

# The Bulletin

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

Vol. XXIX, No. 1

Spring 2003

## Hidden American Treasures: The Cornish Colony Composers

by Fern Myers

My earliest contact with the Cornish Colony was through family friends who purchased sculptor Herbert Adams's Plainfield, New Hampshire estate in 1947 thereby acquiring some of his sculptures. I can vividly recall the busts of "Flora" and "Bacchus" adorning pedestals outside the studio. Returning to Saint-Gaudens National Historic Site in 1997 for a performance with SilverWood, I was stimulated to learn about the Colony. Since my childhood the home, studio, and gardens of sculptor Augustus Saint-Gaudens had been given a new life, thus attracting tourists from all over the world. The sculptures surrounded by pastel palettes of phlox, delphinium, and hollyhocks enclosed by evergreen hedges were a joy to the eye and soul. A neighbor introduced me to *Footprints of the Past: Images of Cornish, New Hampshire and the Cornish Colony*, a book by Virginia Colby and James Atkinson. Within are humorous anecdotes, first-hand accounts, and biographies of many colony residents and visitors. I became passionately interested in the subject and the people.

The Cornish Colony was America's first art colony, established in 1885 with the arrival of sculptor Augustus Saint-Gaudens. Unlike other artist colonies, such as the MacDowell Colony in Peterborough, New Hampshire, Cornish was never officially organized but rather evolved as prominent artists, writers, and musicians from Boston, New York, and Philadelphia acquired or rented properties in Plainfield and Cornish, New Hampshire. Artists were attracted to the natural beauties of the area and the fellowship of their colleagues. Mount Ascutney became the focal point and symbol of the colony. At its height there were over 400 res-

idents and Cornish was the "talk of the town" in New York and Boston. Cornish became the summer White House from 1913-1915 during the Presidency of Woodrow Wilson as Mrs. Wilson, an artist, and her daughters enjoyed the camaraderie and social life of the colony.

Music and drama played an important and stimulating cultural role in the life of the colony. Formal dinner parties and teas were often followed by *tableaux vivants* presentations, charades, plays, and speech recitals. There were concert series and many famous musicians of the day performed in Cornish. Outdoor amphitheaters were constructed for plays and pageants with original music written for such productions. Theatrical productions were often elaborate and most members of the colony participated in some way. Ethel Barrymore spent the summer of 1906 in Cornish and coached the children of the colony in Thackeray's *The Rose and the Ring*. In 1905 America's first pageant, *A Masque of "Ours" the Gods and the Golden Bowl* was performed to honor Augustus Saint-Gaudens's 20th year in the colony; members of the Boston Symphony performed original music.

The central musical figure in the Cornish Colony was pianist and composer Arthur Whiting (1861-1936) who lived in the colony from 1893 until 1918. Whiting composed music for the Saint-Gaudens pageant and other special colony events. Walter Damrosch, Frederick Shepherd Converse, Arthur Farwell, and John Tasker Howard also worked in Cornish. Several collaborated on pageants with Cornish resident Percy MacKaye, poet and dramatist. Sidney Homer and his wife Louise, contralto with the Metropolitan Opera, were relatives of

the Saint-Gaudens and resided in the colony during the summer of 1901. Harvey Worthington Loomis wrote music for the children's play *The Woodland Princess* produced in 1916 at the Plainfield, New Hampshire town hall. Several other musicians visited or stayed in the colony including Whiting's good friend, composer Horatio Parker. Violinists Franz Kneisel and Otto Roth of the Kneisel String Quartet, America's first fully professional string quartet, frequently gave recitals in Cornish, often accompanied by Whiting.

Why had I never before heard of or performed any works by the above-mentioned composers, often referred to as the "Boston school" or "second New England generation"? I had been performing orchestral music since I was a child. During the American bicentennial our ensemble performed several American chamber music programs at colleges, libraries, and schools. We showed the development of American music by performing compositions of Johann Peter, John Antes, Ben Franklin, Francis Hopkinson, William Billings, Patrick Gilmore, and Jacob Kimball. Other music presented was by Charles Griffes, Arthur Foote, Amy Beach, and G.W. Chadwick, as well as Earle Brown, Samuel Barber, Aaron Copland, Walter Piston, Charles Ives, George Gershwin, Virgil Thomson, and Ruth Crawford Seeger. Sadly, the Cornish composers, once collectively dismissed as Germanic and academic, were neglected and their names and music fell into obscurity. Until recently I was simply unaware of these composers. One reason was that their music was in manuscript (now badly deteriorating) or lying in dusty out-of-print repose in the bowels of American archives. Today, music by these composers rarely makes it to the concert arena or recording studio.

With help from the music librarians at Dartmouth College, I located a score of Whiting's music for *The Golden Cage*, a dance pageant with verse by William Blake. After laboriously creating orchestral parts, Whiting's pageant was performed on the magnificent stage set designed in 1916 for *The Woodland Princess* by Cornish Colony artist Maxfield Parrish (1870-1966). Some of Whiting's music was so moving I wanted to hear more. The next discovery was Polonaise, opus 20, no. 5, an immediately appealing work that I decided to record in 2001 for our album *At Fox Meadow*. The CD is named after Walter Damrosch's Sonata for Piano and Violin, opus 6, the featured work on that album along with Frederick Shepherd Converse's *Suite for the Pianoforte*, opus 2. In 2002 we recorded

*continued on page 2*

Whiting's challenging work for piano, *Suite Moderne*, opus 15 on the album, *Dawn*, subtitled "American Treasures by Cornish Colony Composers." Also featured are three works by Arthur Farwell: *Dawn*, opus 12; *Roses and Lilies*, opus 7, for piano (performed on harp); and *Gods of the Mountain*, opus 52, Suite for Harp, Violin and Violoncello. The latter was also orchestrated by Farwell and recorded by the Royal Philharmonic in 1965.

After several years of research, with an inordinate amount of hunting and digging, it is exhilarating to perform music that has not been heard for a century! We have performed Converse's String Quartet in A minor, opus 18 twice now and found it to be interesting, exciting, and well written. The quartet features each instrument, even the viola! It is understandable why Converse was described in the 25 May 1909 *Boston Globe* as "the greatest living composer."

Today, the destiny of these composers seems more hopeful. The Scarecrow Press, Inc. has recently published the series *Composers of North America*, including biographies of Farwell and Converse. These books are useful references for performers as they contain catalogues of works with their present locations. Gradually music is being resurrected and there are some interesting new recordings featuring some of the previously mentioned composers. It was exciting to hear Chadwick's Symphony no. 3 in F (1894) performed on 31 January 2003 by the Boston Symphony Orchestra as Converse, Farwell, Homer, and Whiting were his pupils. The Chadwick symphony had not been performed by the B.S.O. since 1914!

In the 14 July 2002 issue of the *New York*

*Times* Joseph Horowitz examined pre-World War I American composers and works programmed by Stephen Mayer for his all-American piano recital at Mannes College of Music. The headline was: "An American Era in Music Deserving of More Respect." The caption read: "It is said that the country's music came of age with Copland, after World War I. Conventional wisdom, however, can be wrong." In a recent program aired on National Public Radio, JoAnn Falletta, music director of the Buffalo Philharmonic, discussed her recent discovery of Frederick Shepherd Converse and the recording of three of his works. Other musicians may discover more American treasures, some of which were composed in New Hampshire's Cornish Colony.

Once the music is heard it will speak for itself and be judged accordingly. Given a chance, surely some of this forgotten music will become standard repertoire giving joy to both artists and audiences.

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*Fern Meyers, M.S., has performed as a freelance musician in Washington, DC, Boston and the New England states. Ms. Meyers taught at the New England Conservatory North Shore Extension and the NSCC Center for the Arts. 'Cellist with several orchestras and ensembles, she currently performs with SilverWood, USA. Ms Meyers has recorded two audio stories for children and recently produced At Fox Meadow and Dawn; American Treasures by Cornish Colony Composers. These may be purchased at Amazon.com, CDBaby, or ordered through Borders Books and Music. Also, they may be purchased by sending a check or money order (in the amount of \$12.00) to Harmony Hill at P.O. 349 Etna, NH 03750. For questions or comments please contact Fern Meyers at: fmesilwood@aol.com.*

## Call for Papers

### Society for American Music Annual Conference, March 10-14 Cleveland, Ohio

The Society for American Music invites proposals for papers, concerts, lecture-performances, full panels of 3 or 4 papers, and other useful events for its 30th annual conference in Cleveland, March 10-14, 2004. This will be a joint meeting with the Association for Recorded Sound Collections.

Ideas for papers and sessions could be inspired by any of the following:

- the proximity of the Rock and Roll Hall of Fame
- the sesquicentennial of John Philip Sousa's birth
- the question of theorizing American music studies
- the collaboration with ARSC members

But proposals involving any aspect of American music or music in America are welcome.

#### 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 2003 meeting in Phoenix, but all proposals will be considered and judged primarily on merit.

#### How to submit a proposal

1. Send six copies of your proposal, only one of which includes your name, address, phone, and email address. The other five copies should have no such identifying information. The proposal should be no longer than 350 words, and it should include mention of any audio-visual needs.
2. Proposals for performances without a lecture component should include six copies of a 100-word abstract and six copies of an audio CD. Again, only one of each should contain identifying information. CDs will not be returned.
3. For complete sessions or proposals

continued on page 19

## *The Bulletin of the Society for American Music*

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Items for submission should be addressed to Mariana Whitmer, Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260. All materials should be submitted in printed copy, on floppy disk, or as attachment to e-mail. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are December 15th, March 15th, and August 15th.

# REPORT FROM THE CONFERENCE

## Mike Seeger Named Honorary Member for 2003

Just as the musical traditions of rural southerners are rich, deep, and varied, so too have been the life, career, and contributions of our foremost champion of southern folk music—Mike Seeger. And, just as southern rural music has had an impact on the larger musical world in ways untold, Mike Seeger's influence has been broad and pervasive in more ways and on more levels than probably even he realizes.

One is hard-pressed to single out any one of Mike's activities as being more important than the others. As a performer, he has toured the world for over four decades. Through these performances he has not only entertained audiences with his singing and his playing, but he also inspired countless others to try their own hand at picking up a guitar, or fiddle, or banjo...or any other of the seemingly endless number of instruments that he plays. Mike's playing appears on nearly forty albums, either as a solo artist, with other members of his family, with various collaborators, or as a member of the seminal modern string band, the New Lost City Ramblers. Five of these albums have been nominated for Grammy awards.

Mike also has been one of the leading recorders and collectors of southern folk music. His field recording activities have led to the production of more than thirty albums. These albums have brought the music of such master traditional musicians as Elizabeth Cotten, Dock Boggs, Sam & Kirk McGee, Fiddlin' Arthur Smith, Eck Robertson, Kilby Snow, Lesley Riddle, the Lilly Brothers, Roscoe Holcomb, Wade Ward, and countless others to public attention, often for the first time.

Although I suspect that Mike might shy away from the label of "scholar," he certainly has contributed enormously to our knowledge and understanding of southern rural music. In the 1950s Mike was one of the first people from outside the south to emerge as an advocate for bluegrass music. Mike's 1957 production, *American Banjo Scruggs Style*, an anthology of the playing of fifteen different banjo players, is recognized as the first long-playing album devoted to bluegrass. The chapter on Scruggs-style picking that Mike contributed to his brother Pete's influential banjo instruction book gave many aspiring players their first tools

for unlocking the mysteries and complexities of the bluegrass banjo style.

As bluegrass became more widely known and appreciated, Mike turned much of his time and attention to earlier forms of music. In 1958, Mike, John Cohen, and Tom Paley (later replaced by Tracy Schwarz) founded the New Lost City Ramblers, a band devoted to recreating the sounds of the classic southern string bands. The NLCR gave many people their first exposure to old-

time music, and sparked an interest in old-time music that continues to this day. Again, once the string band revival was safely in high gear, Mike delved ever deeper into the older layers of southern folk music, beginning to play gourd banjo and quills, and continuing his field work with older traditional musicians, both black and white.

Mike has been equally tireless as an edu-

*continued on page 4*

## 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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## Electronic Resources

Listserv: [sonneck@nevada.edu](mailto:sonneck@nevada.edu)  
Website: <http://www.american-music.org>

## Annual Conferences

30th Annual Conference: 10 March – 14 March 2004; Cleveland, Ohio  
Rob Walser, Program Committee Chair  
Mary Davis, Local Arrangements Chair

November is AMERICAN MUSIC MONTH



## REPORT FROM THE CONFERENCE

*continued from page 3*

cator, working with students from elementary school through college and graduate school. At present he is in the middle of a semester-long residency at the College of William & Mary that is, by all accounts, an enormous success.

Much more could be said of Mike Seeger and his work, but the point should now be clear. Performer, collector, scholar, educator, producer, promoter, and advocate. Fiddler, banjo player, guitarist, mandolinist, singer, autoharp, mouth harp, trump, quills, and dulcimer player. Mike is all of these. But perhaps what he really is at bottom is a farmer, of sorts. He has sown seeds that have taken root and borne fruit in myriad ways over half a century. Mike often refers to the sounds and styles that have been at the center of his life's work as "music from true vine." Mike's own music has long been one of the strongest branches on this vine, and has produced such a wealth of offshoots that he can be sure the vine will grow and prosper for generations to come.

—Paul Wells

### **H. Wiley Hitchcock Recipient of the Lifetime Achievement Award**

Today marks the first time the Society for American Music has conferred its Lifetime Achievement Award on a *Chevalier of the Ordre des Arts et des Lettres*. We are not talking here about a pretender, like the fake king and the bogus duke in Mark Twain's Huckleberry Finn, but a true Knight of the Order of Arts and Letters, so declared by the government of France to honor individuals who do cultural work of rare distinction. While H. Wiley Hitchcock would not be one to parade such a title, his earning of it offers members of this society a chance to reflect on a fruitful, highly productive, truly cosmopolitan career.

Born in Detroit, Michigan, Wiley attended Dartmouth College and served in the U.S. military during World War II. The postwar years found him studying music in Paris with Nadia Boulanger and musicology in Ann Arbor at the University of Michigan. By 1954, when he finished his Ph.D. with a dissertation on the sacred music of Marc-Antoine Charpentier, he was already a full-

time Michigan faculty member. The teaching career he launched there in 1950 took him in 1961 to Hunter College, and a decade later to Brooklyn College of the City University of New York, from which he retired in 1993 as a CUNY Distinguished Professor. Having earned his spurs as a scholar of baroque music, he has continued working in that field, with important publications on the music of Charpentier and Caccini. Through more than four decades in the classroom, he served several generations of students as a polished, demanding, musically insightful teacher of subjects ranging from the middle ages to the Ann Arbor ONCE Festivals, and beyond.

Teachers earn their keep by fostering the work of others, and H. Wiley Hitchcock's record as a mentor of graduate students is especially distinguished. Beyond the seminar room, and Hitchcock's writing of letters of recommendation, which by now must have passed a thousand, if our profession were to create the title of Chevalier of American Music Infrastructure, Wiley would win it hands down. A list of his achievements on the institutional front would have to start with his founding and leadership of the Institute for Studies in American Music at Brooklyn College (1971-93), and his editorship of half-a-dozen important projects: (1) The New Grove Dictionary of American Music (with Stanley Sadie, published in 1986), (2) the Prentice Hall History of Music Series (beginning in 1965), (3) A-R Editions' Recent Researches in American Music series (beginning in 1976), (4) Da Capo Press's Earlier American Music series (beginning in 1972), (5) the ISAM monograph series (beginning in 1976), and (6) the ISAM Newsletter (1971). He served as president of the Music Library Association (1966-67), the Charles Ives Society (1973-92) and the American Musicological Society (1990-92), and he organized festival-conferences on Charles Ives (with Vivian Perlis in 1974) and the centennial of the phonograph (with Rita Mead in 1977). He also served on the editorial boards of New World Records, founded in 1975 by the Rockefeller Foundation, and of Music of the United States of America, or MUSA (1982-2000). As this list will suggest, the infrastructure that began to take shape around 1970 did so by extend-

ing the purview of earlier musicological organizations, practices, and patronage to include America's music making. The foremost architect of that effort, one could argue, was H. Wiley Hitchcock, whose cosmopolitan interests and scholarly example brought credibility to a field largely ignored in humanistic circles before that time.

For all his institutional contributions, Hitchcock's writings—his performances as scholar and critic, we might say—crown the legacy that today's award celebrates. Whether in books, editions, articles, liner notes, program notes, or critical commentary (especially on new music), these writings reflect a consciousness fully engaged with music itself. To read Hitchcock on music is to enter into the experience of a responsive, historically informed music lover who has mastered the craft of writing. His textbook *Music in the United States: A Historical Introduction*, written for the Prentice-Hall series, and now in its fourth edition, has introduced many readers to the subject since its first publication in 1969. The book's generous use of musical examples, and vivid accounts of how pieces sound, make the image of Hitchcock at work ring true when, in the preface, he salutes the "cheerful sufferance" of his wife Janet for enduring many years "of my humming, whistling, singing, playing through, and listening to three and a half centuries of American music."

As Wiley's eightieth birthday approaches, a long-term enterprise of his is soon to appear in print: a critical edition of 129 songs by Charles Ives. With hints of fresh, ambitious projects in the wind, and in recognition of a life lived in intimate liaison with music—European music as well as American—the Society for American Music is pleased to present its Lifetime Achievement Award for 2003 to H. Wiley Hitchcock.

