

The Bulletin

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

Vol. XXX, No. 1

Winter 2004

ARSC-SAM 2004 Conference Highlights

The Society for American Music welcomes members and friends to our first joint conference with the Association for Recorded Sound Collections, at the Renaissance Cleveland Hotel, in the heart of the city. Opened in 1918 as Hotel Cleveland and thoroughly renovated in 2002, this elegant hotel is listed on the National Register of Historic Places.

Anyone who last visited Cleveland in the 1970s or knows the city solely by its dated reputation should rest assured that the only “Burning River” to be found in town these days is a tasty microbrew produced by the Great Lakes Brewing Company. Today, Cleveland’s cultural scene is rich and thriving. However, the conference schedule is so full that you may find it difficult to break away from the sessions and special events that we have planned.

One of the highlights of the conference will be a private, after-hours event at the Rock and Roll Hall of Fame and Museum on Thursday evening. We will tour the building and all exhibits, free of charge, and participate in a discussion with senior staff including Warren Zanes (VP, Education) and Jim Henke (VP, Exhibitions and Curatorial Affairs). We are delighted to have the Rock Hall as one of the Official Sponsors of the 2004 ARSC-SAM Conference.

The Friday afternoon excursion this year will be an outing to University Circle, at no extra charge. University Circle is an extraordinary concentration of more than seventy cultural, educational, medical, and social service organizations, situated

in a park-like setting. “The only cluster of its kind in the world” includes the campus of Case Western Reserve University, the world-class Cleveland Museum of Art, the Western Reserve Historical Society and Crawford Auto-Aviation Museum, the Cleveland Botanical Garden, the Cleveland Museum of Natural History, the Cleveland Institute of Music, and Severance Hall (home of the Cleveland Orchestra). All of these institutions are within walking distance of each other, so conference goers can visit whichever destination(s) they like.

Another option for Friday afternoon, at University Circle, is a special session highlighting the Cleveland Orchestra—featuring speakers who have been associated with the orchestra for decades. The excursion will be capped by a late-afternoon reception hosted by the Case Department of Music.

Chris Strachwitz will be named as the SAM Honorary Member for 2004. Chris has had a lifetime of involvement with a wide range of American vernacular music. As founder and head of Arhoolie Records, Chris has recorded some of our country’s finest blues, Cajun, Tejano, zydeco, old-time country, and gospel musicians. He has also been involved in the production of many critically-acclaimed films of regional music. Strachwitz also heads the Arhoolie Foundation, a non-profit educational organization established to help document, present, and disseminate authentic traditional and regional vernacular music. Strach-

witz will show excerpts from some of his films and discuss his current projects, including the digitization of the Frontera Collection of Mexican Music, in a special plenary session from 3:30-4:15 p.m. on Saturday afternoon, 13 March.

Some of the ARSC-SAM sessions may be of particular interest to members:

- “Music Downloading and File Swapping: Differing Views”
- “Recording the History of Folk and Traditional Music” and
- “Collections and Archiving.”

This is a mere sample of what awaits in Cleveland. For more details, see the Preliminary Conference Schedule and keep an eye on the Conference Web Pages, accessible from www.american-music.org or from arsc-audio.org.

Don’t procrastinate!

Society for American Music History Project

- Denise Von Glahn

At the suggestion of current president Carol Oja, and with the approval of the Board, the Society for American Music will launch a project to chronicle the history of the Society. Previous efforts aimed at documenting the group’s earliest days has produced extremely insightful, if brief and informal written accounts. There was nothing, however, on the scope of what Oja envisioned. I was asked to assemble and chair an ad hoc committee charged with overseeing the history project.

Since September a committee has been formed and groundwork has been laid. With the help of executive director, Mariana Whitmer, we have identified our society’s founding members, or “organizing” or “formation circle” as they were called in correspondence, and we are in the process of contacting each of them. An afternoon I spent with Wiley Housewright just weeks before his passing yielded the first digitally recorded interview created expressly for this project. Others are planned.

From the distance of thirty years it becomes clear that the founding of the Sonneck Society for American Music was more than just the establishment of

Arthur Berger

- Michael Broyles

Arthur Berger (1912-2003), composer, critic, and author, died on October 7 in Boston at age 91. A native of New York City, Berger earned a bachelor's degree from New York University and a Master's from Harvard University. Before he left New York he was a member of the Young Composers Group, which revolved around Aaron Copland. After Harvard he studied two years with Nadia Boulanger and then taught briefly at Mills College in Oakland, California. In 1942 Berger returned to New York, where he taught at Juilliard and worked as music critic for several newspapers, most notably the *New York Herald Tribune*. He subsequently moved to Boston and taught at Brandeis University (1953-79) and New England Conservatory (1980-98).

