

The Bulletin

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

Vol. XXVIII, No. 3

Fall 2002

Ernest Manheim: Sociologist, Anthropologist, and Composer Turns 102

[The Editor regrets that we were unable to run this piece in the Summer issue of the Bulletin due to space constraints. It was especially sad since Ernest Manheim passed away rather soon thereafter. His obituary and some comments about the commemorations follow.]

If we count conception as the starting point, Professor Emeritus (University of Missouri, Kansas City) Ernest Manheim has lived in three centuries (19th, 20th, and now the 21st). Born in Budapest, Hungary in 1900, Manheim fought in two wars before he was 21, earned Ph.D. degrees in sociology (Leipzig) and anthropology (London), and emigrated to the United States with wife and son in 1937. Manheim's life is remarkable in many ways other than his longevity, not least in music, a lifelong passion. Music played a role in his receipt of the University of Missouri Thomas Jefferson Award for excellence in diverse fields in 1972, and in 1997, when he was awarded Austria's highest honor for achievement in the arts and sciences. In 2000, honoring his 100th birthday, the University of Missouri at Kansas City (UMKC) named a new social sciences building Manheim Hall. Manheim has served 63 years as Professor, Chairman, and Emeritus Professor at the Department of Sociology at UMKC and its forerunner, the University of Kansas City.

Ernest Manheim's musical abilities were first noted by the late conductor, Fritz Reiner (then *Reiner Frigyes*). Reiner was giving piano lessons to Ernest's sister Greti at the Manheim home on Buda Hill in Budapest. Greti played a false note and Ernest, then 7 years of age, called out the

correct one from behind a wall where he had been listening. Reiner convinced Ernest's parents to give him music training. At the age of about 15 or 16 a notable episode occurred while Ernest was taking an orchestration class at the Budapest Conservatory. The first substantial assignment in class was to orchestrate a Beethoven sonata in a style appropriate to Beethoven's symphonies. After Manheim handed in his assignment he was called into the instructor's office and told: "You need not continue this class—I have nothing more that I can teach you!"

Apparently, young Ernest, who frequently accompanied his mother to concerts and operas, had been given the score of Wagner operas to study. From these he had learned the notation system for various orchestral instruments in orchestral score. Having perfect pitch and a keen ear for orchestral timbres, he had been able to "hear" the sonata expanded to orchestral form in his mind, and "see" the proper notation. It then remained only to write down the notes. This episode helped explain to me how some composers from the past could display mastery of orchestral writing in their first attempt (e.g. Georges Bizet, *Symphony in C*) without the learning curve expected for such a complex undertaking. We know that Mozart composed compositions fully in his mind, even while riding in a carriage from place to place, and then simply wrote them out without flaw.

A pattern in Manheim's musical activities was his reticence in composing music purely to express himself. Rather, the great majority of his avocational output has been

created to provide music for occasions or for others. Thus came choral songs in the German Lutheran tradition while Manheim was a student in Leipzig, and four-part songs based on English and Irish poets while studying in London. In both cases one might have assumed it was a German or an Irishman writing, though the music bore a special personal individuality and inspiration. At the University of Kansas and UMKC, where he long played violin in the orchestra, he contributed orchestral compositions and incidental music to plays, as well as chamber works. In the 70s and 80s Manheim (my father) composed a series of simple but evocative string chamber pieces for children, many with Hungarian and other folk character. The Colorado String Quartet, which frequently summered in Falmouth, Massachusetts (where I lived until recently), used this collection as sight-reading material for its young master class students.

In the early 50s a visit by the then conductor of the Kansas City Philharmonic, Hans Schwieger, catalyzed completion and performance of Manheim's Symphony in B Minor by the Philharmonic. At Manheim's home Schwieger picked up the manuscript of a symphony movement on the piano. After study of the score Schwieger exclaimed: "Ernest, this is great music. If you finish it I'll play it in the Philharmonic!" And indeed, this work by an amateur composer was performed, though many waiting works by professionals would have normally received priority for the orchestra.

During festivities accompanying the 100th birthday celebrations in Kansas City and Lawrence, Kansas (University of Kansas), concerts of Manheim's music were held, and during the past year a quintet from University of Kansas toured in several European towns, featuring American music. Of the works performed (Gershwin, Copland, and Manheim), newspaper accounts indicated that Manheim's work got the highest public enthusiasm.

As a final improbable note, I can report that a joint paper with my father on the role and future of rock music is scheduled for completion in April. One would not expect an extremely elderly man with Ernest's European background and classical composition interests to have insight into rock. He was already 63 when The Rolling Stones launched their career. However, he combined musical and sociological knowledge to discern a special role for "beat" music, which he claims has a long history in mankind.

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The duality of beat vs. melody can be linked, according to Manheim, with the concept of society vs. community, enunciated by a pioneering 19th Century sociologist, Ferdinand Toennies.

Happy Birthday, Ernest!



Ernest Manheim, Professor Emeritus at the University of Missouri, Kansas City died at home 28 July 2002 at age 102. Ernest was born in Budapest, Hungary, served in the Hungarian army in World War I, obtained doctoral degrees in Leipzig and London, and immigrated to the United States in 1937. He was founder and first Chairman of the Department of Sociology at Kansas City University, later UMKC, in 1938.

A renaissance man, Ernest composed a symphony that was performed by the Kansas City Philharmonic in the early 1950s, and received the University of Missouri's Thomas Jefferson Award in 1978. Among recent honors was Austria's highest distinction in the arts and sciences. Manheim Hall (Social Sciences) at UMKC

was named in his honor in 1999. The University of Kansas held an international symposium on the occasion of his 100th birthday in 2000. A forthcoming book containing articles by and about Manheim is in press (Frank Baron, David Smith, and Charles Reitz, KU, editors).

Ernest Manheim served Kansas City throughout his life. He served on the board of the Lyric Theater and was active in the Ineffectuals and other civic organizations. He is survived by his wife, Sheelagh Manheim and her children; his son, Frank Tibor Manheim; grandchildren; and a great grandchild.