—Richard Crawford

### **Jean Geil Recipient of the Distinguished Service Award**

We honor today Jean Geil, who has the distinction of holding the record for serving the most number of years as secretary of the Society for American Music (1975-1983). Surely, anyone who has written that many

## REPORT FROM THE CONFERENCE

minutes, particularly in the wild, early days of the Sonneck Society, deserves the Distinguished Service Citation, but Jean also has served as a member at large on the Board of Directors and on many committees in the more staid recent years as well. She was Lowens award Chair in 1985, and on the committee again in '92, Chair of Membership from 1988-92, RILM representative from 1993-97, and served in countless other roles as a hard-working member: nominating, exhibits, bibliography, 10th anniversary—you name it and Jean has done it!

Jean has a moderate, soft speaking voice, well adapted to the library reading room where she served for so many years, but her reserved manner hides a radical intellect and a fiendish sense of humor. There is not a radical or new idea adopted by the Society that did not originate or at some point incubate in her feverish mind. Even if credit assuredly would be given to someone else, one could be sure that Jean was behind much that was new. In the broader arena of American music her soprano voice and her perfect pitch have supported the work of numerous American composers and the musical life in the community in Champaign-Urbana, Illinois as well as all live singing events at SAM meetings. SO today we honor Jean Geil with the Society for American Music's Distinguished Service Citation: for her elected service to the Society, for forty years of American music making, and for her discrete rabble-raising which has contributed to the continued vitality of this Society.

—Gillian Anderson  
(ed. Anne Dhu McLucas)

### SOCIETY FOR AMERICAN MUSIC AWARDS

#### 2002 Lowens Book Award

The Irving Lowens Book Award honors authors of works that make outstanding contributions to American music studies. This year members of the committee comprised Jennifer DeLapp, D.W. Krummel, Michael Pisani, the late Marjorie Mackay Shapiro, and Mary Wallace Davidson (Chair). This year's award, chosen unanimously from the wide range of excellent books on American music published in the year 2001, is presented to Richard A.

Crawford, for his landmark opus, *America's Musical Life: A History*, published by W. W. Norton & Company. Crawford's work is a remarkable achievement that demonstrates his mastery of almost every aspect of American music. This largely chronological overview of some five hundred years is rich in historical, cultural, and musical context. Writing in a vivid style that is both elegant and straightforward, Crawford has constructed a meaningful and cogent narrative of America's musical history.

His clear distinction between "performers' music," such as a song interpreted by thousands of different people in their own way, and "composers' music" that is generally performed according to instructions in the composer's score, elegantly cuts across the standard defining, and limiting, genres of "folk," "popular," and "classical." This is a sophisticated interpretation, and one that also offers a way to bridge the "gap" that emerged between "classical" and "popular" in the last half of the twentieth century. Rather than emphasizing such disjunctions and incongruities, he recognizes coherence throughout American musical history, discerned as well through his insights into the relationships between music and religion, politics, and social movements. By this means he also sustains the musical threads of many cultural origins throughout the fabric of the work.

In our age of fractured families and cultures and intense academic criticism of American society, it is truly inspiring when a historian makes sense of this country's rich diversity. Richard Crawford has written an engaging and nuanced survey of American music that will set the standard for generations of readers.

—Mary Wallace Davidson

#### 2002 Lowens Article Award

The 2002 Lowens Article Award is presented to Guthrie P. Ramsey, Jr. for "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade," *Musical Quarterly* 85 (2001):1-52. As the lead article in the Spring, 2001 issue of *Musical Quarterly*, Guy Ramsey's probing essay is a pivotal statement concerning "the relationship of scholars to the work they do." This essay establishes Ramsey as one of our leading thinkers and writers on the nature of

Black music research in particular, and American music research more generally. He convincingly establishes the sources of his ideas in related fields of inquiry, including Black literary theory, cultural studies and European cultural theory, anthropology, feminist studies, the Black arts movement, and American studies, applying them expertly to musicology and music theory, and not neglecting music analysis. The issues he raises touch on the core of our identities as people—our individual social identities of generation, gender, geographical region, class, cultural knowledge and preferences, and most evidently race—and how these affect us as members of society and as scholars.

Ramsey's two-part agenda for his essay is first, to encourage "more black scholars [to enter] the academic music fields generally and black music research specifically," noting that "true diversity [in the profession] will mean a change in what counts as valuable knowledge in our professional discourses." Second, he opens up discussion on an admittedly "more contentious topic: the role of white scholars in the new black music criticism." He argues for creating more publications "that, while acknowledging white privilege, move into theorizing other areas of white lived experience that will shed light on the complex reception histories of black music." Guy Ramsey's essay is a profound and challenging contribution, and therefore deserving of not only the widest possible reading, but also the highest recognition from the Society through its Irving Lowens Prize.

—Deane Roote (ed. Catherine Smith)

#### Wiley Housewright Dissertation Award

The Society for American Music awards the Wiley Housewright Dissertation Prize for 2001 completions to Elyse Carter Vosen for "Seventh-Fire Children: Gender, Embodiment, and Musical Performances of Decolonization by Anishinaabe Youth" (University of Pennsylvania). In this study of music and education among Anishinaabe (Ojibwe) young people in northern Minnesota, the author uses her impressive linguistic skills along with extensive fieldwork to explore the role of native cultural performance in the service of decoloniza-

*continued on page 6*

# REPORT FROM THE CONFERENCE

continued from page 5

tion—overcoming the legacy of cultural violence to assert indigenous values and practices in order to “heal Anishinaabe teenagers’ fragmented subjectivity as a remaking of the self.” It contributes to an understanding of education, gender, popular culture, and dance. It also offers a direct and refreshing look at relationships between scholars and the music-makers they study.

A member of the prize committee called the dissertation “wholly convincing, respectful, informative, and eloquent.” Another read the nearly 50-page introductory chapter without a break, carried along by the narrative, the argument, and the prose. Vosen’s study stands as a reminder of music’s capacity everywhere to do important cultural work and of American music scholarship’s ability to engage a wide range of readers. Members of the committee were Karen Ahlquist (chair), Amy Beal, David Brackett, Ellie Hisama, and Kip Lornell.

—Karen Ahlquist

## INTEREST GROUP REPORTS

### Sacred Harp Sing

The Folk and Traditional Music Interest Group sponsored the annual Sacred Harp Singing on Thursday evening from 6-7:30 PM. The joys of participatory communal music making bound members of the Society in harmony as we shared old favorites such as *Wondrous Love* and *Idumea* but also successfully navigated more challenging works such as *Murillo’s Lesson* and Billings’ *Rose of Sharon*. With about forty singers, the Rio Salado room surged with powerful sound. Annual events such as the Sacred Harp Singing and the SAM Band performance nurture a palpable sense of community in our midst.

Please allow me to publicly acknowledge the generous gift of Kitty Keller and Ron Pen who donated sixteen *Sacred Harp* books to the Society for use in the annual singing.

—Respectfully submitted by  
Ron Pen, Chair,

Folk/Traditional Music Interest Group

### Folk and Traditional Music Interest Group

“Alan Lomax, the legendary folklorist whose name is inextricably connected with

the Library of Congress and the Archive of American Folksong, died on July 19, 2002 in Sarasota, Florida, at the age of eighty-seven....Like Walt Whitman, Alan Lomax heard America singing. Through his lifelong efforts he ensured that people everywhere could share that priceless heritage of music and song.” (*Folklife Center News* XXIV:3 p.12)

“Seeing Alan Lomax’s obituary on the front page of the New York Times irked the hell out of me. Harry Smith syndrome all over again—the Great White ‘Discoverer’ as the axis of cultural genesis. Lomax, wrote Jon Pareles, ‘advocated what he called ‘cultural equity: the right of every culture to have equal time on the air and equal time in the classroom’ He did? Even sticking to the blues, Lomax cut a dubious figure. As a veteran blues observer wrote me, ‘Don’t get too caught up in grieving for Alan Lomax. For every fine musical contribution that he made, there was an evil, venal manipulation of copyright, publishing and ownership of the collected material.’” (*Mr. Big Stuff* by Dave Marsh circulated to the SAM list 7/25.02 by Andrew Homzy)

The Folk and Traditional Music Interest Group sponsored the panel “An Avenue for People to Tell Their Story: The Legacy of Alan Lomax” on Saturday morning. Following the riveting performance by the Jones Benally Family (an event that Lomax would have enjoyed—and probably attempted to document), the panel, chaired by Ron Pen convened. Participants Kip Lornell (George Washington University and Smithsonian), Anne Dhu McLucas (University of Oregon), and Mike Seeger (noted performer and collector of traditional music) examined the various facets of Lomax’s rich and complex career. Lornell noted that he and Charles Wolfe (co-authors of *The Life and Legend of Leadbelly*) eventually arrived at a much more balanced and nuanced appreciation of Lomax’s alleged copyright issues with the song “Good Night Irene.” McLucas spoke to Lomax’s work with cantometrics and noted how valuable Lomax’s contributions were despite the ethnocentric descriptions of timbre. Seeger pointed out the grand scope of Lomax’s contributions and commented that “when he stubbed his toe, it was a very big stub.”

Subsequently, the panel engaged in a

lively dialogue with the audience of forty-five Society members, addressing topics such as the difficulties and dangers of collecting, Lomax’s choice of subjects, his work with prisons, his “outsider” status in academia, and more. The session proved to be a most delicious hors d’oeuvre prior to the entrée of the Lomax Conference sponsored by Institute for Studies in American Music scheduled for April 9, 11, 12 at CUNY.

—Respectfully submitted by  
Ron Pen, Chair of the

Folk/Traditional Music Interest Group

### Research Resources Interest Group

The Research Resources Interest Group convened on Thursday February 27.

George Boziwick reported on the newly acquired American Music Center collection of scores and recordings by The New York Public Library. His remarks focused on the fifty years of partnership activities between the two institutions and the efforts that led to the acquisition of the collection. In addition there was a brief description of the center’s *NewMusicJukebox*, (<http://newmusicjukebox.org/>) an electronic library and information database of scores, and recordings of its composer/members.

The IG session concluded with the annual round robin discussion of reports from various institutions and scholars on new acquisitions, research projects or publications, and other news. George Boziwick will be stepping down as coordinator. While there appears to be an interested successor, no name has yet been officially put forward. Finally a petition to renew the IG for another term was submitted by the coordinator to the Board of Directors.

—Submitted by George Boziwick

### Historiography Interest Group

This year’s session as planned, with speakers Dale Cockrell and Joseph Horowitz, was amended when Dale had to cancel his trip to Tempe due to a family emergency. This left Joe the entire fifty minutes to discuss some of the principal ideas embodied in his forthcoming history from W. W. Norton, a 200,000-word study of classical music in the United States. The session was very well attended by some seventy members. Joe’s talk—which generated some controversy and a lively discussion—argued for writing



## REPORT FROM THE CONFERENCE

such a book, and the planned table of contents provided the structure for his talk. Joe Horowitz is both a scholar of American music as well as a producer and presenter of concerts. In addition to his several books and articles, nearly all of which in some way touch upon concert life in the United States, Joe has first-hand experience with professional orchestras in this country. He argued for the need to demonstrate how America's attitude toward classical music over a roughly two-hundred year period is reflected in the profile of its orchestras and its concert life.

—Submitted by Michael Pisani

### Gender and Music Interest Group

The Gender and Music Interest Group Session featured a discussion with composer Ruth Lomon. Through the wisdom of the Program Committee, this took place immediately after the performance of singing, ceremonies and dance by the Navajo Jones-Benally family. Lomon is a (part-time) resident of New Mexico, and much of her music (particularly of the 1970s and 1980s) is inspired by Native American culture and Navajo ceremonials. The previous night's concert at ASU had included Lomon's work *Imprints*, a concerto for piano and four percussionists (who play a wide range of instruments ranging from tympani and marimba to aluminum foil). *Imprints* was inspired by Lomon's observance of a Navajo Peyote ceremony. She described her experience of the ceremony (which lasted an entire night) in our discussion. Pianist Lisa Ehlers (M.A. candidate in the ASU piano program) gave a striking performance of two movements of Lomon's *Five Ceremonial Masks for Piano* (from the Navajo Yeibichai Ceremonies). The movements were "Clown" and "Changing Woman,"—the Jones-Benally family had included "Changing Woman" in their performance, so the resonances of Lomon's music with its Navajo catalysts were beautifully evident. Lomon also talked about her more recent work setting poetry of the Holocaust, and we listened to a track from her recent CD, "Songs of Remembrance" (on the CRI label). The discussion was animated and Lomon was asked if there was a connection between her interest in Native Americans and the Holocaust. She replied that her publisher (Arsis Press) understands the connection to be Lomon's

concern for the human condition. We thanked Ruth Lomon for joining us and for offering insights on her powerful music and the experiences that it emerges from.

—Submitted by Liane Curtis

### Early American Music Interest Group

The Early American Music Interest Group session was chiefly focused on Kate Van Winkle Keller's report on the Francis Hopkinson manuscript forgeries. She reviewed the auction sale announcements and the process by which she, Gillian Anderson, and Deane Root became involved in the identification of the alleged manuscripts as fakes. Through the SAM listserv other members of the Interest Group helped in the process, identifying some pieces and observing the lack of 18th-century hallmarks on others. Keller showed overheads of some of the material the forger used from the *Liberty Minstrel Songster* (1845), the *University of Chicago Songbook* (1920), and Anton Rubenstein's *Melody in F* (1852)! A highlight was the playing of a midi file of an 1888 piece, note for note as the forger wrote it out, found recorded electronically on a hymn-tune site.

We expressed concern that the auction house had not consulted those of us knowledgeable about 18th-century American music before putting the manuscripts up for sale and that no one had looked at the music critically. Of double concern is that we found that not only had these same documents been offered for sale in the 1930s and declared forgeries, but that the authenticity of other items now in libraries as Hopkinson, Tayler, and Carr autographs need to be questioned.

Later in the conference, the IG members met to sing songs from Sonneck's time, and realized that 2005 is the anniversary of his major American bibliographies—the conference in Eugene would be an appropriate place to celebrate our original namesake's accomplishments.

—Submitted by Kate Van Winkle Keller

### Music Theatre Interest Group

Stimulating and timely discussions arose as a result of the 2003 Music Theatre Interest Group meeting/panel session entitled "Patriotism in the American Musical."

Three very different topic areas were highlighted.

John Graziano delved into patriotism as he explored musicals written by African-American composers and lyricists, including *The Shoo-fly Regiment* (1907) by Cole and Johnson, and *How Newton Prepared* (1916) by Tutt and Whitney. Graziano stated that with sheet music sales booming, World War I gave black writers opportunities to publish patriotic songs such as Henry Creamer and Turner Layton's "Good-bye Alexander, Good-bye Honey-boy" and Lester Walton and C. Luckey Roberts' "Billy Boy," and Maceo Pinkard's "Those Draftin' Blues," "He's Had No Lovin' For A Long, Long Time," and "Dixie Is Dixie Once More." The interesting link to Noble Sissle and his service in the military is James Reese Europe, who led the 369th Infantry "Hellfighters" during the war. "All Of No Man's Land Is Ours," written by Sissle and Europe, celebrates the pride of the returning black soldiers. Graziano wrapped up his observations by highlighting campaign songs by Cole and Johnson ("You're All Right, Teddy") and Sissle and Blake ("I'm Just Wild About Harry").

Jeff Magee stirred up conversation and rebuttal regarding Irving Berlin's ever-patriotic themes throughout his lengthy career. While Magee spoke of Berlin's roots and sincere passion for all things American, he linked the composer/lyricist's compulsion toward patriotic topics as often expressed through minstrelsy. With Berlin's vast repertoire of songs and musicals, Magee chose to cite both visual and musical examples dealing with patriotism and minstrelsy from stage (including *Annie Get Your Gun* and *Call Me Madam*) and film musicals (including *Holiday Inn*, *White Christmas*, and *Follow the Fleet*).

As Paul Laird made clear, *1776* was written by a former history teacher. Sherman Edwards took his classroom to the musical theatre stage. Laird stressed that *1776* was written and composed during the turbulent 1960s, forcing Americans to learn about the birth of our nation during a time when many protested its policies. George M. Cohan's musicals once defined patriotism, but *1776*, as Laird pointed out, avoided simple flag-waving, bringing to the forefront

*continued on page 8*

## REPORT FROM THE CONFERENCE

*continued from page 7*

Edwards and Stone's allegiance to historical facts and sources, a literate book, and an engrossing score. Laird continued by citing four marches ("Sit Down, John," "Piddle, Twiddle and Resolve," "The Egg," and "The Lees of Old Virginia") with the latter having a decidedly eighteenth-century flair. Laird noted that the orchestrations recall the sounds of a Baroque or Classical orchestra, another important element validating this work and its historical accuracy.

—Submitted by Anna Wheeler Gentry

### SUMMARY OF THE ANNUAL BUSINESS MEETING

The 2003 business meeting of the Society for American Music was called to order by President Paul Wells at 4:16 p.m. on Saturday, March 1, 2003, at the Phoenix Sheraton Hotel in Tempe, Arizona. A summary of the 2003 Annual Business meeting in Lexington, Kentucky (published in the Summer 2002 *Bulletin* and distributed at the meeting) was accepted without correction.

In remarks during his last business meeting as President, Wells stated that it had been a privilege and a pleasure to lead the Society and working closely with such great people had made his tenure one of the finest periods in his life. He reflected on the friendly spirit of the Society that had first welcomed him and had encouraged a whole generation to move from students to active participants. He noted that 20% of the papers presented at the conference were given by students, a sign of the Society's good health and the increased acceptance of American music. He encouraged members not to be so concerned about the academic process that they lose their passion for the music, which is essential.

Society members who had died during the past year were remembered, including Marjorie Mackay Shapiro (with remarks by Paul Wells); Lou Harrison, an Honorary Member of the Society (remarks by Leta Miller); Eileen Southern, a recipient of the Lifetime Achievement Award (remarks by Josephine Wright); and Allen Britton, a Past President of the Society and the founding editor of *American Music* (remarks by Richard Crawford). A moment of silence

was observed for departed members.

