. Ryskamp Research Fellowships. These fellowships, funded by The Andrew W. Mellon Foundation, provide a stipend of \$60,000 for an academic year of research, plus an allowance of \$2,500 for research and travel, and the possibility of funding for an additional summer, if justified. The fellowships support tenure-track Assistant Professors in the humanities and related social sciences whose reappointment reviews have been successfully completed, but whose tenure reviews will not be completed before 1 February 2003, those who have made scholarly contributions that have advanced their fields, and who have well designed and carefully developed plans for new research.

For further information visit:
<http://www.acls.org/fel-comp.htm>
Application forms are available online at:
<http://www.acls.org/ofa/register>

2002 ARSC Awards for Excellence in Historical Recorded Sound Research

The Association for Recorded Sound Collections is pleased to announce the winners of the 2002 ARSC Awards for Excellence in Historical Recorded Sound Research, awarded this year during its annual conference in Santa Barbara, California.

Begun in 1991, the awards are given to authors of books, articles or recording liner notes to recognize those publishing the very best work today in recorded sound research. In giving these awards, ARSC recognizes the contributions of these individuals and aims to encourage others to emulate their high standards and to promote readership of their work. The 2002 ARSC Awards honor books published during 2001.

Best Research in Recorded General Popular Music

Bing Crosby: A Pocketful of Dreams, the Early Years, 1903-1940
by Gary Giddins (Little, Brown & Company)

Best Research in Recorded Folk or Ethnic Music

Yellow Music: Media Culture and Colonial Modernity in Chinese Jazz Age
by Andrew F. Jones (Duke University Press)

Best Research in Recorded Country Music

Discography of Western Swing and Hot String Bands, 1928-1942
by Cary Ginell and Kevin Coffey (Greenwood Press)

Best Research in Recorded Classical Music

Best Discography:
Witold Lutoslawski: A Bio-Bibliography
by Stanislaw Bedkowski and Stinislaw Hrabia (Greenwood Press)

Best History:
Sviatoslav Richter: Notebooks and Conversations
by Bruno Monsaingeon; translated by Stewart Spencer (Princeton University Press)

Certificate of Merit:
Pietro Mascagni: A Bio-Bibliography
by Roger Flury (Greenwood Press)

Best Research in Recorded Rock, Rhythm & Blues, or Soul

Orbison
by Colin Escott; discography by Richard Weize (notes to Bear Family CD set)

Best Research in Recorded Jazz

Best History:
The Miller Companion to Jazz in Canada: and Canadians in Jazz
by Mark Miller (Mercury Press)

Best Discography:
Brilliant Corners: A Bio-Discography of Thelonious Monk
compiled by Chris Sheridan (Greenwood Press)

Certificate of Merit:
Before Motown: A History of Jazz in Detroit, 1920-1960
by Lars Bjorn with Jim Gallert (University of Michigan Press)

Best Research in Recorded Blues

Screamin' and Hollerin' the Blues: The Worlds of Charley Patton,
by David Evans, John Fahey, Edward Komara, and Dick Spottswood (notes to Revenant CD set)

Best General Research in Recorded Sound

Beyond Recall: A Record of Jewish Musical Life in Nazi Berlin, 1933-1938
by Rainer E. Lotz, Horst J. P. Bergmeier, and Ejal Jakob Eisler (notes to Bear Family CD set)

Certificate of Merit:
Aural History: Essays on Recorded Sound
ed. by Andy Linehan (British Library, National Sound Archives)

Best Research in Record Labels or Manufacturers

Brunswick Records: A Discography of Recordings, 1916-1931 [in 4 volumes]
by Ross Laird (Greenwood Press)

Certificate of Merit:
Okeh Race Records: The 8000 "Race" Series
by Laurie Wright (Self-published)

Best Research in the Preservation or Reproduction of Recorded Sound

Broadcast Transcription Discs
by James R. Powell, Jr. (Gramophone Adventures)

Phonographs With Flair: A Century of Style in Sound Reproduction
by Timothy C. Fabrizio and George F. Paul (Schiffer Publishing Ltd.)

Lifetime Achievement Award given to Pekka Gronow

Pekka Gronow, the manager of the radio archives of the Finnish Broadcasting Company and an Adjunct Professor of Ethnomusicology at the University of Helsinki, has been researching records and writing about them for almost 40 years. Dr. Gronow has published several books on music and recordings in Finnish, English, and other languages, including *An International History of the Recording Industry* (with Ilpo Saunio, 1998); produced numerous reissues of historical Finnish recordings; and has contributed to the *ARSC Journal*, *IASA Journal*, *Ethnomusicology*, *JEMF Quarterly*, and *The New Grove Dictionary of Jazz*, among others. One of the founders of Suomen Äänitearkisto, the Finnish Institute of Recorded Sound, he has also supervised the publication of the 25-volume *Catalogue of Finnish Recordings*. Overall, Dr. Gronow's publications have been instrumental in documenting the history of Scandinavian recordings.

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.

THE BULLETIN OF THE
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