A memorial event was held on Saturday, August 3rd, at the University Center, University of Missouri at Kansas City. The commemoration began with an invocation and a performance of Corelli's Trio Sonata, No. 1, Op. 4. This was followed by several pieces of Ernest Manheim's performed by his grandchildren, Francesca Manheim, who is a professional violinist with the Kansas City Symphony, and Ose Manheim, also a violinist, who lives in Malden, Massachusetts with her husband and son. After his "children's pieces for violin(s), viola and cello," there followed "Rita buza, Ritka árpa, Ritka roz" ("Wheat, Oats, Rye"), an arrangement of a Hungarian folk song. The program notes describe Ernest Manheim as a true renaissance man based on the following definition: "...one who has had a broad education, acquired profound knowledge, has a proficiency in a wide range of fields and benefits his community." Donations are being accepted by the Miller Nichols Library, E. Manheim Fund, at the University of Missouri-Kansas City.

The Repassing of a Long-Passed Parade

Joe Klock, Sr.

It was like a page suddenly torn from a forgotten diary, brought to life by people I didn't know, but who revived sights and sounds from my early boyhood with astonishing accuracy. It was Old Holderness Day in the small New Hampshire town that is our late-summer escape from the climatic caldron of South Florida and our annual adventure in leaf-peeping. Holderness, at least to this big-city-raised geezer, is an example of the vanishing slice of rural Americana wherein I was born, from which I was borne at an early age, and to which I've returned to some extent by settling in laid-back Key Largo, Florida.

It partially surrounds Squam Lake, recently famed as the site of *On Golden Pond*, and is, in turn, surrounded by the foothills of the White Mountains. It is quiet, serene, homey, and peopled by people who can be pretty much described the same way.

It's warm, friendly and nice—a place, for example, where motorists are courteous to a fault, pedestrians are always given the right of way, and horns are never, but never, used as a means of protest or an expression of impatience (Miami please note!).

Although only a summer resident, I'm recognized on sight and by name by Larry, the local postmaster, who can also be counted on for news of bear sightings and other current events. It was, in fact, while picking up the season's first mail that I learned about Old Holderness Day 2002 and for the first time followed through on my annual intention to participate.

Truth to tell, it was the lure of a craft show and hot dogs at noon that got me there, plus the billing of a "New Holderness String Band." As one who had witnessed several decades' worth of the Philadelphia Mummers Parade, I was eager to see and hear New Hampshire's version of this gaudy old Philly tradition.

Well, it turned out to be simply the Pelletier family of four, singing hymns and folk songs, accompanying themselves with

The Bulletin of the Society for American Music

The *Bulletin* is published in the Spring (March), Summer (July), and Fall (November) by the Society for American Music. Copyright 2002 by the Society for American Music, ISSN 0196-7967.

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guitars, a mandolin and a wash-tub bass. It was charming beyond description—and that's where the *déjà vu* really hit me.

The last time I'd seen and heard a wash-tub bass was in Willow Grove, Pennsylvania, nearly seventy years ago—and beside that tub, I suddenly re-envisioned a fiddler, a spoons player and what I remember as a virtuoso Jew's harpist. The vision was real enough to be scary—and heart-melting, too.

But it was the later parade that peeled back the curtain of time and transported me to a spectacle that had been buried in memory since our family moved to the Big City in the early 1930s. The parade of old had again come to life, albeit with different names and faces. The same people and things that had thrilled me as a kid, were thrilling me again in my geezdom.

There was the Bek Tash Temple Shriners Drum Corps, easily sexagenarian in average vintage, but belting out march music with bone-jarring percussion; there were vintage automobiles, many of which had not yet been made when I last attended a small-town parade; and the antique "Same Day" fire truck that drew smiles from the crowd would have then been state of the art; the Willow Grove version was a horse-drawn hand-pumper with stacks of buckets on board. There was a kid riding alone on his training-wheeled bicycle in patriotic attire, floats sponsored by local entities, and a plethora of politicians riding in open cars or "working the crowd" on foot in advance of the coming election season.

There was a fancy cart drawn by a strutting pony, a tractor decorated, manned and womanned by "The Young & Old Burleigh Farmers," the Baker Valley Band from a neighboring town, and a wood-fired steam vessel somewhat like the "African Queen" that lives in retirement near our home in the Florida Keys.

What really hit me where I lived—or used to live—was the American Legion color guard, with aging standard bearers and riflemen marching in proud precision, their progress along the parade route marked by ripples of applause as the flag went by. They could have been the same old guys who marched through "downtown" Willow Grove those many years ago—and, for a magic moment, they really were, in the eyes of at least one old guy among the spectators.

I suspect that the old-fashioned home-

town parades are generally regarded as corny these days, but it surely didn't seem that way to the hometown folks at Holderness—or one ancient bystander enjoying a major rush of nostalgia.

Maybe you had to be there—and I genuinely wish you had been. Anyway, I'm sure glad I was!

[*Editor's note:* Joe Klock, Sr. is a freelance writer in Key Largo, Florida. Email him: joeklock@aol.com or call (305) 451-0079 (July-Aug-Sep: (603) 968-7674). More of his material may be accessed at www.joeklock.com/joesplace. Snail-mail may be directed to: The KlockWorks, Inc., 606 Island Drive, Key Largo, FL 33037-4808]

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, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031; SAM@american-music.org.

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Listserv: sonneck@nevada.edu

Website: <http://www.american-music.org>

Annual Conferences

29th Annual Conference: 26 February–2 March 2003; Tempe, Arizona

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November is AMERICAN MUSIC MONTH

Letter from the President

Greetings!

As I write, the heat and humidity that we live with in the South from May through September has only just given way to cool, crisp Fall weather. Another academic year is well underway and many of us no doubt feel as though we live in the country of the Red Queen on the other side of the looking glass, where "it takes all the running you can do, to keep in the same place." Where does the time go?

Reflecting on the passage of time from my own corner of the world, it hardly seems possible, but it was a full thirty years ago this Fall that I began my graduate work at UCLA. In September of 1972 I was one of several new students who converged on the Folklore program at UCLA with the specific intent of studying American traditional music. At the time this was virtually the only route that one could take to pursue an academic interest in the vernacular music of our own back yard. It was music that was too close to home for most Ethnomusicology programs of the time, and too far removed from the realms of high culture to be an accepted area of study in the context of conventional Musicology.