Various officers and committee chairs presented reports. A statement of the Society's financial condition was distributed by Treasurer George Keck, who noted that the Society's finances are in very good condition, especially considering the current state of the stock market. He also observed that the student travel fund receives the highest amount of restricted donations. His report was accepted as distributed. The Chair of the Nominating Committee, Deane Root, thanked those who had agreed to stand for office and reported the results of the recent election: Ron Pen was elected Vice President, George Keck was re-elected Treasurer, and Susan Key and Gayle Murchison were elected Members-at-Large of the Board.

David Nicholls, editor of *American Music*, informed members that they should have received all four issues of volume 20, his first as editor. He noted the increasing number of high quality articles that have been submitted to the Journal. The first meeting of the editorial advisory board was held in Tempe during the annual conference; he plans to increase the board's membership to twenty due to the increase in submissions.

Wells complimented Karen Bryan, Chair of the Local Arrangements Committee, for the splendid arrangements of the Tempe conference and presented her with a plaque. He noted the active involvement of Arizona State University in providing receptions and concerts, remarking it was a model for the role of a host institution. Bryan welcomed members on behalf of Wayne Bailey, director of the School of Music at ASU, and thanked members of her committee (Sabine Feisst, Richard Haefler, Alexander Lingas, Kay Norton, Linda Pohly, Blase Scarnati, and Madeline Williamson) as well as Conference Manager Jim Hines, Executive Director Mariana Whitmer, and President Wells for their support. Wells also presented a plaque to the Chair of the Program Committee, Catherine Parsons Smith, for her work on providing an excellent program. Smith acknowledged the work of her committee members (Tammy Kernodle, John Koegel, Leta Miller, and Rob Walser) and thanked those who had submitted abstracts and those who had served as chairs and respondents.

Mary Davis, Chair of the Local Arrangements Committee for the conference to be held 10-14 March 2004 in Cleveland, enticed members to attend the meeting by stating that it will be held in a four-star downtown hotel near shopping and dining; events planned include a reception and tour of the Rock and Roll Hall of Fame and tours to University Circle, home to a variety of concert halls and museums, including the Polka Hall of Fame. Rob Walser, Chair of the Program Committee, encouraged members to submit abstracts for the Cleveland conference, the Society's 30th annual conference; the committee is especially interested in proposals for innovative events and for sessions inspired by the 150th anniversary of Sousa's birth and the meeting's location near the Rock and Roll Hall of Fame. Proposals should be submitted by August 15. Because the Cleveland conference will be a joint meeting with ARSC (Association for Recorded Sound Collections), Kip Lornell, president of the Washington, D.C., chapter of ARSC and a SAM member, spoke on the appropriateness of the two societies meeting together, especially as ARSC becomes increasingly interested in American music and vernacular music.

Anne Dhu McLucas, Chair of the Local Arrangements Committee for the 2005 annual conference, invited members to Eugene, Oregon, a green paradise an hour from the sea and an hour from snow-covered volcanoes with an unusually high percentage of musical activity per capita. Kay Norton, Chair of the Conference Site Selection Committee, reported that her committee will attempt to approve future conferences further in advance. She asked that if anyone "harbored a dream" of hosting a conference to contact her or a member of her committee (Johann Buis, Jennifer DeLapp, and Dan Goldmark), who can provide them with a template for submitting a letter of invitation that promises institutional support.

Denise Von Glahn, Chair of the Book Publication Subvention Award Committee, announced three recipients who were awarded subventions for forthcoming books: Tim Brooks, *Blacks and the Birth of the Recording Industry, 1890-1919* (University of Illinois Press); Liane Curtis, *A Rebecca Clarke Reader* (Indiana University Press); and Leta E.



# REPORT FROM THE CONFERENCE

Miller, *Lou Harrison* (University of Illinois Press).

Judith Tick, standing in for committee chair Nym Cooke, presented the Mark Tucker Award for best student conference paper to Jewel A. Smith of the University of Cincinnati College-Conservatory of Music for her paper, "Educational Philosophy in Nineteenth-Century American Female Seminaries: Music and the 'Ideal of Real Womanhood'." Karen Ahlquist, Chair of the Wiley Housewright Dissertation Award Committee, reported that the committee had received fifteen submissions from a wide variety of disciplines. She presented the award to Elyse Carter Vosen for her dissertation, "Seventh-Fire Children: Gender, Embodiment, and Musical Performance of Decolonization by Anishinaabe Youth," completed at the University of Pennsylvania; Vosen eloquently thanked her advisors and the Society for warmly welcoming her to join the conversation. Catherine Parsons Smith, Chair of the Lowens Article Award Committee, presented the award to Guthrie P. Ramsey, Jr. for his article "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade," *The Musical Quarterly* 85 (2001): 1-52. Mary Wallace Davidson, Chair of the Lowens Book Award Committee, presented the award to Richard Crawford for his book *America's Musical Life: A History* (W. W. Norton, 2001). Crawford observed that the book was a result of collaboration, because so many Society members had influenced his thinking and writing.

Judith McCulloh presented the Distinguished Service Award to Jean Geil, who reflected on thirty years of collegiality with Society members. Carol Oja presented the Lifetime Achievement Award to H. Wiley Hitchcock, who was deeply honored by the award and modestly stated he had been a very lucky man throughout his career. Wells presented Mike Seeger as an Honorary Member of the Society. Seeger reflected on the musical influence of his parents and early memories of listening to a variety of music and closed with an impromptu performance on the jaw harp.

Under new business, Wells reported on the Board's decision to increase the total of student travel awards to a maximum of \$5,000 depending on availability of funding. Dianna Eiland, Chair of the Silent

Auction that helps fund student travel, performed a skit with Allen Lott to encourage bidding and thereby support student travel. Mark Clague invited members to attend *Cross Cross: Conversations about America's Music*, a symposium in honor of Richard Crawford to be held at the University of Michigan, 18-19 April 2003.

Wells stated he had had pleasure in working with many great people in the Society and thanked retiring officers, Board members, and committee chairs: Larry Worster, Vice President; Michael Broyles and Linda Pohly, Members-at-Large of the Board; Anne McLucas, Honors; Deane Root, Nominating; Marilyn Smiley, Membership; Karen Ahlquist, Wiley Housewright Dissertation Award; Catherine Parsons Smith, Lowens Article Award; Mary Wallace Davidson, Lowens Book Award; Denise Von Glahn, Book Publication Subvention Award; Dale Cockrell, Publications Council; and Homer Rudolf, Public Relations.

Wells passed the gavel "with pleasure" to incoming President Carol Oja. Oja thanked Wells for the professional leadership he had provided the Society, always with fairness and generosity, and presented him an engraved clock on behalf of the Society. Oja acknowledged Karen Bryan once again for her virtuoso performance as Local Arrangements Chair and thanked Mariana Whitmer for all the work she does throughout the year as Executive Director of the Society. She remarked on the Society's ability to nurture youth and diversity and to provide an environment of emotional warmth and intellectual interchange.

Oja announced new committee chairs and appointments: Maja Trochimczyk, Book Publication Subvention Award; Howard Pollack, Lowens Book Award (2003 publications); Susan Key, Wiley Housewright Dissertation Award (2003 completions); Karen Bryan, Membership; Dale Cockrell, Honors; Liane Curtis, Public Relations; Katherine Preston, Nominating; and Larry Worster, Web Editor.

The meeting was adjourned by acclamation at 5:53 p.m.

## TREASURER'S REPORT CALENDAR YEAR 2002

### Society for American Music George Keck, treasurer 3 February 2003

The Society for American Music continues to be in good financial condition. The total balance of all accounts is down from last year but not as much as anticipated taking into account the difficulties experienced this past year in all investment markets. Although interest and dividends declined, membership renewals and contributions are consistent with previous year. Income was slightly higher than the total budgeted. Expenses were four per cent higher than budgeted.

1996	.....	\$258,208.32
1997	.....	\$261,777.97
1998	.....	\$276,629.58
1999	.....	\$272,878.19
2000	.....	\$293,859.73
2001	.....	\$295,062.99
2002	.....	\$270,380.91

The following contains more detailed information about the Society's finances during 2002:

1. Statement of Financial Condition (distributed to the membership at the Business Meeting)
2. Restricted Funds Summary
3. Account Balances

*continued on page 10*

# REPORT FROM THE CONFERENCE

continued from page 9

## STATEMENT OF FINANCIAL CONDITION

**Society for American Music  
Year Ending 31 December 2002**

### GENERAL FUND

#### Income

Dues .....	\$52,620.50
Transfer from Life Membership Fund .....	1,800.00
Interest/Dividends .....	2,600.68
Contributions .....	1,852.00
Conference Profit .....	8,590.00
Directory Ads .....	200.00
RILM Donations .....	250.00
Mailing List Sales and Postage .....	539.32
Postage Refund .....	113.00
Royalties .....	109.47
<b>TOTAL INCOME</b> .....	<b>\$68,674.97</b>

#### Expenses

##### I. PROGRAM

American Music .....	\$33,946.51
Bulletin .....	6,861.95
Directory .....	2,559.11
Outreach .....	4,457.77
<b>TOTAL PROGRAM</b> .....	<b>\$47,825.34</b>

##### II. MANAGEMENT

Executive Director .....	\$11,040.23
Office .....	2,834.87
Board .....	4,689.45
Treasurer .....	490.00
Management Services .....	2,471.37
Fees and Miscellaneous .....	1,664.01
<b>TOTAL MANAGEMENT</b> .....	<b>\$23,189.93</b>

**TOTAL EXPENSES** ..... **\$71,015.27**

**INCOME MINUS EXPENSES: \$(2,340.30)**

#### RESTRICTED FUNDS SUMMARY

Lowens Memorial	\$18,531.43
Non-Print Publication Subvention	\$21,154.92
H. Earle Johnson Fund	\$112,433.25
Housewright Dissertation Endowment	\$13,344.29
Student Travel Endowment	\$19,086.96
Life Membership Fund	\$22,928.21
Mark Tucker Award Fund	\$2,720.00
Elizabeth McNamee CCH Grant	\$841.00

**TOTAL FOR RESTRICTED FUNDS:** ..... **\$211,040.06**

#### ACCOUNT BALANCES

Merrill-Lynch Operating Account .....	\$15,484.15
Endowment Accounts .....	253,701.36
Citizen's Bank .....	1,195.40
<b>TOTAL ACCOUNT BALANCES</b> .....	<b>\$270,380.91</b>

## REPORT FROM THE CONFERENCE

### PRESIDENT'S REMARKS

This is my final time to stand before you as president of the Society for American Music. As my time in office winds down and I prepare to pass the duties on to Carol Oja, I want to take this opportunity to go into reflective mode for a bit.

First, let me say what a tremendous privilege and pleasure it has been to lead this society for the past two years. My time in office seems like it has been both an eyeblink and an eternity, but it has unquestionably been one of the finest periods in my life. To have had the chance to work closely with so many great people in so many different ways, has truly been a blessing.

It is sobering to think that I have now moved into the ranks of SAM veterans. I still often feel like the newbie who went to his first Sonneck Society conference in Pittsburgh in 1987, knowing hardly a soul. The fact that I went home from that meeting with a collection of new friends and colleagues, people who remain some of my closest friends and colleagues to this day, says a lot about the spirit and soul of this organization.

As I and others of my generation have made the transition from being the Young Turks of the society to being the ones entrusted with its leadership, it has been extremely satisfying to witness the continued influx of new waves of young scholars coming along behind us. I have been around the society long enough now to have seen a whole generation of people make the transition from student member to experienced participant, and every year we welcome an ever-larger contingent of new folks to our conference. It is worth pointing out that this year approximately 20% of the papers on the program were given by students.

This speaks well not only of the continued health of the Society for American Music, but also of the place of American music in the academy. Anyone who has paid any attention at all to the academic job market in recent years knows that more often than not universities that are hiring musicologists are seeking Americanists. This is a far cry from the academic climate in which this society was conceived, when to say that American topics were “marginalized” would have been a huge overstatement.

Surely this is cause for much rejoicing. However, with this increased acceptance of American music have come fresh challenges. University music departments now expect to be able to hire musicologists who can teach students about blues, rock ‘n’ roll, jazz, country music, and traditional folk music, in addition to teaching the canon of Western art music—and, by the way, maybe a course in world music as well. This is a tall order. Can any one person really be expected to teach Mozart, Monk and Monroe? Bach and The Boss?

We seem to be producing a generation of musicologists who are confident that they can, but my inner geezer often tells me that something is amiss. While I see, hear and talk to many students who are writing their dissertation on, say, country music or rock because they are following their own hearts and interests, at least as often I get the sense that someone is pursuing a topic in vernacular or popular music simply because these are now the “hot” areas, and that they are working in this vein simply to improve their chances in the job market. I have great fears that we may be turning out people who have all the intellectual tools and training that anyone could hope for, but who lack inti-

mate knowledge of—and love for—the music that they write about.

Our academic culture places an enormous amount of faith in the Ph.D. Getting the “union card” is seen as the be-all and end-all. While this situation is not likely to change any time soon, it is worth reflecting on to be sure that we are not putting too much emphasis on process while neglecting content. When I talk to someone with a doctorate, who is teaching about country music at a university in the Nashville area, and I have to explain what WSM is—the radio home of the Grand Ole Opry—and where to find the station on the radio dial, something clearly is wrong. Consider also that I stand before you as president of the Society for American Music, with nearly 30 years of experience as a scholar of American music, yet am ineligible to apply for any current teaching position in an American university because I lack the essential credential—the Ph.D.

I hope that we never lose sight of the fact that what is really important in our sphere is passion for the music, and a desire to feed this passion and to share it with others. This is what gave birth to our society, and is what keeps me going.



Paul F. Wells



## More on Rayner vs. Raynor...

### To the Editor:

With apologies for writing to you twice in succession, I would like to assure Myrl Duncan Hermann that Rayner Taylor's baptismal record has indeed been discovered and that it confirms J. Bunker Clark's conclusion about the spelling of his first name. Taylor was baptised at St. Anne, Soho, Westminster, on 29 November 1747, with the name Rayner, which was the last name of a Yorkshire family prominent in the London theater world of the time. No surviving document coming from Taylor himself uses "Raynor," though other people have often substituted this more intuitive spelling. So I hope this rather unimportant question can now be put to rest. New information about Taylor and his ancestry will appear in my forthcoming book, *Bound for America: Three British Composers* (University of Illinois Press).

Sincerely,  
Nicholas Temperley

### To the Editor:

I take full responsibility for first writing that the "R" in R. Taylor" stands for *Rayner* in my article "Rayner Taylor," *American Music*, Vol. I, No. 3 (Fall 1983), 48-71. I should like to remind readers that therein I presented the following evidence:

1. Richard Snaggs. *The New Musical and Universal Magazine*, Vol. I (1774-1775), p. 33. *Try Me, O God* [anthem for three voices] "Set by Mr. Rayner Taylor for the Musical Magazine."
2. A holographic letter to William Bingham: "Sir. I beg leave to solicit the

honour of your name as a subscribe /to an Anthem I am publishing; (particulars of which are mentioned in an advertisement to the Federal Gazette.) which will much oblige Sir/ your most obedient Servant/ Rayner Taylor/ No. 96 Octr29/ 96 North Sixth Street/ between Arch and Race Streets/ Philadelphia."

3. A holographic document: "To the Right Rev. The Rector, Church Wardens and Vestry of St. Peters Church, Philadelphia/ The Remonstrance of Rayner Taylor Organist of said Church/...solicits an increase of Salary as you in your Judgement....may deem sufficient for the services of your faithful/ and obedt. Servant./ 14th Septbr. 1813. Rayner Taylor./ Philadelphia,/ No. 62 North 6th above Arch Street.

Since the article was first published information from that indefatigable and accurate researcher, P. William Filby has located *Rayner* Taylor's name in passenger and immigration lists. See P. William Filby. *Passenger and Immigration Lists Index*, Vol. III (Detroit: Gale Research, 1981), p. 2079; as well as his *Philadelphia Naturalization Records* (Detroit: Gale Research, 1982), p. 649 which lists *Rayner Taylor* as becoming a citizen on 10-06-1809.

Additionally, the manuscript minutes of the Musical Fund Society now in Special Collections, Van Pelt-Dietrich Library, University of Pennsylvania, clearly and unequivocally gives the first name of the composer as "Rayner." On page 159-60 it is written:

"The Society has lost one of its most venerable members, by the death of Rayner Taylor which occurred on the 17th August last.

Mr. Taylor was the oldest, and certainly one of the ablest professors of music in this city. He was particularly celebrated for his admirable performance on the Organ, but disease and the infirmities of age had deprived the Society and the public of his great musical talent. There is nothing in the present case which can make it indelicate to mention, that we have had the happiness to witness in the person of our late venerable member, a striking proof of the benefits to be derived from our musical Fund. The claim upon this Institution supported him in comfort during the last years of his life, and was his only resource. The Society has erected over his grave a plain monument with the following inscription:

In memory of  
Rayner Taylor  
A distinguished Professor of Music,  
And many years  
Organist of St. Peter's Church,  
Who departed this life  
August 17th 1825  
In the 78th year of his age.  
This tribute of respect  
Is erected by the Musical  
Fund Society of Philada

I hope my information will end the questioning.

Sincerely,  
Victor Fell Yellin

## Memorial Minutes for Eileen Jackson Southern

The society mourns the passing of Eileen Jackson Southern, a founding member of the organization and a 2000 recipient of its Lifetime Achievement Award. Eileen Southern received her Ph.D. in historical musicology in 1961 from New York University where she completed her dissertation on “The Buxheim Organ Book” under the supervision of Gustave Reese.

Her pioneering *Music of Black Americans: A History* (1971) challenged musicologists to rethink myths and stereotypes about the musical contributions of African Americans and inspired several generations of researchers to enter that field of research. She co-founded and edited from 1973-91 with her husband, Joseph Southern, *Black Perspective in Music*, the first musicological journal devoted to music from the African Diaspora. She served on the Council and Board of Directors of the American Musicological Society, as well as the Board of Directors of the Society for American Music (formerly the Sonneck Society), and was a member of the editorial board for the journal *American Music* during the 1980s.

Southern taught at Brooklyn College and York College of the City University of New York and became the first black woman tenured in the College of Arts and Sciences at Harvard University, holding a joint appointment there in African-American Studies and Music from 1976-86. In 2001 she received the National Humanities Medal. Her recent publications include *Images: Iconography of Music and Musicians in African-American Culture* (co-authored in 2000 with Josephine Wright) and the forthcoming *National Association of Negro Musicians: A Documentary History* (co-edited with Doris McGinty). She is survived by her husband and son, Edward Southern, and a daughter, April S. Reilly.

—Josephine Wright

## Remembering Lou Harrison

On 2 February 2003, America lost one of her most distinctive and original musical voices: Lou Harrison, known for his rapturous melodies, infectious rhythms, explorations of just intonation, and syntheses of Asian and Western musics. Harrison died

the way he would have wanted: on his way to a major festival of his music at Ohio State; he collapsed from heart failure and was gone within moments.

Harrison was born on 14 May 1917 in Portland, Oregon, but his family moved to California in 1926 and lived in various cities in the San Francisco Bay Area. During his seven years in San Francisco after high school, he encountered the major influences that would govern his musical style: percussion, including found and invented instruments; modern dance; Chinese opera; and gamelan, which he first heard on Treasure Island in 1939. He also met Henry Cowell, perhaps the most pervasive influence in his life, who encouraged his explorations of non-Western musics and his forays into junkyards and hardware stores in search of novel percussion instruments.

After a year in Los Angeles in which he studied with Schoenberg, Harrison moved to New York, but became seriously ill from the noise, stress, and crowded conditions. He returned to California in 1953 and settled in the (then) rural town of Aptos, where he remained the rest of his life. In the 1970s he began to study traditional gamelan instruments and techniques and ultimately composed more than three dozen works for the Indonesian ensemble.

Harrison left a legacy of more than 300 works, including four symphonies, two operas, dozens of chamber music pieces, several concerti, and numerous works for percussion ensemble. He mixed instruments and compositional processes from various cultures, often using the gamelan or the percussion orchestra to back Western solo instruments. He was deeply committed to just intonation systems and often called for the retuning of fixed-pitch instruments, which provided a rich palette of intonational color in his music.

Harrison was also a poet, painter, and writer. In New York he reviewed more than 300 concerts for the *Herald Tribune* and contributed numerous essays to musical and non-musical periodicals. He was an outspoken advocate for Gay Rights and wrote musical works with anti-war and ecological themes. He lived these causes as well: he used only non-tree paper in his home, for instance, and built a straw-bale house in the Mojave Desert.

Harrison was unashamedly devoted to

sonic beauty in an era when such ingenuousness was out of fashion. (“Melody is the audience’s take-home pay,” he’d quip.) Before mid-century he experimented with (and then rejected) serialism and dissonant counterpoint, eventually finding his distinctive voice in melodicism and pentatonicism. His generosity in his personal dealings was legendary: one rarely left his house without a book, a CD, a head full of new ideas, and one of his bear hugs. As dancer Mark Morris observed, “Either you’ve never heard of Lou Harrison or you were his best friend.”

—Leta Miller

## Allen Perdue Britton

Allen Perdue Britton, who died last month at age 88, was a musicological Americanist before that category existed. Shortly after World War II, deciding to work in the field of music education, he made a smart scholarly connection. Allen recognized that, since American music education had its roots in New England singing schools, and most of the tunebooks compiled for those schools had pedagogical introductions, a survey of those introductions might illuminate the history of his discipline. His doctoral dissertation contained that survey, written with the clarity and common sense that he brought to all his writing. But more important for scholarship, his dissertation also carried an appendix of sources: a detailed bibliography of all the eighteenth-century tunebooks he had located. Allen’s research showed that, for all their pedagogical importance, these books were also artistically significant. Preserving the music of the first American composers, they also suggest how that music was received—not a simple story, as it happened. As one who, in the late 1960s, picked up the torch from Allen and Irving Lowens, his bibliographical co-conspirator, I still have a copy of Allen’s dissertation on my shelf: a second carbon copy, I believe (typed in 1949 on a manual typewriter, with almost no strikeouts). To see the meticulous care he took in describing these books, checking every copy in search of variations, is to be in the company of a mind truly devoted to “research for research’s sake,” as an earlier pioneer, Waldo Selden Pratt, had put it.

As things worked out, scholarship

*continued on page 19*

# CONFERENCE ANNOUNCEMENTS

## **The Sounds of Philadelphia**

Association for Recorded Sound Collections (ARSC) to meet in Philadelphia, 28-31 May 2003.

For further information contact:  
General Information: Marjorie Hassen: (215) 898-2817, [hassen@pobox.upenn.edu](mailto:hassen@pobox.upenn.edu)  
Program Information: Samuel Brylawski: (202) 707-8465, [sbry@loc.gov](mailto:sbry@loc.gov)

The Association for Recorded Sound Collections will be holding its 37th annual conference in Philadelphia, Pennsylvania from 28-31 May 2003. Hosted by the University of Pennsylvania Libraries, the conference will bring together many of the world's experts in recorded sound history and technology for three days of lectures, demonstrations, and workshops on the history of recorded sound from its very beginnings to the most recent developments of the 21st century.

Philadelphia, famous for both its classical and its popular music, will be featured in many of the sessions. Two of Philadelphia's most renowned recording luminaries, Sigma Sound Studio owner Joe Tarsia, and Cameo/Parkway Records producer-songwriter, Dave Appell will be speaking at the conference. Cameo/Parkway, where Mr. Tarsia was a chief engineer, was the center of Philadelphia popular music recording in the 1960s. The independent record company was the home of Chubby Checker, Bobby Rydell, and the Orlons. The great rhythm & blues hits of the 1970s, such as those by the Stylistics, the O'Jays, and Harold Melvin and the Blue Notes, were created at Tarsia's Sigma Sound Studios. It was at Sigma where *The Sound of Philadelphia* was born and bred.

Dr. Carole Nowicke will review the work of the Philadelphia Brass Ensemble. The group, made up of members of the Philadelphia Orchestra, recorded a number of important albums in the 1960s, including one that was suppressed by music director Eugene Ormandy. Dr. Nowicke will be joined by members of the ensemble.

Millions of Americans collect records for fun and profit, and two sessions will address the arcane world of record collecting and record collectors. Kurt Nauck, owner of one of the world's foremost historic recordings

auction houses, will discuss vintage record values and the economics of record collecting. Francis Davis, a Contributing Editor to the *Atlantic Magazine*, will give a talk called "Record Collecting: The Mundane Obsession." Record collectors of all sorts will find their talks enlightening and informative.

Noted author and producer Dick Spottswood will talk on the widely acclaimed book *Country Music Sources: A Biblio-Discography of Commercially Recorded Traditional Music* that he co-authored with the late Guthrie Meade and his son Douglas S. Meade. Called "this generation's most important reference book" by Charles Wolfe of the Institute for the Study of American Music, the session will look at the genesis of this new book that promises to change the study of vernacular American music.

Closing the conference will be the 13th annual ARSC Awards for Excellence in Historical Recorded Sound Research. The awards honor the best research for the previous year and recognize the contributions these authors have made towards documenting and preserving our cultural heritage.

An audio preservation pre-conference workshop will address technological issues confronting recorded sound collections, offer advice on designing and managing an audio preservation program, and explain the sound recordings permissions process.

Early registration fees are \$100 for ARSC members and \$125 for non-members. Registration materials, program schedule, and local arrangements information is available on the conference web site at <http://www.library.upenn.edu/ARSC/>.

ARSC, a non-profit professional and scholarly association has been at the forefront of research into the history of recorded sound for nearly 40 years. The annual ARSC conference brings together leaders in the history and technology of recorded sound from around the United States and the world. Information on ARSC is available on the Website at <http://www.arsc-audio.org/>

## **Midwest Popular Culture Association Conference**

Minneapolis, MN

17 - 19 October 2003

Deadline for submissions: 30 April 2003

Contact: Gary Burns [gburns@niu.edu](mailto:gburns@niu.edu)

## **International Association for the Study of Popular Music (IASPM-US Branch)**

Annual Conference 2003

Date: 18-21 September 2003

Location: University of California, Los Angeles

### *Broadening the Playlists: Popular Musics in Dialogue*

"Popular music" means many things to many people. For example, is it rock music? Is it the music of folk or ethnic cultures? Is it the music heard on increasingly corporate radio? Is it film music, or "ubiquitous music"? How does jazz integrate into our conception of popular music? Similarly, popular music is sometimes defined in relation to classical music or other forms of music constructed as esoteric or targeted to specific taste or cultural cohorts (for example, revival-era folk music); that is, popular music is viewed as more accessible to less discerning masses. This conference will explore the myriad global and local definitions and implications of the term "popular music," as incorporated in its styles, genres, audiences, to name just a few of its many valences.

We are particularly interested in work that explores how and why something becomes popular in any national or cultural context, be it classical "pops," film music, salsa, reggae, marching band music, rock, disco, or the many other forms that popular music takes. Our aim is to put various expressions of popular music in dialogue in order to better understand popular music as a broad and varied form of musical expression. We also seek to interrogate the aesthetic, political, and social constructions of the "popular," the processes by which forms of music emerge or re-emerge into public consciousness, and how and why they work on an affective level.

We invite papers that grapple with the meanings and definitions of popular music, especially those that go beyond a consideration of rock music as popular music. Papers based upon the conference theme are preferred, but we welcome papers that deal with any aspect of popular music. Cultural, historical, musicological, interdisciplinary, sociological and other methodological perspectives are welcome. Abstracts are due 15 May 2003. **Email submissions preferred.** Please send abstracts to the Program Chair, Norma Coates, [coatesn@unw.edu](mailto:coatesn@unw.edu), or if necessary, via snail mail:



# CONFERENCE ANNOUNCEMENTS

Dr. Norma Coates  
Department of Communications  
University of Wisconsin-Whitewater  
800 W. Main Street  
Whitewater, WI 53190

For more information on IASPM-US,  
visit our Website at: <http://www.iaspm-us.net>

## **ISMIR 2003 - 4th International Conference on Music Information Retrieval**

<http://ismir2003.ismir.net/>

26-30 October 2003

Library of Congress, Washington, D.C.  
and Johns Hopkins University, Baltimore,  
Maryland  
Call for Papers, Posters, Tutorials, Panels  
and Exhibits

The annual ISMIR Conference is the first established international forum for those involved in work on accessing digital musical materials. It reflects the tremendous growth of music-related data available either locally or remotely through networks and the consequent need to search this content and retrieve music and musical information efficiently and effectively.

This area presents vast challenges for those who need to organize and structure musical data, provide tools to search and retrieve, and use these tools efficiently. Music representation needs to be multi-dimensional and time-dependent; audio data is voluminous, requiring particular care in storage and transmission while preserving quality; the need for descriptive information about what is musically significant addresses a large spectrum of internal and external characteristics, from acoustic to musicological and cultural features; intellectual property rights issues (about what can be made available to whom and how) are complex, involve a variety of individuals and organizations, and vary from country to country.

All of these concerns are of interest to education, academia, entertainment and industry. This conference thus aims at providing a place for the exchange of news, issues and results, by bringing together researchers and developers, educators and librarians, students and professional users, working in fields that contribute significantly to this multidisciplinary domain, to present original theoretical or practical work in peer-reviewed contributions (papers, posters). It will also serve as a discussion

forum (panels), provide introductory and in-depth information in specific domains (tutorials), and show current products (exhibits).

Detailed information about the conference and its organization is available on its Website (<http://ismir2003.ismir.net/>).

## **37th Contemporary Music Festival INDIANA STATE UNIVERSITY "Other Realms"**

### **Topics relating to spirituality, mysticism, or religion in contemporary music**

The ISU Department of Music invites the submission of abstracts for the 37th annual Contemporary Music Festival, to be held 29-31 October 2003. Principal guests of the festival include noted composer Stephen Paulus, contemporary music ensemble *eighth blackbird*, and The Louisville Orchestra.

Presentations in a variety of formats are sought in order to engage an audience of invited guests, music students, music faculty, and the general public on the subject of spirituality, mysticism, or religion in contemporary music.

All presentations should be limited to 20 minutes. Abstracts should be written so that they can be printed or typed on one page. If sending by regular mail or fax, please send two copies; at the bottom of the first should appear the author's name, audio-visual equipment requirements for the presentation, institutional affiliation, and full return address including email and fax number. The second copy should be anonymous. If submitting by email, please send as an attachment.

For presentations involving more than one person, the organizer should provide an abstract long enough to summarize the basic theme and ideas of the entire presentation and the contributions expected from each of the participants.

Selections will be made on the basis of the anonymous abstracts.

All abstracts are due by 30 April 2003 and should be sent to:

37th Contemporary Music Festival  
Call for Papers

Department of Music  
Indiana State University  
Terre Haute, IN 47809

(812) 237-3009 fax

<http://baby.indstate.edu/music/cmf/>

Questions can be emailed to  
[misulliv@isugw.indstate.edu](mailto:misulliv@isugw.indstate.edu)

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

Dr. Todd E. Sullivan, Chairperson

Department of Music  
Indiana State University  
Terre Haute, IN 47809

(812) 237-2771

[misulliv@isugw.indstate.edu](mailto:misulliv@isugw.indstate.edu)

## **Huguenot Historical Society, Fall 2004**

In Fall 2004, the Huguenot Historical Society of New Paltz, New York and co-sponsor SUNY/New Paltz will hold a two-day conference on eighteenth-century cultural issues in the Hudson Valley. Through performances, papers, tours and discussions, the conference participants will explore this transitional period that, in some ways, was no longer dominated by European perspectives. It was not yet distinctly American in its bearing, but certain aspects of the culture were beginning to define a unique local identity. A wide variety of religious and ethnic groups lived in the Hudson Valley during the Colonial Period. They included French Huguenots, Dutch Protestants, German Lutherans, Scottish Presbyterians, English Anglicans, European Jews, Catholics, Quaker, Shakers, and Atheists. The conference therefore offers a wide variety of subjects to study. The conference is intended to be interdisciplinary in nature, and presenters in fields of history, archeology, anthropology, social studies, linguistics, religion, decorative and fine and performing arts, etc. will be encouraged to submit papers. A concert of choral music representing the religions listed above will include psalms, fuguing tunes by a local composer, and larger works by Sweelinck and Charles Theodore Pachelbel.

The call for papers and performances will go out shortly.

## Newberry's Victorian Cornet Band

Newberry's Victorian Cornet Band, a new period-instrument ensemble that specializes in post-Civil War American band music, was inaugurated with a special concert on 19 January 2003 at the University of Delaware under the baton of Dr. Robert Streckfuss. The group was augmented by students and faculty from the university's music department and members of the Chesapeake Silver Cornet Brass Band in order to create a full-sized band of about 26 members. The concert program was assembled by Michael O'Connor, a visiting lecturer at the University of Delaware and artistic director of the NVCB in an attempt to recreate a typical indoor band concert from circa 1888. All of the music performed by the band was acquired from the American Memory Website of the Library Congress, which has recently posted a wealth of band and orchestra music from the 1870s-90s. In the tradition of such concerts, the band alternated with soprano and pianist Nicole Aldrich Clouser, also a University of Delaware faculty member. The concert was well received by both performers and audience.

Newberry's Victorian Cornet Band hopes to offer this type of program to other universities in the hopes of reinvigorating the sound of the American band that existed between the Civil War and the advent of Sousa's much larger and more colorful touring bands. Information about NVCB can be obtained by contacting Michael O'Connor at: moconnor@udel.edu or (302) 831-1214.

## Songs and Singers

*American Classics* has inaugurated an important new series, *Songs and Singers*. This series presents programs built around the songs of specific songwriters or songs associated with major American singers, all performed by a roster of leading artists from Boston and beyond. The first season of *Songs and Singers* will be a two-concert series, *Irving Berlin—The Films for Fred Astaire and Bing Crosby*, saluting both the songwriter and performers, and the 2003 Bing Crosby Centenary. Featured will be songs from *Top Hat*, *Follow the Fleet*, *Carefree*, *Easter Parade*, *White Christmas*, and the two films featuring both men,

*Holiday Inn* and *Blue Skies*. The Berlin series will continue over the next few seasons, eventually covering every aspect of his career from his early years on Tin Pan Alley, the first Broadway shows, his classic films, the great Broadway shows of the '40s and '50s, and his late songs. Other songwriters to be featured in the future as part of *Songs and Singers* include the Gershwins, Jerome Kern, Harold Arlen, and some lesser-known writers such as Jay Gorney. Among the singers under consideration for concert tributes are Al Jolson, Judy Garland, Mabel Mercer, and Mary Martin. For more information on *American Classics* and this series, visit <http://www.benandbrad.com/amclass.html>.

## National Museum of American History celebrates second annual Jazz Appreciation Month

The Smithsonian Institution's National Museum of American History is leading the second annual celebration of Jazz Appreciation Month (JAM), a national and international celebration of jazz as a living and historical treasure.