While the situation today is perhaps not ideal, great strides have been made in the past three decades in opening the doors of the academy to the whole spectrum of the musical world. It is tremendously gratifying to see Mike Seeger, long one of my personal musical heroes, poised to receive one of this Society's highest forms of recognition when he will be named an Honorary Member at the Tempe conference. He will join a group of people that is as diverse as it is illustrious. This honor will come at a time when Mike will be serving as Artist in Residence at the College of William & Mary, under the aegis of the Department of Music at the College. I daresay that thirty years ago such an appointment would have been unheard of.

Best regards,



Paul F. Wells,
President

From the Executive Director

Getting To Know You

In the inaugural *Directory* of the Society for American Music (September, 1975) an informal listing appeared describing the membership. Of the 102 members, college teachers (in a music department) topped the list with 37 members filling that role. 14 members were employed neither as teachers or musicians (although they didn't indicate how, or whether, they were employed), 10 were librarians, 7 were institutional music directors, 5 were students, and the remaining 29 described themselves thus:

- 3 college teachers in departments other than music
- 3 musicologists
- 3 ethnomusicologists
- 3 museum curators
- 3 conductors
- 2 music educators
- 2 pianists
- 2 organists
- 2 retired
- 2 unknown
- 1 square dance caller
- 1 music critic
- 1 sheet-music dealer
- 1 institution

The Society has grown significantly since then and it is time to take another look at who we are to determine in what ways we can better serve our members. In your renewal packet you will be asked to provide us with one or two identifiers which best describe you. This may be your vocation or your avocation, whichever relates to your reason for joining the Society.

A New Look for Renewals

Next month when you receive your renewal notice for 2003 membership, you will notice that the forms are different. In an effort to save money, the Society will no longer be sending out multi-part renewal invoices. We ask that you please return the form with your payment and utilize your cancelled check, or credit card statement, as your receipt. If you have any questions, please contact the SAM office. You may also save the postage and renew online!

Ethics Statement

The Ad Hoc Ethics Committee of The Society for American Music has recently compiled a set of Guidelines for Ethical Conduct. While the Introduction and an outline appear below, the entire document is available for viewing online at the website (www.american-music.org). A hardcopy of the Guidelines may also be requested from the Society office in writing, or call (412) 624-3031. Comments or suggestions may be submitted to George Boziwick, chair of the committee, via email (gboziwick@nypl.org) or by regular mail care of the Society office. All suggestions for changes must be received by 1 January 2003.

Society for American Music Guidelines for Ethical Conduct

INTRODUCTION

In 1998 the Board of Directors of the Society for American Music, henceforth SAM (formerly the Sonneck Society for American Music), authorized an ad hoc committee, chaired by Carol K. Baron and continued by George Boziwick to formulate a set of guidelines for ethical conduct. This committee decided that an adaptation of the Guidelines for Ethical Conduct hitherto formulated by the American Musicological Society was the most desirable route to achieving its goal. Permission from the AMS was requested and gratefully received in 1999. Several emendations, additions, and/or deletions were made to more closely reflect the activities and needs of SAM; wherever such exist, they are clearly indicated by italics and other such symbols denoting a departure from the original text, thereby meeting the only condition stipulated by the AMS for its use. Gratitude is also due the Music Library Association for permission to adopt their "Guide to Copyright" for use in relevant sections.

PREFACE: A RATIONALE

The Guidelines for Ethical Conduct are presented to members of the Society for American Music (hereafter SAM) as a set of recommendations. Although the document has no legal authority, it suggests appropriate standards of behavior for members as they interact within SAM, with colleagues, supervisors and administrators, and with others in the public and private sector. It addresses relevant contemporary issues (e.g., job searches, employment, library

access, library etiquette, publication, copyright) and serves as a helpful source for women, minorities, the gay community—indeed all students, faculty, and administrators.

Preamble

As a diverse intellectual community, the Society for American Music supports the efforts of its membership to promote the study, performance, and dissemination of American Music. Participation in these activities should be held by the society to the highest standards of professionalism and ethical conduct. In this light, members of SAM recognize an obligation to uphold and promote the following basic principles of ethical conduct in our profession: (1) freedom of inquiry and the widest allowable access to information of use to scholars; (2) honesty and integrity in scholarly investigation and in the evaluation and transmission of the results of scholarship; (3) respect for diverse points of view on any aspect of music or any subject related to American music; (4) recognition of the intellectual property rights of other scholars, institutions and publishers, and of composers, performers, and informants; (5) fairness and honesty in evaluations of colleagues and students; (6) avoidance of any appearance of a conflict of interest in processes of evaluating the work of colleagues and students, and (7) commitment to extend to colleagues and students equal opportunities for full participation in their respective professional communities.

Since the behavior of members of SAM, in whatever...capacities they serve, affects the well-being and reputation of the professions in which they participate, members of the Society are expected to uphold these principles not only in their artistic and scholarly work but also in all their professional capacities. They are expected to conduct themselves ethically and responsibly toward colleagues, students, support staff, employing institutions, other professional institutions and organizations, and individuals or organizations that provide them with scholarly materials and information. Like individual professionals, these institutions and their representatives are responsible for the promotion of free inquiry and the widest possible access to information, for promoting integrity in the process of scholarly investigation and the evaluation and transmission of the results of that investigation, for acceptance of the potential worth of scholarship on any aspect of American music or any subject related to American music, and for recognition of the intellectual property rights of other scholars, institutions and publishers, and composers,

performers, and informants. In their professional lives, SAM members should participate in the decision-making processes that govern their respective institutions and accept responsibility for fostering the behavior promoted by the Society's Guidelines for Ethical Conduct. Finally, members of SAM should see to it that their own Society's activities live up to the high standards set forth in these Guidelines.

I. Ethical Conduct in Research and Scholarship

- A. Freedom of Inquiry and Respect for Diversity
- B. Freedom of Access to Research Materials and Facilities
- C. Responsibility in Scholarly Exchanges
- D. Ethical Use of the Work of Others
 1. Acknowledgment of Sources
 2. Copyright and Fair Use (*This section is from the "Statement on the Copyright Law and Fair Use in Music" of the Music Library Association*)
 3. Permission to Use Unpublished Materials (*AMS "Guidelines," continued*)
 4. Collaborative Projects
 5. Issues Arising from New Technological Developments (*This paragraph is from the Music Library Association's "Statement on the Copyright Law and Fair Use in Music"*).