During the month of April the museum will spotlight the history and music of jazz through concerts, film programs, poetry readings, and displays. "Few things are more all-American than jazz," said Brent D. Glass director of the National Museum of American History. "As the nation's history museum we want to raise public awareness of jazz as one of America's cultural treasures and we hope that JAM will continue to nourish the growing appetite for jazz."

JAM events in 30 states and 10 countries are listed on the official Website [www.smithsonianjazz.org](http://www.smithsonianjazz.org) together with a comprehensive directory of jazz societies in every state and over 100 suggestions for celebrating jazz. The museum has distributed 125,000 copies of the JAM 2003 poster, depicting Billie Holiday, to educators, musicians, and cultural organizations nationwide. U.S. Secretary of Education Rod Paige is voicing his support for the celebration with a letter addressed to every school district in the country encouraging them to participate in JAM.

The Smithsonian Jazz Masterworks Orchestra, the museum's acclaimed 18-member big band, conducted by David

Baker, will celebrate JAM with a birthday tribute to cornetist Bix Beiderbecke, in addition to sponsoring other jazz bands from across the country and hosting the 16th Annual Thelonious Monk International Jazz Competition. The museum will also display new acquisitions from the collections of trumpeter Doc Cheatham, dancer Jeni LeGon and bandleader-composers Horace and Fletcher Henderson.

In celebrating JAM, the museum joins with a diverse group of 20 organizations, institutions, associations and federal agencies that have provided financial and in-kind support, as well as organizing programs and outreach of their own. "That so many organizations at both the national and local level have joined in celebrating Jazz Appreciation Month is very gratifying and bodes well for the spread of this idea in future years," said the museum's Curator of American Music, **John Edward Hasse**.

The Smithsonian operates the world's most comprehensive set of jazz programs. The National Museum of American History is home to a jazz archive that includes 100,000 pages of Ellington's unpublished music, and prized artifacts such as Ella Fitzgerald's famous red dress, Dizzy Gillespie's angled trumpet, Benny Goodman's clarinet, Tito Puente's timbales, and Louis Armstrong's first cornet.

The museum, located at 14th Street and Constitution Avenue N.W., is open from 10 a.m. to 5:30 p.m. daily. Admission is free. Call visitor information at (202) 357-2700 or visit our Website at <http://americanhistory.si.edu>. For current information on all JAM programs and events, please visit <http://smithsonianjazz.org>.

## Members in the News:

In November, **W. Anthony Sheppard** received the Alfred Einstein Award from the American Musicological Society for his article "An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood." This article appeared in the *Journal of the American Musicological Society*, 2001, vol. 54, no. 2. In December he was awarded an NEH Fellowship which will allow him to devote next year to work on his current book, *Extreme Exoticism: Japan in the American Musical Imagination*.

## BULLETIN BOARD

**Jonathan Elkus**, recently retired from his position as lecturer and director of Bands at UC Davis, was recently awarded the prestigious Edwin Franko Goldman Memorial Citation from the American Bandmasters Association (ABA). The citation was awarded in recognition of Elkus's "significant contributions to bands and band music in America," specifically his Charles Ives scholarship and transcriptions. Recipients of this citation, first established in 1962 to honor Edwin Franko Goldman, founder and first president of the ABA, are selected for their outstanding efforts and contributions in the development and improvement of concert bands and band music.

At the annual meeting of the Music Library Association, held in Austin, Texas, the 2003 Dena Epstein Award for Archival and Library Research in American Music was granted to **Ayden Adler** and **Ryan Jones**. The award endowment was established through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995.

**Ayden Adler** is a doctoral student at the Eastman School of Music. She was granted the Epstein Award to study the cultural conflicts underlying the phenomenon of pops concerts, viewed as an attempt to provide orchestra music born out of aristocratic European elitism to the democratically-minded American general public through the institution of the American symphony orchestra. American orchestras have endeavored to simultaneously deliver music of the highest artistic quality, serve a wide spectrum of the American public, secure the patronage of the financial elite, and obtain a certain measure of commercial viability. Focusing on Arthur Fiedler and the Boston Pops Orchestra, Ms. Adler will address an often ignored cultural phenomenon that plays an integral role in the history of classical music in America. This is central to wider contemporary social and aesthetic debates about the function of the symphony orchestra in our society, and the value of different kinds of music. The proposed project will make use of Fiedler-related materials at the Boston Symphony archives and at Boston University. The BSO archives contain all of the administrative files relating to Fiedler's tenure at Symphony Hall and the

Esplanade, as well as in-house scrapbooks of press clippings and review. The Arthur Fiedler Collection at Boston University holds most of his personal correspondence, scores, clippings, photos, and memorabilia.

### NEH Fellowships, 2004-2005

Application Deadline: 1 May 2003

The National Endowment for the Humanities announces the competition for Fellowships for 2004-2005. These Fellowships provide opportunities for individuals to pursue advanced research in the humanities. Applicants may be faculty or staff members of colleges or universities or of primary or secondary schools. Scholars and writers working independently, in institutions such as museums, libraries, and historical associations, or in institutions with no connection to the humanities, also are eligible to apply.

NEH Fellowships projects may contribute to scholarly knowledge, to the advancement of teaching, or to the general public understanding of the humanities. Award recipients might eventually produce scholarly articles, a book-length treatment of a broad topic, an archaeological site report, a translation, an edition, a database, or some other scholarly tool.

Persons seeking support for work leading to a degree are not eligible to apply, nor are active candidates for degrees. Those who have successfully defended their dissertations and are waiting for the diploma are eligible if they submit a letter from the dean of the school attesting to that fact. See the eligibility criteria on the Website: <http://www.neh.gov/grants/guidelines/fellowships.html>

The Fellowships Program begins accepting applications on 1 March 2003. All applications must be received on or before 1 May 2003. Please note that the Program does not accept applications submitted by fax or email. Applicants will be notified of the decisions on their applications by mid-December 2003.

Mail inquiries:

Fellowships  
Division of Research Programs  
National Endowment for the  
Humanities  
1100 Pennsylvania Ave., N.W.,

Room 318  
Washington, DC 20506  
Telephone: 202-606-8200  
E-mail inquiries: [fellowships@neh.gov](mailto:fellowships@neh.gov)

**Joseph Horowitz** has created an SAM advisory committee to "American Classics," Naxos's landmark survey of American classical music, projected to include over 200 CDs, mostly of repertoire that is little-known. The other members are Wayne Shirley, Carol Oja, and Wiley Hitchcock. They have the pleasurable responsibility of recommending artists, repertoire, and annotators to Klaus Heymann, who masterminds Naxos. If you're not aware of this series, it is not only historic for its contents but for its prominence—many titles have sold 20,000 copies and more worldwide. Among the composers already included or pending are such important and under-exposed figures as William Henry Fry, George Templeton Strong, George Chadwick, Amy Beach, Arthur Farwell, Charles Tomlinson Griffes, George Antheil, Paul Creston, and Elliott Carter. Members with suggestions for Naxos are welcome to forward them to the committee members.

Another project I've had a hand in was the Pacific Symphony's "Dvorak in America" festival last April (it's California's third-largest orchestra, in Orange County, California), including music by Chadwick, Farwell, and Victor Herbert (among others). The three Chadwick pieces galvanized the musicians (mostly LA studio players). The concertmaster, Raymond Kobler (formerly concertmaster of the San Francisco Symphony), was found shaking his head in perplexity that he had never before encountered Chadwick's orchestral and chamber works. Steve Ledbetter informs me that Neeme Jarvi is conducting Chadwick's Third Symphony with the Boston Symphony next January. A new Nashville Symphony Chadwick CD, for Naxos, is in the can. This salty and whimsical composer, perhaps our closest musical equivalent to Winslow Homer and Mark Twain and one of the best-kept secrets in American music, is on the way back.

*continued on page 18*



*continued from page 17*

### 2003 Kurt Weill Prize for Scholarship on Musical Theater (Deadline 30 April 2003)

The Kurt Weill Prize for distinguished scholarship on twentieth-century musical theater has been awarded biennially since 1995. In 2003, the two prize awards of \$2500 and \$500, respectively, will be presented to the author of an outstanding book and the author of an outstanding article. Eligibility is limited to work first published in 2001 or 2002; entries may include books, major scholarly articles or essays (or chapters of larger volumes), critical editions, or publications in other media, including audio or video recordings. Co-sponsors of the prize are the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music.

Nominations, including five copies of the nominated work and contact information for the author, must be received by 30 April 2003 at the Kurt Weill Foundation for Music, 7 East 20th St., 3rd Floor, New York, NY 10003. Further information is available at: [www.kwf.org](http://www.kwf.org); by telephone: 212-505-5240; or by fax: 212-353-9663.

### Kurt Weill Foundation 2004 Grant Program (Deadline 1 November 2003)

The Kurt Weill Foundation for Music funds research and performance projects relating to Kurt Weill and his wife, actress-singer Lotte Lenya. 1 November 2003 is the application deadline for 2004 grants in the following categories: research and travel, symposia, publication assistance, dissertation fellowships, college/university performance and production, recording projects, broadcasts, and professional performance and production. Grant guidelines, application forms, and further information on the grant program are available at the Kurt Weill Foundation Website: [www.kwf.org](http://www.kwf.org); by telephone: 212-505-5240; or by fax: 212-353-9663.

### Carol June Bradley Award Established

At its 2003 annual meeting, the Music Library Association announced the establishment of the **Carol June Bradley Award for Historical Research in Music Librarianship**. Ms. Bradley is Librarian Emeritus at the State University of New York at Buffalo, and has been the foremost historian of music librarianship. This annual award, in the amount of \$1,000, will be granted to support studies that involve the history of music libraries or special collections; biographies of music librarians; studies of specific aspects of music librarianship; and studies of music library patrons' activities.

The grant will be awarded to support costs associated with the research process. These may include travel, lodging, meals, supplies, and photocopy or microfilm reproduction of source material. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit. Applicants should submit a summary of the project, a preliminary budget, a current vita, and the names of three references.

Within one year of receiving the award, the recipient is required to submit a report on how the funds were spent, and on the progress of the work supported. Any publication of the recipient's work must state that this award helped to support the research process.

The deadline for receipt of applications is 15 June 2003. Applications received after that date will be considered for funding in 2004. Recipients will be notified by 15 October 2003 and announced at the MLA annual meeting in Washington, DC, February, 2004.

Applications should be submitted to:

G. Dale Vargason, Chair  
Bradley Award Committee  
Sibley Music Library  
27 Gibbs Street  
Rochester, NY 14604

For more information, contact the chair via email, [dvargason@esm.rochester.edu](mailto:dvargason@esm.rochester.edu).

### Center for Popular Music Receives Grant to Digitize Broad­sides

The Center for Popular Music at Middle Tennessee State University has received a grant of \$46,636 from the National Endowment for the Humanities to support the cataloging and digitization of the Kenneth S. Goldstein Collection of American Song Broad­sides. The Goldstein Collection, acquired by the Center in 1994, consists of approximately 3,300 broadsides, and is one of the largest such collections in the country.

Song broadsides (sometimes called "song sheets") were a common and inexpensive medium through which popular songs and ballads were commercially disseminated from the sixteenth through the early twentieth centuries. Broad­sides normally contained only lyrics, as simple text was much easier and cheaper to typeset and print than was musical notation, according to Paul Wells, the director of the Center for Popular Music. "They were sold to people who were not affluent enough to own a piano or who were not musically literate," Wells said. "Broad­sides offer a window into the musical tastes of a different class of people than those who were buying sheet music of the same period." Most of the items in the Goldstein collection date from the nineteenth century.

Numerous older traditional ballads were printed in broadside form, as were contemporary narrative songs that documented natural disasters, battles, political events, tragic accidents, and other aspects of daily life. Because much of the song material printed on broadsides was topical in nature, they provide source materials not only for the examination of the creation and consumption of popular song in the United States, but for research into a broad spectrum of American culture. They are of interest to scholars in many disciplines including folklore, musicology, social and cultural history, popular culture, and sociology.

The Goldstein collection was put together over a period of eight to ten years through some very active, aggressive collecting on the part of the late Kenneth Goldstein, one of the country's leading

folklorists. Goldstein headed the program in folklore at the University of Pennsylvania for many years, and recognized the importance of broadsides in his own study of American and Canadian folksong.

In carrying out the grant-funded project, Center staff will scan each item in the Goldstein collection, enhance existing bibliographic records to add the full text of the song lyrics and provide subject access, convert existing database records into the proper format for entry into the OCLC/WorldCat system, and create a website that will permit access to the collection via the Internet.

The project was designed and the grant proposal written by Lucinda Cockrell, the Center's archivist, and Mayo Taylor, former Coordinator of Research Collections at the Center. This project will serve as the first step in a larger plan to digitize and present materials from the Center's extensive holdings through the Internet, making them more accessible to scholars and members of the general public.

**In the Fall of 2002, the Board of Directors voted to amend the Society's mission statement slightly. The revised statement now reads:**

To stimulate the appreciation, performance, creation and study of American music in all its diversity, and the full range of activities and institutions associated with that music. "America" is understood to embrace North America, including Central America and the Caribbean, and aspects of its cultures everywhere in the world.

*Call for Papers*  
*continued from page 2*

- involving unusual formats, the proposer should include six copies (five without identifying information) of 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 submitted together.
4. The committee will normally acknowledge receipt of submissions and communicate its decisions by email. If you would prefer to have the committee

- communicate with you by post, please include two stamped, self-addressed envelopes with your submission.
5. Successful submitters will be expected to provide a 100-word abstract via email by December 10 for publication in the conference program.

**All materials must be postmarked on or before August 15, 2003, and should be sent to:**

Robert Walser, SAM Program Chair  
Musicology Department  
UCLA Box 951623  
Los Angeles, CA 90095

*Remembrances*  
*continued from page 13*

turned out to be only one phase of Allen's career. Unlike most of us, he outgrew it. People spotted his leadership qualities. He became chairman of this, editor of that, and president of the other thing as he moved up the academic ladder. In 1969, he was named dean of the University of Michigan's School of Music, a post he held for more than a decade. Allen loved many kinds of music. As a trumpet-playing bandsman with a Ph.D., he also appreciated research and writing, and he knew as well as anybody how uninformed most Americans were about our own music history. Thus, when the Sonneck Society and Irv Lowens, its first president, came calling, Allen responded, bringing talent and experience to the cause that no other Sonnecker could claim. He was our journal's founding editor, and later he served as our president.

I like to think of Allen's spirit as an Americanist one: commonsensical and

aware, unpretentious, dead serious about artistic and intellectual matters, but skeptical of the view that scholarly striving might lead to perfection. A review he wrote of *The New Grove Dictionary of American Music* uses a phrase that, for me, catches the flavor of his attitude. After lavishing praise on the project and explaining its significance as a landmark, he noted a couple of small blemishes, which he attributed to differences of opinion, glitches in historical sources, and "the sheer cussedness of things." What I learned from Allen Britton, over four decades of collegial interaction, was that, for all of music's other-worldly power, it's still a human activity; those of us privileged to serve music as scholars are no more exempt in our work from life's sheer cussedness than, say, a taxi-driver, or a plumber, or any other blue-collar worker.

—Richard Crawford

# Contributing to the Society via Bequests

Members often ask about planned giving. The following are some sample documents that you may refer to when establishing bequests in your will, or at any time. Please make sure you discuss this with an attorney to check the legality in your state.

## Bequest Language

Please note that gifts of this nature should be carefully considered in relation to your comprehensive financial and estate plans. We strongly recommend that you consult an attorney in the preparation of your will and to supervise its execution so as to comply with your state requirements. The following are examples for illustration only.

When including a bequest provision in your will, always use the full legal name and provide the federal taxpayer identification number. Our full, legal name is: Society for American Music. Our federal taxpayer identification number is: 51-0172617

## General Bequests for Unrestricted Purposes:

Unrestricted gifts are to be used for the greatest need at the time to be determined by the Board. A general unrestricted bequest is especially valued by the Society. Wording for a general, unrestricted gift may be as follows:

*I give and bequeath to the Society for American Music, a non-profit corporation, the following: \_\_\_\_\_ (Cash, securities, real estate, residual of estate, etc.) to be held as a component part of the Society, and used for the purposes of the Society.*

(If the bequest is to be used to establish a fund of the Society, add the following):

*The gift shall be known as The \_\_\_\_\_ (named funds require gift of \$10,000 or more). Fund and is to be devoted to \_\_\_\_\_ (discretionary grant making, Society operations, or a program, organization, or area of interest of your choice).*

- For a bequest of securities, the possible language is: *"I give the Society for American Music all of my shares of XYZ stock or mutual fund to be used for the sole benefit of the Society."*
- For a bequest of cash, the possible language is: *"I give to the Society for American Music the sum of (Amount) to be used for the sole benefit of the Society."*

If you do not want to specify the exact amount or nature of the intended gift, perhaps because the size of the future estate is difficult to estimate, a proportional bequest is often the best way to accomplish your goals. We would receive a percentage of the estate or the residue of the estate, after all other provisions have been met.

- Possible language is: *"I give to the Society for American Music (percent) of my estate, or (percent of the rest, residue and remainder) of my estate to be used for the sole benefit of the Society."*

Other wording may be as follows:

*"I do hereby give to the Society for American Music, Pittsburgh, Pennsylvania, a nonprofit corporation (the sum of \$ \_\_\_\_\_) or (all my right, title and interest into the following described property: \_\_\_\_\_) or ( \_\_\_\_\_ % of the rest, residue and remainder of my estate), such bequest to be used in the manner as determined appropriate by the Board of said Society for American Music as it, in its sole discretion, shall determine."*

## Specific Purpose Bequests:

*"I do hereby give to the Society for American Music, Pittsburgh, Pennsylvania, a nonprofit corporation, (the sum of \$ \_\_\_\_\_) or (all my right, title and interest in and to the following described property: \_\_\_\_\_) or ( \_\_\_\_\_ % of the rest, residue and remainder of my estate) or (all the rest, residue and remainder of my estate). Such property shall be held as the \_\_\_\_\_ Fund."*

*The property comprising this Fund shall be administered as part of the assets of the Society, but shall be separately accounted for as the \_\_\_\_\_ Fund, and (the principal and income) or (the income only and not the principal) thereof shall be used for the following specific purposes: \_\_\_\_\_*

The designation of the purposes for which this gift is to be used shall not be construed as requiring the administration of this gift as a Separate Trust, the furnishing of a bond, or the making of Annual Reports to any Court.

In the event the Board of Directors of the Society for American Music shall, in its sole discretion, determine that the intended use or purpose of this Fund is no longer appropriate, necessary or practical, or possible of performance, or consistent with the charitable and educational objectives of the Society, then such Board of Directors shall have authority to vary the purpose for which said Fund is held, as the Directors determine in their sole discretion to best promote and support the Society for American Music or its successor, and in a manner consistent with the objectives herein set forth.

## Contingent Bequest

A contingent bequest takes effect only if the primary intention cannot be met (e.g. if the primary beneficiary does not survive the donor). This ensures that property will not be distributed to unintended beneficiaries.

- Possible language is: *"If (name of primary beneficiary) does not survive me, or shall die during the administration of my estate, or as a result of a common disaster, then I give to the Society for American Music all of the rest, residue, and remainder of my estate, to be used for the benefit of the Society."*

## Bequests for Restricted Purposes

If you would like to honor a family member, a special person or provide support for a specific program or department that was meaningful to you, then you can designate your bequest specifically for that purpose. You simply use any form of the possible language included above, and replace "to be used for the benefit of [insert purpose or intent]" with the specific designation. Often specific guidelines govern the use of these types of funds. Therefore, we recommend that you contact us to discuss your restricted gift. We are here to help you as you plan.



## SOME RECENT ARTICLES AND REVIEWS

Joice Waterhouse Gibson, University of Colorado at Boulder

### AMERICAN RECORD GUIDE

(May/June 02): John Fleming, "Honoring [Ernst von] Dohnanyi: Florida State Salutes 'One of Its Own,'" 38; rev. of Susan Key, Larry Rothe, eds., *American Mavericks* [San Francisco Symphony, American works], by Moore, 233; rev. of Nicholas E. Tawa, *From Psalm to Symphony: A History of Music in New England*, by Moore, 237. (July/Aug 02): Benjamin Ivry, "Celebrating Elliott Carter," 12. (Sep/Oct 02): John von Rhein, "*Galileo, Galilei*: New [Philip] Glass Opera Mostly Old Hat," 34. (Jan/Feb 03): Shirley Fleming, "Celebrating George Crumb," 18; rev. of Staff of the Shubert Archive, *The Shuberts Present*, by Traubner, 256; rev. of Richard C. Norton, ed., *A Chronology of American Musical Theater*, and Kurt Gänzl, ed., *Encyclopedia of the Musical Theatre* (2nd Edition), by Traubner, 257.

### ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

(Spr 02): Raymond R. Wile, "The Automatic Phonograph Exhibition Company and the Beginnings of the Nickel-in-the-Slot Phonograph," 1; Tim Brooks, "High Drama in the Record Industry: Columbia Records, 1901-1934," 21; rev. of Chris Smith, *That's the Stuff: The Recordings of Brownie McGhee, Sonny Terry, Stick McGhee and J.C. Burris*, by Jim Farrington, 85; rev. of Peter W. Goodman, *Morton Gould: American Salute*, by G. Dale Vargason; rev. of J. Wilfred Johnson, *Ella Fitzgerald: An Annotated Discography; Including a Complete Discography of Chick Webb*, by Robert Iannapollo, 92; rev. of Alyn Shipton, *A New History of Jazz*, by Vincent Pelote, 95; rev. of Rikky Rooksby, *Inside Classic Rock Tracks: Songwriting and Recording Secrets of 100 Great Songs from 1960 to the Present Day*, by David Werchen, 96; rev. of Chuck Miller, *Warman's American Records 1950-2000, Identification and Price Guide*, by Timothy C. Fabrizio, 97; rev. of Graham Lock, *Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington and Anthony Braxton*, by Robert Iannapollo, 100. (Fall 02): George C. Creegan, "The Acoustic Recordings of Stephen C. Foster's Music [discography]," 214; rev. of Allan Sutton, ed/comp, *Pseudonyms on American Records (1892-1942): A Guide to False Names and Label*

*Errors*, by Tim Brooks, 243; rev. of Jimmy McDonough, *Shakey, Neil Young's Biography*, by Timothy C. Fabrizio, 246; rev. of Cary Ginell and Kevin Coffey, *Discography of Western Swing and Hot String Bands, 1928-1942*, by Peter Doyle, 250; rev. of William E. Studwell and Mark Baldin, *The Big Band Reader: Songs Favored by Swing Era Orchestras and Other Popular Ensembles*, by Jim Farrington, 256; rev. of John Storm Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States*, by Theodore S. Beardsley, Jr., 257.

### THE ATLANTIC

(Mar 03): David Hajdn, "Wynton's [Marsalis] Blues," 43.

### BBC MUSIC MAGAZINE

(Oct 02): Rev. of Walter van de Leur, *Something to Live For: The Music of Billy Strayhorn*, by Peter Somerford, 106. (Dec 02): Mark Swed, "New York Requiem [rev. of John Adams's *On the Transmigration of Souls*, Sept. 11 memorial work]," 25; rev. of Paul Hillier, ed., *Steve Reich: Writings on Music, 1965-2000*, by John Milsom, 105. (Jan 03): Robert Maycock, "[Philip] Glass on Film," 32.

### BLACK MUSIC RESEARCH JOURNAL

(Fall 02): [European Perspectives on Black Music] Les Black, "Voices of Hate, Sounds of Hybridity: Black Music and the Complexities of Racism," 127; Michael Pickering, "Eugene Stratton and Early Ragtime in Britain," 151; Hasse Huss, "The 'Zinc Fence Thing': When Will Reggae Album Covers Be Allowed Out of the Ghetto?," 181; Eithne Quinn, "Black British Cultural Studies and the Rap on Gangsta," 195; Berndt Ostendorf, "Celebration of Pathology? Commodity or Art? The Dilemma of African-American Expressive Culture," 217; David Horn, "The Sound World of Art Tatum," 237. (Spr 01): Stefano Zenni, "The Aesthetics of Duke Ellington's Suites: The Case of *Togo Brava*," 1; Robert Grenier, "La Mélodie Vaoodoo—Voodoo Art Songs: The Genesis of a Nationalist Music in the Republic of Haiti," 29; Hafez Modirzadeh, "Aural Archetypes and Cyclic Perspectives in the Work of John Coltrane and Ancient Chinese Music Theory," 75.

### BLUEGRASS NOW

(July 02): Nancy Cardwell, "'Remember Me': Capitol Re-Issues Will the Circle Be Unbroken Album," 22. (Oct 02): Nancy Cardwell, "A

Walking Tour of the International Bluegrass Music Museum," 32. (Dec 02): Caroline Wright, "A Few Minutes with the Legendary Doc Watson [interview]," 27.

### BLUES REVUE

(June 02): Christine M. Kreiser, "Muddy Waters: The Real Hoochie Coochie Man," 8.

### CANADIAN FOLK MUSIC BULLETIN

(Spr 02): Allan Kirby, "Edith Fowke and Traditional Music in Rural Ontario," 12; rev. of George W. Lyon, *Community Music in Alberta: Some Good Schoolhouse Stuff!*, by Richard T. Wright, 20. (Fall 02): Jeanette Panagapka, "Edith Fowke: Reflections," 23; David Gregory, "Fonds Edith Fowke [archival locations]," 26. (Winter 02): [Special Issue on Alan Lomax] Ronald D. Cohen, "Alan Lomax, Citizen Activist," 1; David Gregory, "Alan Lomax: A Life in Folk Music," 5; David Gregory, "Lomax on Canadian Folk Music," 18; David Gregory, "Sampling *The Alan Lomax Collection*," 26; David Gregory, "Some Other Field Recordings by Alan Lomax," 41.

### CANADIAN UNIVERSITY MUSIC REVIEW

(21/2, 01): Teresa Magdamz and Simon Wood, "An Interview with Rob Walser in Toronto," 1; Johanne Rivest, "Le hasard et la technologie chez John Cage: subsistance de la modernité," 12; Marie-Thérèse Lefebvre, "La semaine annuelle de musique de Montréal sous les auspices du Delphic Study Club, 1923-1937," 60.

### CHAMBER MUSIC

(Aug 02): James M. Keller, "Leo [Ornstein], We Hardly Knew You," 53. (Feb 03): James M. Keller, "Echoes of Time: Crumb's Wonderful World of Sound," 26. (Apr 03): Rev. of Vivian Perlis, *Charles Ives Remembered: An Oral History*, by Barbara L. Sand, 16.

### CHORAL JOURNAL

(May 02): Rev. of Ellen Grolman Schlegel, *Emma Lou Diemer: A Bio-Bibliography*, by Lewis W. Gordon, 62. (Dec 02): David P. DeVenney, "The American Choral Tapestry Part II: Setting America's Bard [Whitman]," 25; rev. of Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944*, by Nancy P. Fleming, 87. (Feb 03): David P. DeVenney,

## SOME RECENT ARTICLES AND REVIEWS

"The American Choral Tapestry Part III: Honoring America's Heroes," 9; Timothy W. Sharp, "Morten Lauridsen's *Lux Aeterna*—A Conductor's Considerations," 17. (Mar 03): Barbara Tagg and Linda Ferreira, "A Celebration of American Choral Music: Past, Present, and Future," 7; Barbara Tagg and Linda Ferreira, "Fourteen Conductors Speak About American Choral Music," 9; Gayle Sherwood, "Charles Ives and the American Choral Tradition," 27; "Profiles of Five American Composers [Libby Larsen, Alice Parker, Stephen Paulus, Ned Rorem, Gregg Smith]," 35; "American Composers and Arrangers: A List," 43; "Selected American Choral Repertoire," 49; "Resources: Books, Articles, Organizations and Web Sites Related to American Choral Music," 57; Timothy W. Sharp, "Spirituals: America's Original Contribution to World Sacred Music," 95.

### CHURCH HISTORY

(Jun 02): Stephen Marini, "Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion," 273.

### THE CLARINET

(Mar 02): Michael Drapkin, "Elliott Carter Work for Solo Bass Clarinet Premiered at Carnegie Hall," 66. (Sep 02): Jesse Krebs, "Jimmie Noone: A Jazz Clarinetist's Profile," 42.

### CLAVIER

(Dec 02): James Sellers, "A Delightful Lifetime of Jazz for Pianist Marian McPartland," 10.

### CROSS ACCENT

(Spr 02): Richard Hillert, "Composers for the Church: Carl F. Schalk," 3. (Fall 02): Victor E. Gebauer, "The Overdue American Church Music History," 23.

### CURRENT MUSICOLOGY

(No. 65): Rev. of Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., *Queering the Pitch: The New Gay and Lesbian Musicology*; Susan C. Cook and Judy S. Tsou, eds., *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, by Thomas McGeary, 141. (No. 66): Jonathan D. Kramer, "The Nature and Origins of Musical Postmodernism," 7. (Nos. 67/68): [Special Issue: Composers] Articles by many American composers, incl. Lou Harrison, Alvin Lucier, Steve Reich, Ned Rorem, and

others. (No. 69): Travis A. Jackson, "Spooning Good Singing Gum: Meaning, Association, and Interpretation in Rock Music," 7; Janna K. Saslaw, "Far Out: Intentionality and Image Schema in the Reception of Early Works by Ornette Coleman," 97. (No. 70): Melvin L. Butler, "Musical Style and Experience in a Brooklyn Pentecostal Church: An 'Insider's' Perspective," 33.

### THE DULCIMER PLAYERS NEWS

(May-July 02): Ralph Lee Smith, "Folk Music in Kentucky, 1940-1953 [WPA Project]," 26. (Nov 02-Jan 03): Paul Gifford, "The Earliest Dulcimer Recordings: Roy Gibson, William Moriarity, and Edison Cylinders," 13.

### ETHNOMUSICOLOGY

(Spr/Sum 02): Jason Baird Jackson and Victoria Lindsay Levine, "Singing for Garfish: Music and Woodland Communities in Eastern Oklahoma," 284; rev. of Taylor Aitken Greer, *A Question of Balance: Charles Seeger's Philosophy of Music*, Bell Yung and Helen Rees, eds., *Understanding Charles Seeger, Pioneer in American Musicology*, by Albrecht Schneider, 330; rev. of Juan Flores, *From Bomba to Hip Hop: Puerto Rican Culture and Latino Identity*, by Deborah Pacini Hernandez, 334; rev. of María Teresa Vélez, *Drumming for the Gods*, by Julian Gerstin, 337. (Fall 02): Rev. of Paul Auserlitz, *Merengue: Dominican Music and Dominican Identity*, and Gage Averill, *A Day for the Hunter, A Day for the Prey: Popular Music and Power in Haiti*, by Lise Waxer, 564; rev. of Janet L. Sturman, *Zarzuela: Spanish Operetta, American Stage*, by John Koegel, 570. (Winter 03): Robin Moore, "Transformations in Cuban *Nueva trova*, 1965-95," 1; rev. of Ricardo Miranda, *Ecos, alientos, y sonidos: Ensayos sobre música mexicana*, by John Koegel, 121; rev. of William H.A. Williams, *'Twas Only an Irishman's Dream: The Image of Ireland and the Irish in American Popular Song Lyrics, 1800-1920*, and Robert R. Grimes, *How Shall We Sing in a Foreign Land? Music of Irish Catholic Immigrants in the Antebellum United States*, by Sean Williams, 127.

### EX TEMPORE

(Sum 00): Per Broman, "Bengt Hambraeus and the Canadian Dream," 5; John MacKay, "Les Jeux Sont Faits!": Ensemble Strategies and Historical 'Borrowing' in the Music of

Bengt Hambraeus," 12; Kevin Holm-Hudson, "Just Intonation and Indian Aesthetic in Terry Riley's *The Harp of New Albion*, 97.

### FANFARE

(Nov/Dec 02): Peter Burwasser, "Ellen Taaffe Zwilich Talks about Her Music," 18.

### FONTIS ARTIS MUSICAE

(Apr/Jun 01): Rev. of Mary DuPree, *Musical Americans: A Biographical Dictionary*, and Paula Elliott, *Pro-Musica: Patronage, Performance, and a Periodical*, by Martin Jenkins, 202. (Oct-Dec 01): Linda B. Fairtile and Karen M. Burke, "Music Collections in American Public Libraries," 327; Marjorie Hassen, "The Early Development of American Music Libraries Serving Academic Departments of Music," 342; Deborah Campana, "Music Libraries Supporting Comprehensive Schools of Music," 353; Rachel Doggett, "Music in the Collections of the Folger Shakespeare Library, Washington, D.C.," 362; J. Rigbie Turner, "Music Collections at the Pierpont Morgan Library," 367; Susan Summerfield and JoEllen Dickie, "Music Collections at the Newberry Library," 372; Dell Hollingsworth and David Hunter, "Music in the Collections of the Harry Ransom Humanities Research Center," 376; Mary Russell Bucknum, "Music Sound Archives in the United States," 381; Lenore Coral, "New Facilities, New Potentials: Recent Developments in American Music Libraries," 391; rev. of Clifford McCarty, *Film Composers in America: a Filmography*, by Kristina L. Shanton, 457.

### GRAMOPHONE

(Jul 02): Adrian Edwards, "Father of the Musical [Richard Rodgers]," 32. (Aug 02): Andrew Farach-Colton, "A Child's Summer Memories [Barber's *Knoxville*]," 38. (Dec 02): Ken Smith, "Philip Glass: From Where I Sit [post-9-11 composing]," 21. (Jan 03): Lawrence A. Johnson, "Opera—the Voice of America," A3. (Feb 03): Michael Quinn, "Detour...Aretha Franklin," 98. (Mar 03): Rev. of David Nicholls, ed., *The Cambridge Companion to John Cage*, by Peter Dickinson, 100; rev. of Robert Maycock, [Philip] *Glass: A Portrait*, by Ivan Moody, 101. (Apr 03): Jeremy Nicholas, "Detour...Art Tatum," 102.

*continued on page 22*



# SOME RECENT ARTICLES AND REVIEWS

continued from page 21

## HARMONY

(Oct 02): Douglas J. Dempster, "The Wolf Report and Baumol's Curse: The Economic Health of American Symphony Orchestras in the 1990s and Beyond," 1.

## THE HYMN

(Apr 02): Clark Kimberling, "Tunes Lost and Found: *Trumpet, Love-Feast, Athlone, Derby*," 7. (Jul 02): John Thornburg, "From Rubble to Hope: Texts and Tunes After September 11, 2001," 18; David W. Music, "John Quincy Adams: A Hymn Writing President," 30. (Jan 03): Vincent A Lenti, "'By the Sea of Crystal': The Rev. William Kuipers and *The Psalter Hymnal*," 7

## INSTITUTE FOR STUDIES IN AMERICAN MUSIC NEWSLETTER

(Spr 02): Salim Washington, "Meditations on Coltrane's Legacies," 1; Bess Lomax Hawes, "Reminiscing on Ruth," 4; Jeff Taylor, "Celebrating Jelly Roll," 7; David Evans, "Transcribing the Folk," 9; Adrienne Fried Block, "A Beach Discography," 10.