II. Ethical Conduct in Publication and Other Presentations of Scholarly Work

- A. Submission Procedures and the Obligations of Authors
- B. Editorial Procedures and Obligations of Editors and Publishers
- C. Reviewing Procedures and Obligations of Referees

III. Ethical Conduct in Professional Employment and Service

- A. Responsibilities to Employers, Colleagues, and Fellow Employees and to the Larger Community
 1. Academic Employment and Affirmative Action
 2. Professional Conduct and Issues of Harassment
 3. Professional Service in the Community at Large
 4. Scholars Working Abroad
 5. Responsibilities to Co-Workers
 6. Responsibilities of Teachers to Students
- B. Responsibilities of Professional Institutions and Organizations
 1. Scholarly Integrity and Due Process
 2. Working Conditions
 3. Recruitment, Hiring, and Termination...
 4. Responsibilities to Graduate Students and Teaching Assistants

SOCIETY FOR AMERICAN MUSIC

(formerly The Sonneck Society)

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Student Housing in Tempe

Are you a graduate student? Are you planning to attend the Tempe, Arizona 2003 SAM conference? Need to find a hotel room for the conference weekend? If you are interested in finding a hotel room, getting student rates, and/or sharing a hotel room with another graduate student in order to split hotel costs, please email Maria Cizmic, co-chair of the SAM Student Forum at mcizmic@ucla.edu.

Student Travel Fund

Attention students! Thanks to generous donations from SAM members and proceeds from the Silent Auction (held yearly at the conference site), monies are available for students to help defray the cost of conference travel. To apply for travel funds, print and fill out an application (available at <http://www.american-music.org/awards/StudentTravelApplication.htm>) and send it to Josephine Wright, Department of Music, College of Wooster, Wooster OH 44691. (On-line applications are not yet available; all applications should be sent through snail mail.) Please note: the deadline for this application is 1 January 2003. For more information, see <http://www.american-music.org/awards/StudentTravelEndowment.htm>.

Mark Tucker Award

The Mark Tucker Award is given yearly for the best student paper read at our national meeting. The award honors the life and work of Mark Tucker, a much beloved former member of SAM. Any student planning to read a paper at the next national conference is eligible to apply. You will need to plan ahead for this application: a complete version of your paper will need to be sent to the committee well in advance of the conference. For more information about the award and application instructions, see <http://www.american-music.org/awards/TuckerAward.htm>.

In case you haven't heard...

The Library of Congress Announces a New Addition to American Memory, "Music for the Nation: American Sheet Music 1820-1860.

The newest addition to American Memory, "Music for the Nation: American Sheet Music, 1820-1860" (<http://memory.loc.gov/ammem/sm2html/>), consists of over 15,000 pieces of sheet music registered for copyright during the pre-Civil War years. This collection, taken from materials in the Library's Music Division, complements an earlier American Memory project, "Music For the Nation: American Sheet Music 1870-1885," as well as the "Band Music from the Civil War Era" and "Sheet Music from the Civil War Era."

This new installment of pre-Civil War music materials are available through a common "Music for the Nation" page (<http://memory.loc.gov/ammem/mussmhtml/>). Through this site, sheet music items are searchable via title, composer or subject for this new collection, as well as the "Music For the Nation: American Sheet Music 1870-1885" collection.

The years 1820 to 1860 reflect a coming of age for American popular song, and many of the songs from this period are still well known today. Included online are many songs by Stephen Foster (1826-64) who composed such as favorites as "Susanna," "The Old Folks at Home" and "Jeanie With the Light Brown Hair." Other recognizable songs from this era include "There's Music in the Air," "Jingle Bells," "Long, Long, Ago," "Sweet Betsy from Pike," and "Pop Goes the Weasel."

Evident throughout the collection is the burgeoning popularity of the polka, and songs that reflect the growing fame of performers such as the singing Hutchinson Family and the first American tour (arranged by P. T. Barnum) of soprano Jenny Lind, known as the "Swedish Nightingale." In addition to songs, the collection also includes operatic arias, piano music, sacred and secular vocal music, solo instrumental music, method books and instructional materials, and some music for band and orchestra.

Complete page images for all the sheet music items are included in this online collection, which also features two special presentations; one, a listing of the "greatest hits" for the years 1820-1860, and a historical background essay on the development of

American music in this period by the noted scholar, and longtime specialist in the Music Division, Wayne Shirley.

Over the years, Music Division staff selected items deposited for copyright and added them to the Division's classified collections. These were the items by the best known composers of the day, or items that were otherwise thought to be interesting or important. Even so, much music material was left in the Copyright Office and was not transferred to the Music Division until some time in the 1950s. It is a portion of those items (published from 1820-60) that comprise this online collection. These 15,000 pieces of music, bound in three volumes, comprised nearly a quarter of items that were transferred to the Library of Congress from the Patent Office in 1870.

Please direct any questions to <http://www.loc.gov/rr/askalib/ask-memory.html>.

Members in the News

The National Federation of Music Clubs has given its 2002 First Place award for "The Promotion and Performance of American Music" to Texas Christian University's School of Music, reports **Michael Meckna**. The award, which comes with a \$500 cash prize, commends the School for its annual American Music Month (November) celebration, 25th Annual Jazz Festival, and third biennial Latin American Music Festival. During the period covered (June 2001 to May 2002), TCU musicians gave a total of 258 performances of works by 182 American composers on 123 programs. Ten percent of the programs were "all-American," and at least one American work was heard on over 50% of the programs. Twenty-three composers were present for their performances, and nine works were given their premieres. In addition to concerts and recitals, 18 visiting artists and lecturers participated in seminars, workshops, or master classes which focused on American music. Discounting a considerable radio audience, approximately 16,810 people attended these events, and the average audience was 137. TCU has previously won the NFMC award in 1966, 1988, 1997, and 1999.