## INTERNATIONAL ALLIANCE FOR WOMEN IN MUSIC JOURNAL

(8/1-2 02): Rev. of Ellen Grolman Schlegel, *Emma Lou Diemer: A Bio-Bibliography*, by Cynthia Clark Brown, 43; rev. of Christine Ammer, *Unsung: A History of Women in American Music*, by Elizabeth Keathley, 44. (8/3 02): Glenn D. Colton, "The Piano Music of Jean Coulthard [Canadian composer]: A Legacy of Beauty and Inspiration," 11.

## INTERNATIONAL ASSOCIATION OF JAZZ RECORD COLLECTORS JOURNAL

(Spr 02): George Meunier Harris, "The Early History of Jazz Literature," 11. (Sum 02): Mark Cantor, "Celluloid Improvisations: Joe Marsala and His Orchestra, Featuring Adele Girard," 21.

## INTERNATIONAL PIANO QUARTERLY

(Jan/Feb 02): Bradford Gowen, "Towards an Authentic Voice [survey of 20th-century American piano music, Part I]," 28. (Mar/Apr 02): Bradford Gowen, "Scintillating Diversity [Part II of the series]," 30. (May/June 02): Bradford Gowen, "Towards the Future [Part III in the series]," 28.

## INTERNATIONAL TUBA EUPHONIUM ASSOCIATION

(Spr 02): John Check, "A Great Disappearance: The Helicon in America," 43.

## JAZZ EDUCATION JOURNAL

(Nov 02): Sammy Nestico, "Lessons I've Learned [autobiographical]," 42. (Jan 03): Oscar Peterson, "Jazz Odyssey: The Life of Oscar Peterson," C3; Mark Miller, "Jazz in Canada [history]," C10.

## JOURNAL OF AMERICAN FOLKLORE

(Winter 03): Nicholas R. Spitzer, "*Monde Créole: The Cultural World of French Louisiana Creoles and the Creolization of World Cultures* [zydeco music and related cultural expressions]," 57; rev. of Joyce Caughen, ed., *Benjamin Lloyd's Hymn Book: A Primitive Baptist Song Tradition*, by Judith Gray, 117; rev. of Harris M. Berger, *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience*, by Mikel J. Koven, 120; rev. of Ulrike Kammerhofer-Aggermann and Alexander G. Keul, eds., *The Sound of Music zwischen Mythos und Marketing*, and Robin Allan, *Walt Disney and Europe: European Influences on the Animated Feature Films of Walt Disney*, by Regina Bendix, 123.

## JOURNAL OF BAND RESEARCH

(Fall 02): Emery C. Warnock, "Mormon Martial and Brass Bands of the Utah Territory," 71. (Spr 03): James A. Davis, "Regimental Bands and Morale in the American Civil War," 1; Phyllis Danner, "John Philip Sousa: The Illinois Connection," 44.

## JOURNAL OF COUNTRY MUSIC

(22/2 02): Joe Nick Patoski, "What Is This Thing Called Texas Music? [Texas cultural heritage]," 6; John Rumble, "Tall Tales From Texas: Country Music Hall of Fame's Oral History Project," 22. (23/1 03): Robert Price, "Bakersfield Bandstand," 18; Dave Hoekstra, "Springfield City Limits, Part 2," 38. (22/3 03): Patrick Carr, "Johnny Cash: The Spirit Is Willing," 16; Dave Hoekstra, "Springfield City Limits," 24; Robbie Fulks, "Jean Shepard: The Woman In the Asbestos Suit," 34.

## JOURNAL OF MUSIC THEORY

(Fall 00): Rev. of John Covach and Graeme M. Boone, eds., *Understanding Rock: Essays in Musical Analysis*, by Kevin Holm-Hudson, 495.

## JOURNAL OF MUSICOLOGY

(Sum 01): Elizabeth Bergman Crist, "Aaron Copland's Third Symphony from Sketch to Score," 377. (Win 02): Leta E. Miller, "Method and Madness in Lou Harrison's *Rapunzel*," 85.

## JOURNAL OF THE AMERICAN ACADEMY OF RELIGION

(Jun 02): Laurie Ramey, "The Theology of the Lyric Tradition in African-American Spirituals," 347.

## JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY

(Fall 01): Gayle Sherwood, "Charles Ives and 'Our National Malady,'" 555; Stuart Feder, "Heard Maladies Are Sweet ('But Those Unheard Are Sweeter'): A Response to Gayle Sherwood," 627; Gayle Sherwood, "Ives and Neurasthenia: A Response to Stuart Feder," 641; rev. of Ronald Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination*, by Kofi Agawu, 686; rev. of Karlene Faith, *Madonna: Bawdy and Soul*; Alice Echols, *Scars of Sweet Paradise: The Life and Times of Janis Joplin*; Mavis Bayton, *Frock Rock: Women Performing Popular Music*; Liz Evans, ed., *Girls Will Be Boys: Women Report on Rock*, all by Judith A. Peraino, 692. (Sum 02): J. Peter Burkholder, "The Organist in Ives," 255; Peter Manuel, "From Scarlatti to 'Guantanamo': Dual Tonicity in Spanish and Latin American Musics," 311; rev. of Andrea Olmstead, *Juilliard: A History*, by Karen Ahlquist, 369. (Fall 02): Rev. of Richard Crawford, *America's Musical Life: A History*, by Thomas Riis, 578.

## JOURNAL OF THE CONDUCTORS GUILD

(Sum/Fall 01): Lynn Schenbeck and Rebecca Jones Rose, "A Study of Student Community Orchestras in the United States and Canada," 51; rev. of John Canarina, *Uncle Sam's Orchestra, Memories of the Seventh Army Symphony*, by Henry Bloch, 78.

## JOURNAL OF THE ROYAL MUSICAL ASSOCIATION

(127/1 02): Rev. of Mark Anthony Neal, *What the Music Said: Black Popular Music and Black Public Culture* [in review article], by Peter J. Martin, 130. (127/2 02): Rev. of Richard Crawford, *America's Musical Life: A History*, by David Nicholls, 321.



## SOME RECENT ARTICLES AND REVIEWS

### KURT WEILL NEWSLETTER

(Fall 00): [Centenary issue] Guido Heldt, “. . . listening Weill . . .”, 4; Geoffrey Chew, “Vorsicht, bissiger Hund!”, 12; Eric Salzman, “New York Discovers a ‘Third’ Weill,” 19; Seth Brodsky, “Lessons in Paradox,” 32; rev. of Stephen Hinton and Edward Harsh, eds., *The Kurt Weill Edition Series I, Volume 5*, by Michael Morley, 34; rev. of David Farneth, *Kurt Weill: A Life in Pictures and Documents*, by Philip Reed, 36; rev. of Stephen Hinton and Jürgen Schebera, *Musik und musikalisches Theater. Gesammelte Schriften*, by Andreas Hauff, 37. (Fall 01): [Lady in the Dark special issue] Bruce D. McClung, “Art Imitating Life Imitating Art: *Lady in the Dark*, Gertrude Lawrence, and *Star!*”, 4; rev. of Steven Bach, *Dazzler: The Life and Times of Moss Hart*, by Joseph Kissane, 13; rev. of Ulrich Schreiber, *Opernführer für Fortgeschrittene Das 20. Jahrhundert I: Von Verdi und Wagner bis zum Faschismus*, by Gunther Diehl, 14; rev. of Lys Symonette and Elmar Juchem, *Kurt Weill. Briefe an die Familie (1914-1950)*, by Christian Kuhnt, 15; rev. of Pascal Huynh, *Kurt Weill, ou la conquête des masses*, by Tamara Levitz, 16. (Spr 02): Edna Nahshon, “From Geopathology to Redemption: *A Flag is Born on the Broadway Stage*,” 5; Christian Kuhnt, “Approaching Music for *A Flag is Born*,” 8; Elmar Juchem, “Retracing *The Eternal Road: A Pogrom Play* by Aron Ackermann Unearthed,” 10. (Fall 02): Tamara Levitz, “Putting Kurt Weill in His Historical Perspective: The *New Grove* Articles,” 4.

### LIVING BLUES

(May 02): Jeff Hannusch, “The Legend of Jody Ryder,” 21. (Jul/Aug 02): Dawayne Gilley and Brenda Haskins, “‘I left all the ideas of anybody else and went for myself’: Henry Townsend [Part 1],” 18; Tony Glover, Scott Dirks, and Ward Gaines, “Night Train, Louisiana 1920-1943: Little Walter,” 76. (Sep/Oct 02): Dawayne Gilley and Brenda Haskins, “‘I’ve Been Blessed’: Henry Townsend [Part 2],” 27. (Dec 02): Barry Lee Pearson, “Pine Bluff Blues: Cedell Davis,” 27.

### MUSIC AND LETTERS

(May 02): Tim Carter, review article, “An American in . . .?”, 274. (Aug 02): Rev. of Christine Ammer, *Unsung: A History of Women in American Music*, by Marcia J. Citron, 482. (Nov 02): Rev. of Carol J. Oja, *Making Music Modern: New York in the 1920s*, by Bob Gilmore, 646. (Feb 03): Rev.

of Ned Rorem, *A Ned Rorem Reader*, by David Nicholls, 146; rev. of Christopher Wilkinson, *Jazz on the Road: Don Albert’s Musical Life*, by Peter Elsdon, 143.

### MUSIC PERCEPTION

(Spr 02): Jeff Pressing, “Black Atlantic Rhythm: Its Computational and Transcultural Foundations,” 285; Richard Ashley, “Do[n’t] Change a Hair for Me: The Art of Jazz Rubato,” 311; Anders Friberg and Andreas Sundström, “Swing Ratios and Ensemble Timing in Jazz Performance: Evidence for a Common Rhythmic Pattern,” 333; Steve Larson, “Musical Forces, Melodic Expectation, and Jazz Melody,” 351; Vijay Iyer, “Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music,” 387; Walter Gerard Busse, “Toward Objective Measurement and Evaluation of Jazz Piano Performance Via MIDI-Based Groove Quantize Templates,” 443; Geoffrey L. Collier and James Lincoln Collier, “A Study of Timing in Two Louis Armstrong Solos,” 463.

### MUSIC THEORY SPECTRUM

(Spr 02): Rev. of Bell Yung and Helen Rees, ed., *Understanding Charles Seeger, Pioneer in American Musicology*, by Ellie Hisama, 142. (Fall 02): Rev. of Adam Krims, *Rap Music and the Poetics of Identity*, 259.

### THE MUSICAL QUARTERLY

(Sum 01): Elizabeth Bergman Crist, “Critical Politics: The Reception History of Aaron Copland’s Third Symphony,” 232. (Fall 01): Martin Brody, “‘Haunted by Envisioned Romance’: John Harbison’s *Gatsby*,” 413; Neil Lerner, “Copland’s Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood,” 477; Anthony John, “The Moment That I Dreaded and Hoped For: Ambivalence and Order in Bernard Herrmann’s Score for *Vertigo*,” 516; Leta E. Miller, “Cage, Cunningham, and Collaborators: The Odyssey of *Variations V*,” 545. (Win 01): Nancy Yunwa Rao, “American Compositional Theory in the 1930s: Scale and Exoticism in ‘The Nature of Melody’ by Henry Cowell,” 595; Marianne Betz, “New Light on George Whitefield Chadwick: Recent Discovery of Unknown Material,” 641.

### MUSICAL TIMES

(Win 02): Arnold Whittall, “Echoes of Old Belief [Christian symbolism in Adams’s musi-

cal theatre work],” 16; Christopher Fox, “Cage & Co. [New York school of composers],” 73. (Spr 03): Arnold Whittall, “American Allegiances,” 61.

### MUSIK UND KIRCHE

(Jan/Feb 03): [issue dedicated to gospel music] Wolfgang “Teddy” Doering, “We’ll Understand It Better By and By: Entstehung und Terminologie des Gospel,” 4; Peter Bubmann, “Thesen zur Gospelmusik,” 11; Rolf Tischer, “Gospels im Gottesdienst,” 18.

### DIE MUSIKFORSCHUNG

(Jul 02): Marianne Betz, “George Whitefield Chadwick: Neue Funde zu Biographie und Werk,” 274.

### NEUE ZEITSCHRIFT FÜR MUSIK

(Jan 02): Matthias Schneider, “Der hybride Sound der Zukunft [Terry Riley’s *In C*],” 48.

### NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC.

(Dec 01): Harry Eskew, “Andrew W. Johnson’s *The Eclectic Harmony: A Middle Tunebook in Middle Tennessee*,” 291; rev. of James Buhler, Caryl Flinn, and David Neumeier, eds., *Music and Cinema*, by Julie Hubbard, 337; rev. of John F. Link, *Elliott Carter: A Guide to Research*, by Carl Rahkonen, 344; rev. of John Xiros Copper, ed., *T.S. Eliot’s Orchestra: Critical Essays on Poetry and Music*, and Lawrence Kramer, *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*, by Alain Frogley, 353; rev. of Richard A. Reuss, *American Folk Music and Left-Wing Politics, 1927-1957*, by Burton W. Peretti, 364; rev. of Gail Levin and Judith Tick, *Aaron Copland’s America: A Cultural Perspective*, by Jennifer DeLapp, 365; rev. of Richard Middleton, ed., *Reading Pop: Approaches to Textual Analysis in Popular Music*, by Lawrence A. Wayte, 367; rev. of Allen Forte, *Listening to Classic American Popular Songs*, by James Bennighof, 369; rev. of Geoffrey C. Ward, *Jazz: A History of America’s Music*, by Brian Harker; rev. of William Russell, comp., “*Oh, Mister Jelly*: A Jelly Roll Morton Scrapbook”, by Edward Komara, 372; rev. of Stuart Nicholson, *Reminiscing in Tempo: A Portrait of Duke Ellington*, by Charles Hiroshi Garrett, 374; rev. of Graham Lock, *Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton*, by Emmett G. Price III, 375; rev. of Elijah

*continued on page 24*

## SOME RECENT ARTICLES AND REVIEWS

continued from page 23

Wald, *Josh White: Society Blues*, by David Evans, 377; rev. of Mark Slobin, *Fiddler on the Move: Exploring the Klezmer World* [in America], by Alex Lubet, 380; rev. of Albert Glinsky, *Theremin: Ether Music and Espionage*, by Mark Polishook, 381. (Mar 02): Rev. of Richard Crawford, *America's Musical Life: A History*, by Larry Starr, 552; rev. of Daniel Albright, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts*, and W. Anthony Sheppard, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Musical Theater*, by Tamara Levitz, 556; rev. of Eileen Southern and Josephine Wright, *Images: Iconography of Music in African-American Culture, 1770s-1920s*, by Larry F. Ward, 576; rev. of Ronald Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination*, by Melinda Russell, 578; rev. of Edward Berger, David Cayer, Henry Martin, and Dan Morgenstern, eds., *Annual Review of Jazz Studies 9, 1997-98*, by Michael Colby, 610. (Jun 02): Rev. of Ellie M. Hisama, *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, by Elizabeth Crist, 805; rev. of Sheila Whiteley, *Women and Popular Music: Sexuality, Identity and Subjectivity*, by Stan Hawkins, 815; rev. of Yolanda Broyles-González, *Lydia Mendoza's Life in Music/La historia de Lydia Mendoza: Norteño Tejano Legacies*, and Chris Strachwitz, *Lydia Mendoza: A Family Autobiography*, by Helena Simonett, 817; rev. of Keith Potter, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*, by Jonathan W. Bernard, 834; rev. of Will Clemens, ed., *All Shook Up: Collected Poems about Elvis*, by Michael Adams, 836; rev. of George M. Logan, *The Indiana University School of Music: A History*, by Constance A. Mayer, 848; rev. of Elise K. Kirk, *American Opera*, by Brian Doherty, 852; rev. of Wilfred Mellers, *Singing in the Wilderness: Music and Ecology in the Twentieth Century*, by Nico Schüler, 856; rev. of Andrew Clark, ed., *Riffs and Choruses: A New Jazz Anthology*, by Deborah L. Gillaspie, 858; rev. of Thomas Hischak, *Film It with Music*, by H. Stephen Wright, 859. (Sep 02): Rev. of Barry Kernfield, ed., *The New Grove Dictionary of Jazz*, 2d ed., by Gordon Theil, 45; rev. of Carol J. Oja, *Making Music Modern: New York in the 1920s*, by Elizabeth Crist, 54; rev. of Max

Noubel, *Elliott Carter ou le temps fertile*, by Jean-Michel Boulay, 61; rev. of Irwin Chusid, *Songs in the Key of Z: The Curious Universe of Outsider Music*, by Barbara White, 66; rev. of Richard Abel and Rick Altman, eds., *The Sounds of Early Cinema*, by Daniel Goldmark, 67; rev. of Nicholas E. Tawa, *From Psalm to Symphony: A History of Music in New England*, by Ann L. Silverberg, 85. (Dec 02): Rev. of Simon Frith, Will Straw, and John Street, eds., *The Cambridge Companion to Pop and Rock*, by Kevin Holm-Hudson, 313; rev. of Kevin Holm-Hudson, ed., *Progressive Rock Reconsidered*, by Albin J. Zak III, 317; rev. of Lori Burns and Melisse Lafrance, *Disruptive Divas: Feminism, Identity and Popular Music*, by Sheila Whiteley, 320; rev. of Pamela Robertson Wojcik and Arthur Knight, eds., *Soundtrack Available: Essays on Film and Popular Music*, by Cándida F. Jáquez, 326; rev. of David W. Bernstein and Christopher Hatch, *Writings Through John Cage's Music, Poetry, and Art*, by Amy C. Beal, 337; rev. of Daniel Mendoza de Arce, *Music in Ibero-America to 1850*, by John Koegel, 365; rev. of Judith Tick, *The Music of American Folk Song, and Selected Other Writings on American Folk Music*, by Sandra J. Graham, 369.