In the Shadow of Cage and Feldman In Memory of Earle Brown

Earle (Appleton) Brown died on 2 July 2002 in Rye, New York. Born 26 December 1926 in Lunenburg (Mass.), Brown was one of the four members of the so-called New York School of Composers. He studied the theories and writings of Joseph Schillinger between 1947 and 1950 at the Schillinger School of Music, Boston, and received private tuition in composition from Roslyn Brogue Henning. While living in Denver with his first wife Carolyn, where he taught the Schillinger system, he met Merce Cunningham and John Cage. This meeting had important consequences for Brown: Cage organized a premiere of *Three Pieces for Piano* (1951) in New York and convinced the Browns to move there. Cage also asked Brown to join him in his *Project for Music for Magnetic Tape*.

In New York Brown profited not only from the collaboration with Cage, but even more importantly from meeting and talking to Morton Feldman and Christian Wolff, the circle of friends who would then form the New York School of Composers. This gave Brown new impulses and the possibility to bounce some of his ideas off other composers who neither wanted to write within the Schoenberg legacy nor within a Stravinsky style of neoclassicism. Although these impulses were doubtless crucial, it would be a misinterpretation to think that Brown was solely reliant on Cage, Feldman, Tudor or Wolff in order to be played and recognized. Brown was a composer in his own right, as were the other members of the New York School of Composers; they cannot be described as a homogenous group under Cage's guidance.

The special characteristic of Brown's compositional approach lay in his idea to approximate the time of composing as much as possible to the time of performing. He conducted many of his works, of which a substantial number are in so-called "open" form, where he would pick the sequence of the sections of the score during the performance. Therefore he was able to fulfill his desire to "compose" spontaneously.

Brown's most famous compositions are those from the 1950s and 1960s. *December 1952* from the collection "Folio" comes to mind. This was most probably the first composition in Western art music to be notated solely graphically. *Twenty-Five Pages* for 1-25

pianos (1953) seems to be traditionally notated, but actually offers, like *December 1952*, the possibility of playing the pages of the score in a flexible sequence. The pianist(s) can decide on the order of the 25 pages him/herself. Additionally each page can also be played upside down. Therefore one can label *Twenty-Five Pages* as the first composition of "open" form. Another famous example of this compositional idea, or one could say principle of reading and performing the score, is *Available Forms* (1961), which consists of six pages, each bearing four or five events. Unlike Cage's *Concert for Piano and Orchestra* (1957-58), Brown gives the conductor much more power in directing the performance: s/he not only indicates the tempo and dynamics, but also shows the musicians which event on which page they are supposed to play.

After 1953 most of Brown's works follow his idea of "open" form in some way. This concept also influenced composers such as Pierre Boulez (*Improvisation sur Mallarmé II*, 1957 and *Improvisation sur Mallarmé III*, 1959) and other European composers (such as Franco Donatoni, who dedicated two compositions to Brown: *To Earle I*, 1970, and *To Earle II*, 1972). Brown was at first mainly recognized in Europe, where he received several commissions and invitations to conduct orchestras or be composer-in-residence from the late 1950s onwards. In his home country he was only discovered later, taking several teaching positions from the late 1960s (e.g. Peabody Conservatory from 1968 until 1973, Buffalo in 1975 and Yale University from 1980-81).

Brown also promoted contemporary music in other ways. For thirteen years (1960-1973) Brown organized the recordings at Time-Mainstream Records, and more than 40 composers from over 15 countries were recorded under his supervision. The best-known composers were Ives, Cage, Nono, Stockhausen, Berio and Xenakis. Between 1984 and 1989 he was president of the Fromm Music Foundation, organised concerts of contemporary music at the Aspen Music Festival and gave commissions to Henry Brant, Ornette Coleman, Steve Reich, James Tenney and Joan Tower (to name just a few of the composers who benefited from his support). Several US awards acknowledged Brown's commitment to and achievements for contemporary music.

In the last years of his life he fought cancer. To date, there has not been a monograph on him and his works; indeed, there has not been much research at all. Whether we will see an increased research interest in and more frequent performances of Brown's works in roughly five to ten years (as was the case with Feldman), it remains a fact that Brown was in the shadow of Cage and Feldman. Feldman put it like this: "I think he's been ripped off more than any of us, in an overt way." (Morton Feldman, "Captain Cook's First Voyage", in: *Cum Notis Variorum*, no. 131 (1989), pp.7-12).

[This text is a shortened and re-written version of the German text with the same title which appeared in *MusikTexte*, issue 94, Cologne 2002, 77-78.]

—Clemens Gresser

[For the benefit of those who are not online, the following is reprinted from an email received at the SAM office on September 3, 2002.]

William Warfield

William Warfield, who died this past week, was a champion of American music: Kern, Berlin, Copland, Gershwin, Blitzstein, but perhaps most significantly of all, Elie Siegmeister, premiering two of Siegmeister's most important works, written for him: the cantata *I Have a Dream*, based on Dr. Martin Luther King, Jr.'s famous speech, and the song cycle *The Face of War* based on five of the last poems of Langston Hughes. The former was commissioned by a synagogue, Beth Shalom, in Long Beach, Long Island, and was premiered there in April 1967, the week after Dr. King denounced the Vietnam War, and the American Legion threatened to picket if he showed up. He didn't, and the press coverage that had been promised trickled to a minimum. Bill Warfield was the courageous narrator, though, reading Dr. King's words, and the concert did go on.

A year later, Dr. King was dead. The nation mourned, but the war went on. A concert of Musicians and Composers for Peace, organized by Siegmeister in May 1968, took place at a packed Carnegie Hall, and included Copland, Diamond, Sessions, Kay, Mayer, and the featured work: the pre-

continued on page 40

miere of Siegmeister's cycle, sung by William Warfield. The N.Y. Times did not cover it. But the tape was distributed, for a few years, by the Fellowship of Reconciliation, and deserves to be reheard now more than ever, as new wars are debated.

I had the privilege of conducting *Uncle Bill* in the Manhattan premiere of *I Have a Dream* on 15 January 1989 at the Harlem School of the Arts and (broadcast and rebroadcast several times) over WQXR. We will miss him. When the Elie Siegmeister Society presents a concert tribute to Langston Hughes at the Langston Hughes Library in Corona, Queens, Sunday, 20 October 2002, *The Face of War* will be included, sung by Gregory Rahming, and we will dedicate our performance to the memory of William Warfield.

—Leonard J. Lehman
Founder/Director,
The Elie Siegmeister Society

A Little Bit More on Phyllis Danner

[The Editor regrets that this tribute was received too late for the Summer issue of the Bulletin. I am pleased to be able to include it now.]

I'd like to add to the fine tribute written by Jean Geil in the [Spring] *Bulletin* on the recent death of Phyllis Danner, head of the Sousa Archives for Band Research [SABRE] at the University of Illinois.

I have been intensely interested in University of Michigan songs ever since I graduated from there in 1955. I began finding Michigan songs as I hunted for jazz and ragtime sheet music. I was especially interested in the Michigan fight song, "The Victors", composed by Louis Elbel of South Bend, Indiana, in early 1899. Elbel's family owned and operated Elbel Brothers, a music store in South Bend, and Louis was bringing "The Victors" into print in May 1899, just at the time John Phillip Sousa was scheduled to come to Ann Arbor and play a concert which would benefit the Women's League. (The band's price was \$400; anything over that amount would go to the League.)

As Sousa was rehearsing his band to warm up for the concert, Louis Elbel approached Sousa to see if he would be willing to play "The Victors" at the concert. Since Elbel handed Sousa a complete set of parts for every member of the band, it was easy for Sousa's men to run through the number, and it was easy for Sousa to agree to perform it the night

of the concert, which he did. (The *Michigan Daily* reported in glowing detail about the concert and the last-minute inclusion of "The Victors".) It was hailed as the "first" public performance of the tune, although Elbel's small orchestra played "The Victors" a few days earlier at the Whitney Thater Theater in downtown Ann Arbor, but the number of players and audience was limited.

The legend grew about Sousa's reaction to "The Victors." The story was told that Sousa claimed that "The Victors" was one of the five finest college marches he'd ever heard. As I was preparing to give an illustrated slide talk about "The Victors" on the 100th anniversary of the publication of the number (which I did, in connection with a program for The Stearns Collection of Musical Instruments at the School of Music in Ann Arbor in October 1998), I was hopeful to run down the source of the Sousa story and testimonial. I wasn't having much luck, but when Larry Gushee told me that Sousa's music was housed at the University of Illinois and that Phyllis Danner was the person to call at SABRE, I phoned Phyllis (who answered the phone) and told her what I was interested in. Was there, I asked, anything in the Sousa files that quoted Sousa's tribute to "The Victors"? Phyllis replied, "You know, we have a manuscript of 'The Victors' and we don't know quite why it's here." She left the line and got "The Victors" from the files and described to me what was there. It was soon evident to me that she was holding the very pen-and-ink manuscript that Louis Elbel had handed Sousa to play from at the May 1899 concert in Ann Arbor. After the concert was over, Elbel, naturally, invited

Sousa to keep the manuscript in case he wished to play it again, and so Sousa kept it, and Phyllis Danner was holding it in her hand as we talked!

That is when I fell in love with Phyllis Danner, who cheerfully volunteered to send me a photocopy of everything in that manuscript, including several copies of the first page in varying intensities, all the way from dark to light. A few days later her package arrived and with that my lecture was complete. (An article in the *Ann Arbor News* which appeared a few days before my lecture bears a color photograph of me holding up "The Victors" manuscript (a photocopy, courtesy of Phyllis) next to a first edition of "The Victors." I was in seventh heaven!

A few months later Phyllis and a graduate student drove to Ann Arbor for a music convention at which the student gave a talk on SABRE. I was able to finally give Phyllis a hug, take both ladies to dinner in Ann Arbor and in this feeble way repay the favor. (That evening we visited the West Side [used] Book Shop and Phyllis managed to find a book that Sousa had written which dated from about 1908 or 1909; I think the price was \$8.00.)

The next day the "girls" drove back to Champaign-Urbana and that's the last time I saw Phyllis.

I'm still in love with her and I want to relate this story because it illustrates exactly how an archive or library should be ready to interact with scholars and researchers, especially those at long distances.

Those of us who knew her will miss her very much.

—R. Michael Montgomery
Southfield, Michigan

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MEMBERSHIP DIRECTORY AND HANDBOOK—2003

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The *Membership Directory and Handbook* is published in the early spring of each year with names and addresses current to mid-January. It includes each member's preferred mailing address, institutional affiliation, telephone, e-mail and fax numbers as well as codes indicating fields of research interest. The list is indexed by state and zip code, and by the interest fields. The *Directory* also includes the Society's bylaws, committee structures, and other useful information so it is useful throughout the year.

Circulation: 1,200 copies. About 150 of these go to libraries.

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To reserve, call Mariana Whitmer at (412) 624-3031 or E-mail: SAM@american-music.org
Mail to: Society for American Music, 405 Bellefield Hall, University of Pennsylvania, Pittsburgh, PA 15260. Fee must be included with copy. **Tear sheets will be sent after publication.**

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To the Editor:

Arthur Schrader's essay, "Emotional Baggage and Two National Anthems," seems chiefly concerned with the melodies of national songs and their changing associations. So it is surprising that he does not mention either the composer of "The Star Spangled Banner," John Stafford Smith, or the words of the original drinking song, "To Anacreon in Heaven," for which the tune was famously composed.

Perhaps he is not sure whether Smith was indeed the composer. The question was disputed by some earlier writers. But in 1977 all doubts were put to rest in William Lichtenwanger's article "The Music of the Star Spangled Banner: From Ludgate Hill to Capitol Hill," *Library of Congress Quarterly Journal*, 34/3: 136-70, also published as a separate monograph. Lichtenwanger also treated the subsequent history of the song in some detail. As Schrader thinks that Oscar Sonneck's essays of 1909 and 1914 "are still the best studies of 'The Star Spangled Banner,'" I can only conclude that he has not seen Lichtenwanger's far fuller and more conclusive account.

Sincerely,
Nicholas Temperley

On "Raynor" vs. "Rayner" Taylor

Bunker Clark, why do you think there has been a solution to the question of which is the correct spelling of Raynor or Rayner Taylor?