### OPERA

(Oct 02): John Rockwell, "State of the Union [Sondheim]," 1190. (Jan 03): Rodney Milnes, "The [Richard] Rodgers Centenary," 34.

### OPERA JOURNAL

(Sep 01): Rev. of Wayne Schneider, ed., *The Gershwin Style: New Looks at the Music of George Gershwin*, by John Harrison, 85.

### THE OPERA QUARTERLY

(Sum 02): Rev. of Elise K. Kirk, *American Opera*, by Carl J. Ratner, 460. (Fall 02): George Martin, "Verdi Onstage in the United States: *Oberto, conte di San Bonifacio*," 469; Niel Rishoi, "Carousel, Rodgers and Hammerstein's Operatic Musical," 534.

### ORCHESTER

(Nov 02): Hans-Jürgen Schaal, "Zwischen allen Stühlen: Über den Kompoinsten Frank Zappa (1940-1993)," 34. (Jan 03): Daniela Kohnen, "Musikwelten: Das Lincoln Center for the Performing Arts in New York," 25. (Feb 03): Bernd Wefelmeyer, "Musik zweiter Klasse? Musik zum Film—eine Standortbestimmung [American film music]," 16.

### PERCUSSIVE NOTES

(Aug 02): Payton Macdonald, "Crystals, Water, and Light: A Pitch Analysis of 'Crystalline' from Jacob Druckman's 'Reflections on the Nature of Water,'" 40. (Feb 03): Patrick Roulet, "Milt Jackson and 'Bags' Groove," 6.

### PERSPECTIVES OF NEW MUSIC

(Win 01): James Borders, "Form and the Concept Album: Aspects of Modernism in Frank Zappa's Early Releases," 118. (Sum 01): Bill Alves, "Kembangan in the Music of Lou Harrison," 29. (Win 02): Catherine Pellegrino, "Aspects of Closure in the Music of John Adams," 147.

### POPULAR MUSIC

(Jan 02): Michael Grimshaw, "'Redneck Religion and Shitkickin' Saviours?': Gram Parsons, Theology and Country Music," 93. (May 02): Jason Middleton and Roger Beebe, "The Racial Politics of Hybridity and 'Neo-Electism' in Contemporary Popular Music," 159; Lloyd Whitesell, "Harmonic Palette in Early Joni Mitchell," 173; Allan Moore, "Authentically and Authentication [rap, rock]," 209; Alan O'Connor, "Local Scenes and Dangerous Crossroads: Punk and Theories of Cultural Hybridity," 225. (Oct 02): Keith Negus and John Street, "Introduction to 'Music and Television' Special Issue," 245; Murray Forman, "One Night on TV is Worth Weeks at the Paramount: Musicians and Opportunity in Early Television, 1948-1955," 249; Simon Frith, "Look! Hear! The Uneasy Relationship of Music and Television," 277; Karen Lury, "Chewing Gum for the Ears: Children's Television and Popular Music," 291; Matthew Stahl, "Authentic Boy Bands on TV? Performers and Impresarios in *The Monkees* and *Making the Band*," 307; rev. of Anthony Elliott, *The Mourning of John Lennon*, by Dónal Griffin, 377; rev. of Barbara Ching, *Wrong's What I Do Best: Hard Country Music and Contemporary Culture*, by S. Renee Dechert, 384; rev. of Kevin Holm-Hudson, *Progressive Rock Reconsidered*, by Chris Atton, 386. (Jan 03): Joanna Demers, "Sampling the 1970s in Hip-Hop," 41; Lee Marshall, "For and Against the Record Industry: An Introduction to Bootleg Collectors and Tape Traders," 57; rev. of Fred Metting, *The Unbroken Circle: Tradition and Innovation in the Music of Ty Cooder and Taj Mahal*, by Timothy Taylor, 109; rev. of Andy



## SOME RECENT ARTICLES AND REVIEWS

Bennett, *Cultures of Popular Music*, and Roy Shuker, *Understanding Popular Music*, Second Edition, by Brian Longhurst, 115.

### POPULAR MUSIC AND SOCIETY

(Sum 00): Helena Simonett, "Popular Music and the Politics of Identity: The Empowering Sound of Technobanda [L.A.]," 1; Jacqueline Warwick, "'Make Way for the Indian': Bhangra Music and South Asian Presence in Toronto," 25; Mark Duffett, "Transcending Audience Generalizations: Consumerism Reconsidered in the Case of Elvis Presley Fans," 75; Ian Inglis, "'The Beatles Are Coming': Conjecture and Conviction in the Myth of Kennedy, America, and the Beatles," 93; Robert H. Bell, "Double [Bob] Dylan," 109; Jonathan Dueck, "Crossing the Street: Velour 100 and Christian Rock," 127; rev. of John A. Jackson, *American Bandstand: Dick Clark and the Making of a Rock 'N' Roll Empire*, by B. Lee Cooper, 149; rev. of Jay Warner, *Billboard's American Rock 'n' Roll in Review*, by B. Lee Cooper, 151; rev. of Frank Hoffmann, Dick Carty, and Quentin Riggs, *Billy Murray: The Phonograph Industry's First Great Recording Artist*, by B. Lee Cooper, 152; rev. of Reebee Garofalo, *Rockin' Out: Popular Music in the U.S.A.*, by B. Lee Cooper, 155; rev. of Richard Kostelanetz, comp., *The B.B. King Companion: Five Decades of Commentary*, by B. Lee Cooper, 156; rev. of Gary M. Krebs, *The Rock and Roll Reader's Guide: A Comprehensive Guide to Books by and about Musicians and Their Music*, by B. Lee Cooper, 158; rev. of Nathan Pearson, *Goin' to Kansas City*, by Patrick O'Connor, 159; rev. of Guido Van Rijn, *Roosevelt's Blues*, by Patrick O'Connor, 159; rev. of Reebee Garofalo, *Rockin' Out: Popular Music in the USA*, by Kevin Prosnick, 161; rev. of B. Lee Cooper and Wayne S. Haney, *Rock Music in American Popular Culture II: More Rock 'n' Roll Resources*, by Robert G. Weiner, 162; rev. of William E. Studwell and Bruce Schueneman, *State Songs of the United States: An Annotated Anthology*, by Robert G. Weiner, 163; rev. of Bradley Smith, *The Billboard Guide to Progressive Music*, by Robert G. Weiner, 164; rev. of Sebastian Danchin, *"Blues Boy": The Life and Music of B.B. King*, by B. Lee Cooper, 166; rev. of Steve Otfinoski, *The Golden Age of Rock Instrumentals*, by B. Lee Cooper, 168; rev. of Kevin Hillstrom and Laurie Collier Hillstrom, *The Vietnam Experience: A Concise Encyclopedia of American Literature, Songs, and Films*, by B. Lee Cooper, 170; rev. of

Deborah Pacini Hernandez, *Bachata: A Social History of a Dominican Popular Music*, by Donna Goldstein, 172; rev. of Roy Shuker, *Understanding Popular Music*, by Tony Mitchell, 175. (Fall 00): María Elena Cepeda, "*Mucho loco* for Ricky Martin: or The Politics of Chronology, Crossover, and Language within the Latin(o) Music 'Boom,'" 55; rev. of Lee Ballinger, *Lynyrd Skynyrd: An Oral History*, by S. Renee Dechert, 135; rev. of Carl Benson, ed., *The Bob Dylan Compendium: Four Decades of Commentary*, by Jerry Rodnitzky, 137; rev. of Marley Brant, *Southern Rockers: The Roots and Legacy of Southern Rock*, by S. Renee Decher, 138. (Win 00): Garth Alper, "Making Sense Out of Postmodern Music," 1; Michael Dunne, "'Tore Down A La Rimbaud': Van Morrison's References and Allusions," 15; Mary Ellison, "Subverting Commodification: Delfeayo Marsalis and Jazz," 31; Jill Tedford Jones, "The Delight of Words: The Elizabethan Sonneteers and American Country Lyricists," 63; Michael Nelson, "Ol' Red, White, and Blue Eyes: Frank Sinatra and the American Presidency," 79; rev. of Christopher Small, *Music of the Common Tongue: Survival and Celebration in African American Music*, by George Yancy, 121; rev. of William E. Studwell and D.F. Lonergan, *The Classic Rock and Roll Reader: Rock Music from Its Beginnings to the Mid-1970s*, by B. Lee Cooper, 124; rev. of Brenda Dixon Gottschild, *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*, by Ronald D. Cohen, 125. (Spr/Sum 01): Richard C. Spicer, "Popular Song for Public Celebration in Federal Portsmouth, New Hampshire," 1; Juanita Karpf, "'Wild and Soul-Stirring': William Bradbury's Mountain Songs, 1847-1852," 101; Doug Seroff, "'A Voice in the Wilderness': The Fisk Jubilee Singers' Civil Rights Tours of 1879-1882," 131; Allen Farmelo, "Another History of Bluegrass: The Segregation of American Popular Music, 1820-1900," 179; Kalene Westmoreland, "'Bitch' and Lillith Fair: Resisting Anger, Celebrating Contradictions," 205; Alan Wells, "Nationality, Race, and Gender on the American Pop Charts: What Happened in the '90s?," 221; Richard A. Peterson and Bruce A. Beal, [discographic essay] "Alternative Country: Origins, Music, World-view, Fans, and Taste in Genre Formation," 233. (Fall/Win 01): Linda Lister, "Divavication: The Deification of

Modern Female Pop Stars," 1; Rob Rosenthal, "Serving the Movement: The Role(s) of Music," 11; Teresa Reed, "Elder Eatmore and Deacon Jones: Folk Religion as Humor in Black Secular Recordings, 1918-1961," 25; Wolfgang Ruttowski, "Cabaret Songs [incl. popular song in U.S.]," 45; current bibliography #2, 73; rev. of Jeroen de Valk, *Chet Baker: His Life and Music*, by Timothy E. Scheurer, 181; rev. of Adam Krims, *Rap Music and the Poetics of Identity*, by Kevin M. Simmonds, 182; short reviews of several books on The Grateful Dead, by Mark Rubinfeld, 185; rev. of George Nelson, *Hip Hop America*, by Mark Rubinfeld, 191; rev. of Lisa Summer, *Music: The New Age Elixir*, by Susan Hadley, 194.

### PSYCHOLOGY OF MUSIC

(30/1 02): Mandi Miller and Kenneth Strongman, "The Emotional Effects of Music on Religious Experience: A Study of the Pentecostal-Charismatic Style of Music and Worship," 8.

### RESEARCH STUDIES IN MUSIC EDUCATION

(Dec 02): Bryan Burton and Peter Dunbar-Hall, "Teaching About and Through Native American Musics: An Excursion into the Cultural Politics of Music Education," 56.

### SPECTRUM

(Jan 02): Vincenzo Caporaletti, "La definizione dello swing. I fondamenti estetici del jazz e delle musiche audiotattili," 23.

### STRAD

(Jan 03): Martin Goldman, "Island Flowering: The Rise of String Music on Puerto Rico," 30.

### SYMPHONY

(May-Jun 02): Steve Metcalf, "Melody Maker: Bewitched, Bothered, and Bewildered by the Elusive Musicality of Richard Rodgers," 28.

### 21ST CENTURY MUSIC

(Sep 02): Keith Potter, "[American composer] Earle Brown," 6.

### UNIVERSITY OF TORONTO QUARTERLY

(Spr 02): John Beckwith, "Mark Burnham and Upper Canada's First Tunebook, *Colonial Harmonist*, 623.

*continued on page 26*



## SOME RECENT ARTICLES AND REVIEWS

continued from page 25

THE VOICE OF CHORUS AMERICA (Spr 03): John D. Sparks, "Americans Rank Choruses as #1 Form of Arts Participation," cover.

WOMEN OF NOTE QUARTERLY (8/4 02): Thomas R. Erdmann, "Writing, Creating, and the Future of Music Dissemination: An Interview with Jazz Composer and Pianist Carla Bley," 1; M.L. Corbin Sicoli, "Segregation, Sexism, Sexuality and Spirituality in the Best Selling Songs of Summer 1998: Impediments to Creativity?," 16.

THE WORLD OF MUSIC (4/3/2-3 01): Rev. of Kai Fikentscher, "You Better Work!": *Underground Dance Music in New York City*, by Nicola Dibben, 245. (44/1 02): Karl Neuenfeldt, "An Overview of Case Studies of Contemporary Native American Music in Canada, the United States of America and on the Web," 7; Beverly Diamond, "Native American Contemporary Music: The Women," 11; Christopher A. Scales, "The Politics and Aesthetics of Recording: A Comparative Canadian Case Study of Powwow and Contemporary Native American Music," 41; Paula Conlon, "The Native American Flute: Convergence and Collaboration as Exemplified by R. Carlos

Nakai," 61; Elaine Keillor, "Amerindians at the Rodeos and Their Music," 75; Annette Chrétien, "Under the Double Eagle: From Military March to Métis Miziksharing," 95; Karl Neuenfeldt, "*www.nativeamericanmusic.com*: Marketing Recordings in an Interconnected World," 115; Anna Hoefnagels, "Powwow Songs: Traveling Songs and Changing Protocol," 127; Klisala Harrison, "The Kwagiulth Dancers: Addressing Intellectual Property Issues at Victoria's First People's Festival," 137. (44/2 02): Rev. of Yolanda Broyles-Gonzales, *Lydia Mendoza's Life in Music/La Historia de Lydia Mendoza: Norteño Tejano Legacies*, by Amelia Maciszewski, 189.

## INDEX TO VOLUME XXVII (2002)

Compiled by Amy C. Beal

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

"A Little Bit More on Phyllis Danner" (Montgomery, a), 3:40.  
Awards of the Society for American Music. 2:32; 3:44.  
"Baptist Offering, Southern Midwife—Jesse Mercer's Cluster of Spiritual Songs (1810): A Study in American Hymnody" (Norton, a; VanDyke, r), 2:29.  
Beal, Amy, c. "Index to Volume XXVII (2001)," 1:14.  
Bulletin Board, 1:5-6; 2: 31; 3:38.  
Call for Papers, 1:2-3.  
Clark, Bunker, a. "On 'Raynor' vs. 'Rayner' Taylor," 2:28.  
Communications, 2:28; 3:41.  
Conference Announcements, 1:15; 2:26; 3:41-42.  
Coral, Lenore, a. "RILM," 1:4, 6.  
"Emotional Baggage and Two National Anthems" (Schrader, a), 2:17-18.  
"Ernest Manheim: Sociologist, Anthropologist, and Composer Turns 102," 3:33-34.

Ethics Statement, 3:36-37.  
From the Executive Director, 2:28; 3:36.  
Geil, Jean, a. "In Memory of Phyllis Danner," 1:7.  
Gibson, Joice Waterhouse, c. "Recent Articles and Research," 1:9-13.  
Grants and Awards, 2:29-30.  
Gresser, Clemens, a. "In the Shadow of Cage and Feldman: In Memory of Earle Brown," 3:39.  
Hopkinson (Francis), s, 1:1.  
"Index to Volume XXVII (2001)," (Beal, c), 1:16.  
"In the Shadow of Cage and Feldman: In Memory of Earle Brown" (Gresser, a), 3:39.  
"It's a Long, Long Way from Bordentown to Japan! Francis Hopkinson (1737-1791)" (Myers, a), 1:1.  
Klock, Joe, a. "The Repassing of a Long-Passed Parade," 3:34-35.  
"Letter from Florida" (Pruett, a), 2:28.  
"Letter from the President" (Wells, a), 1:2; 3:36.  
Members in the News. Susan Cook, 2:27; Rob Haskins, 2:27; Ellie M. Hisama, 2:27; Michael Meckna, 3:38; Jean Snyder, 2:27.  
Montgomery, R. Michael, a. "A Little Bit More on Phyllis Danner," 3:40.  
Myers, Gordon, a. "It's a Long, Long Way from Bordentown to Japan! Francis Hopkinson (1737-1791)," 1:1.  
Nadia Boulanger and American Music (symposium announcement), 1:3.  
New Members, 2:25.

New of the Society. 3:36-37.  
Norton, Kay, a. "Baptist Offering, Southern Midwife—Jesse Mercer's Cluster of Spiritual Songs (1810): A Study in American Hymnody" (VanDyke, r), 2:29.  
Obituaries and Remembrances. Earle Brown (Gresser, a), 3:39; Phyllis Danner (Geil, a; Montgomery, a), 1:7, and 3:40; John H. D'Arms, 1:8; Norman Lockwood, 1:8; Leo Ornstein, 1:7-8; William Warfield (Lehrman, a), 3:39-40.  
"On 'Raynor' vs. Rayner' Taylor" (Clark, a), 2:28.  
Pruett, Laura Moore, "Letter from Florida," 2:28.  
"The Repassing of a Long-Passed Parade" (Klock, a), 3:34-35.  
Report from the Conference, 2:19-24.  
"RILM" (Coral, a), 1:4, 6.  
Schrader, Arthur, a. "Emotional Baggage and Two National Anthems," 2:17-18.  
Society for American Music 2002 Silent Auction, 2:25.  
Some Recent Articles and Reviews (Gibson, c), 1:9-13.  
VanDyke, Mary Louise, r. "Baptist Offering, Southern Midwife—Jesse Mercer's Cluster of Spiritual Songs (1810): A Study in American Hymnody" (Norton, a), 2:29.  
Wells, Paul F., a. "Letter from the President," 1:2; 3:36.

# Awards of the Society for American Music

Further information is available at the website ([www.american-music.org](http://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.

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