I am a musicologist living in the Philadelphia area and have done work on Raynor Taylor. The initial R. alone was used on the cover of a publication of his music in England before he came to Philadelphia. On programs he often was referred to as R. Taylor. In the City Directories of his time, I have seen spellings as Raynor, Rayner and even René. It is quite possible that he used both Raynor and Rayner, with both spellings referring to the same man. There has also been an argument that Louis Madeira published his book about The Musical Fund Society in 1896, long after Taylor's death. However, Madeira had access to the records of the Musical Fund Society while Taylor was very active.

The day after Taylor's death, the newspaper *Poulson's American Daily Advertiser* on 18 August 1825 included this obituary:

DIED, on Wednesday afternoon, RAYNOR TAYLOR, professor of music, in the 78th year of his age. His friends and acquaintances are invited to attend his funeral, from his late residence, in Pear, near Dock-street, this afternoon, at 4 o'clock. The members of the Musical Fund Society are particularly invited to attend.

It appears that no records of his birth have been found, and I do not find it unreasonable to refer to this man by the two spellings that were used during his lifetime.

Myrl Duncan Hermann, Ph.D.

Attention SAM Musicians!

Despite the absence of its outstanding director, Craig Parker, the SAM Band will be performing in Tempe. Dianna Eiland has graciously accepted to step in and lead interested SAM members in another rousing performance. Bring your instruments! For more information contact Dianna at dkeiland@hotmail.com

29th Annual Conference of the Society

The School of Music and the Herberger College of Fine Arts of Arizona State University are pleased to host the **29th Annual Conference of the Society for American Music from 26 February to 2 March 2003**. The site for the meeting is the Phoenix Sheraton Hotel, conveniently located between Tempe and Phoenix, close to the ASU campus as well as the shops and restaurants of Downtown Tempe. It is a short drive to the Botanical Gardens, Papago Park, with its hiking and climbing trails, and Tempe Beach Park, with its sail boats, picnic areas and jogging walking trails. Scottsdale, which features notable art galleries, unique shopping experiences and famed dining, is also a short distance away.

We are planning a number of special events for your visit to Tempe. Friday evening we will feature a concert of con-

temporary music in the Katzin Concert Hall on the campus of ASU followed by a reception hosted by the Herberger College of Fine Arts. During the conference there will be a number of musical performances that highlight the diverse cultures of the region. We are planning tours for Friday afternoon that will allow you to experience the culture of the Valley and to explore the desert landscape for which the region is famous. There will be a tour of the Heard Museum of Native American Culture, the highlight of which will be a preview of the juried art exhibition opening that weekend as part of their annual Native American Guild Market. You will also have the opportunity to visit Boyce-Thompson Arboretum, a park east of Phoenix in which you will see plants native to Arizona and learn about the uses made of them by

residents past and present. The park also has a system of hiking trails for those who would like to explore them. The remaining opportunity will be a tour of Taliessen West, the Frank Lloyd Wright studio in Scottsdale. We will have plenty of information about shopping, hiking trails, and golf courses throughout the area for your convenience. As a highlight of the meeting the Society will present Mike Seeger with this year's honorary membership.

With the varied program, the unique performances and our version of late winter weather, this promises to be an exciting and memorable conference. We look forward to welcoming you to the Valley of the Sun.

Look for more information at the SAM website: www.american-music.org.

CONFERENCE ANNOUNCEMENTS

Edinboro University of Pennsylvania is sponsoring **The Heritage and Legacy of Harry T. Burleigh**, the first national conference on Erie-born African-American composer, 2-5 April 2003. The keynote speaker is Samuel A. Floyd, Jr. Conference activities include lectures, lecture-recitals, singalongs, workshops, evening concerts and outreach to local schools. Among the presenters and performers, most of whom are colleagues in the Society for American Music, are Doris McGinty, Ann Sears, John Graziano, Rae Linda Brown, Moses Hogan, Willis Patterson, Josephine Harrel Love, Guthrie Ramsey, Arthur C. Jones, Horace C. Boyer, soprano Louise Toppin, tenor William A. Brown, and bass-baritone Oral Moses. A choral festival of local church and community choirs will begin the conference, and evening performances will include appearances by the McIntosh County Shouters and the Morehouse Glee Club. A conference website is under construction which will be linked to the Edinboro University Music Department home page.

The Burleigh conference will be held in conjunction with an African Studies conference featuring Ali A. Mazrui, Albert Schweitzer Professor in the Humanities and Director of the Institute of Global Cultural Studies at Binghamton University, State University of New York, as keynote speaker.

Edinboro is located just 20 miles from Burleigh's birthplace in Erie, Pennsylvania, in the rolling hills of Northwestern Pennsylvania. Among the many attractions of the area are the Lake Erie Bayfront; Presque Isle Park, a lovely peninsula and nature preserve; and the wineries of Northern Pennsylvania, and Northwestern New York State. More information can be obtained at: www.edinboro.edu.

The Experience Music Project of Seattle, Washington, announces its Second Annual Pop Conference, **Skip a Beat: Challenging Popular Music Orthodoxy** from 10-13 April 2003.

"The blues had a baby and they called it rock and roll." For decades now, a particular story of popular music, with rock and the baby boom generation at its core, has grabbed the center of most histories. Similarly, from bluegrass to reggae to hip-hop, there's often a "golden age" associated with a specific style of music. What accounts for particular moments achieving greatness? Why have certain narratives assumed such power? What effect do these valorizations have on the making, marketing, consumption, or longevity of music?

For this year's Pop Conference, we invite papers from any perspective that look toward a new interpretive synthesis or a better justification of the old one. The hope is that, rather than critiquing the longing for authenticity, participants will suggest alternate viewpoints. Possible topics include, but are by no means limited to, the ideas mentioned above as well as:

- African-American and Latino perspectives on the "rock" story
- Putting jazz, show tunes, and classical back into the picture
- The global influence of disco
- The impact of new developments, from hip-hop to electronica, on the way we value the past
- Post-baby boom, late-20th century socio-political effects on musicians: e.g. civil rights, immigration, feminism, gay liberation, and globalization
- The sound of music, rather than lyrics, as an ongoing interpretive challenge
- Alternative rock, a decade of alternatives later
- The links between musical genres and literary genres such as science fiction and mysteries

The Pop Conference is an annual event, sponsored by the Seattle museum

Experience Music Project, which connects academics, journalists, musicians, industry figures, and anyone else interested in ambitious music writing that crosses disciplinary walls. Our first conference featured keynotes by Robert Christgau and Simon Frith, as well as papers by Gary Giddins, Deena Weinstein, Luc Sante, Simon Reynolds, Jon Pareles, Jason Toynbee, Sarah Dougher, Geoffrey O'Brien, Susan Fast, and many others. A volume of the proceedings is currently being readied for publication, most likely with Harvard Press. The program committee for this year's conference includes Daphne Brooks (Princeton), Robert Christgau (*Village Voice*), Shannon Duddley (University of Washington), critic Greil Marcus, Ann Powers (EMP), Kelefa Sanneh (*New York Times*), Steve Waksman (Smith), Gayle Wald (George Washington), Robert Walser (UCLA), and Eric Weisbard (EMP).

The conference will feature a variety of panels, keynotes, and performances. We welcome maverick suggestions and can accommodate nearly any form of technological presentation. Proposals should include a 250-word-or-fewer abstract of the paper, a 50-word biography of the presenter, preferred affiliation/title, and complete contact info. Please send all proposals by 30 November 2002, to Eric Weisbard at EricW@emplive.com. Email submissions are preferred, but submissions may also be sent through US mail to:

Eric Weisbard
Experience Music Project
2901 Third Avenue
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Seattle, WA 98121

For more information on last year's Pop Conference and updates on 2003, go to: http://www.emplive.com/visit/education/pop_music.asp

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CONFERENCE ANNOUNCEMENTS

The 2003 Annual Convention of the Organ Historical Society will feature instruments by 18th and 19th century Pennsylvania German organ builders: four by David Tannenberg, three by Samuel Bohler, two by Thomas Dieffenbach, and one each by Joel Kantner and Conrad Doll, the latter built 1800 in Lancaster Pennsylvania.

The convention, centered in Harrisburg Pennsylvania, extends 19-26 June 2003 and involves daily trips on coach buses to locations of historic instruments all around central Pennsylvania: Lancaster, York, Lebanon, Altoona, Dannville, and various small towns and country churches. Also included: several organ by the leading 19th-century Boston firm of Hook and Hastings and of early 20th-century Boston builder Ernest M. Skinner. A rarity: the large, restored two-manual Carl Barkhoff at St. Joseph's Church, Lancaster, Pennsylvania.

Each instrument is demonstrated, either in a half-hour day-time recital or a full-length evening recital, and each demonstration includes the audience singing of a hymn or other large-group song to show the instrument's capabilities in that regard.

Performers for 2003 include Erik Suter of Washington National Cathedral, Ken Cowan of Westminster Choir College, James Darling of Bruton Parish Church in Williamsburg, Virginia, Bruce Stevens, well-known Josef Rheinberger performer, Susan Hegberg of Susquehanna University, Anne Marie Rigler of Penn State University, Karl E. Moyer of Millersville University, and some twenty others.

Harrisburg is easily accessible via Harrisburg International Airport, the historic and restored Amtrak station, or major interstate highways.

Registration materials are available at the society website: www.organsociety.org. For further information: Karl E. Moyer (717) 397-8035

The Waltz: Re-Examining and Re-Interpreting a Popular Dance (A Symposium in Honour of Robert Falck), a one-day conference on Saturday, 1 March 2003. This conference is sponsored by the graduate students in musicology at the University of Toronto in conjunction with the division's Symposium Series in Musicology and Theory. The keynote speaker will be Robert Falck.

The waltz inhabits the sonorous realm of the immediately familiar, able instantly to evoke the ballrooms of nineteenth century Vienna and Paris with a single measure of music. Much of the scholarly work on the waltz has focussed on composers such as Johann Strauss II, Joseph Lanner and Emil Waldteufel, and on the waltz as a historical dance form. However, the organizers of this conference are seeking papers which go beyond the boundaries of traditional waltz scholarship and recognize the waltz as both a potent musical/cultural trope and as an important archetype of Western culture. Suggested topics include, but are not limited to:

- the waltz in 19th century opera or operetta
- the waltz in musical comedy
- the popular waltz song (potentially different topics)
- the waltz as a staging convention for film, theatre
- sociology of the waltz
- the waltz in instrumental music (symphony, suite, solo piano music)
- the waltz in ballet
- semiotics of the waltz

DEADLINE FOR ABSTRACTS (250 words): 1 DECEMBER 2002 and should be submitted in the body of an email to Teresa Magdanz (t.magdanz@utoronto.ca) or Alex Carpenter (alex.carpenter@utoronto.ca), or by FAX: (416) 964-1364.

The newly formed Center for American Music in The University of Texas at Austin School of Music announces a conference on **Popular Music and American Culture 20-23 November 2002**. This conference will mark the inaugural event of the Center for American Music, David Neumeyer, Chair.

The schedule of events includes 23 conference papers, two keynote addresses and a panel discussion on Music, Popular Culture and the Academy. The full conference program, registration material and information about lodging can be found at the website: <http://cam.music.utexas.edu/PopConference.htm>.

If you have any questions about the conference, please contact Jim Buhler (jbuhler@mail.utexas.edu).

The list of participants includes the following SAM members:

Joanna Demers (University of Southern California)

Neil Lerner (Davidson College)

David Neumeyer (The University of Texas at Austin)

Brian Robison (Massachusetts Institute of Technology)

Mina Yang (San Francisco Conservatory of Music)

SAM Silent Auction

Do you have books, CDs, music, etc. you no longer need?

Bring them to the next SAM meeting in Tempe, AZ and donate them to the Silent Auction.

Start collecting your donations now! The auction proceeds go directly to the SAM Student Travel Fund.

If you have questions please contact Silent Auction Chair, Dianna Eiland, at dkeiland@yahoo.com

*or
703-765-8660.*

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). Application deadline is January 1.

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
SOCIETY FOR AMERICAN MUSIC

Stephen Foster Memorial
University of Pittsburgh
Pittsburgh, PA 15260



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