Early in his career Berger composed in an advanced diatonic style that owed much to Igor Stravinsky; after W. W. II he moved toward a Webern-like serialism. Yet the change was not as great as it sounds. His animated rhythm, spiky harmonies, frequent use of 7ths and 9ths, octave displacement, interplay between high and low registers are to be found in both idioms. Berger himself noted the similarities, referring to his *Chamber*

Music for 13 Players (1956) as "neoclassic twelve tone." Although his output was small, mostly chamber and piano music, his voice was distinctive and original. Aaron Copland commented, "Arthur Berger's music is markedly his own."

While teaching and composing Berger somehow continued his critical and theoretical work. His book, *Aaron Copland* (1953, reprinted 1998), is seminal. He co-founded *Perspectives of New Music*, served briefly as its editor, and published several important theoretical pieces there. Many of his writings were collected in his *Reflections of an American Composer* (2002), an urbane and perceptive summary of a musical world to which he contributed much.

A memorial concert of Arthur Berger's music, along with tributes and a reception will be held on 14 February at 4:00 p.m. at Brandeis University, Slosberg Music Department Auditorium.



We are sorry to announce the loss of two other friends of the Society, J. Bunker Clark and Wiley Housewright. They will be remembered at the Annual Conference and in the next issue of the Bulletin.

The Bulletin of the Society for American Music

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Editorial Board

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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 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 15 December, 15 August, and 15 April.

another scholarly organization responding to the interests of some fringe group. The creation of the Sonneck Society was an important step in the coming-of-age of American musical culture. In the best democratic tradition, the founders were male and female, university faculty and devoted amateur, writers and performers, those interested in band music and minstrelsy, singing schools and symphonies. This project honors not only these determined, energetic founders but also American music.

The board will kick-off SAM's history project with a session on Saturday afternoon (12 March) at the Cleveland conference, where a few of our organization's earliest members will speak about the formation of our "counter-cultural" American music society thirty years ago.

The Society welcomes our newest members:

Tracey Laird, Decatur, GA
 Thomas A. Fain, Jr., Plano, TX
 Peter Leavenworth, Madbury, NH
 Eric Hung, Missoula, MT
 Eytan Uslan, Bloomington, IN
 Artis Wodehouse, Bronx, NY
 Anastasia Pike, Ft. Meade, MD
 Caroline O'Meara, S. Pasadena, CA
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 Mark Butler, Philadelphia, PA
 Doug Pomeroy, Brooklyn, NY
 Scott Paulin, Princeton, NJ
 Angel Fernando Curbelo Jorge, Canarias, Spain
 Deborah Crall, Bethesda, MD
 Gary Galvan, Gainesville, FL

..And our newest institutional members,

University of Washington (Seattle)
 Southern Illinois University at Carbondale

STUDENT FORUM

Conference Housing

Are you a graduate student? Are you planning to attend the Cleveland, Ohio SAM conference? Need to find a reasonably priced hotel room for the conference weekend? If you are interested in finding a hotel room, getting student rates, and/or sharing a hotel room with another graduate student in order to split hotel costs, please email Laura Pruett, co-chair of SAM Student Forum at imm9858@gamet.acns.fsu.edu.

The Mark Tucker Award

The Mark Tucker Award is given yearly for the best student paper read at our national meeting. The award honors the life and work of Mark Tucker, a much beloved former member of SAM. Any student planning to read a paper at the next national conference is eligible to apply. *Plan ahead for this application!* A complete version of your paper will need to be sent to the committee well in advance of the conference. For more information and to apply, visit the SAM website.

Student Forum Conference Information

The Student Forum has arranged for several activities for the upcoming conference in Cleveland, Ohio: There will be a student dinner Friday evening, and a breakfast reception for student travel grant recipients and travel grant donors Sunday morning.

This year we are also presenting a panel entitled: *Teaching American Music*. Our panelists will include: Elizabeth Barkley, Foothill College, Denise Von Glahn, Florida State University, David Pruett, Florida State University, Robert Walser, UCLA, and Richard Crawford, University of Michigan. Please see the abstract below:

This panel will provide a self-reflective forum for our community of scholars to share practical and philosophical insights regarding what we do on a day to day basis: teach American Music. Conceived especially with graduate students in mind, we hope to create a space in which ideas about music, scholarship, methodologies, and classroom strategies can be exchanged,

discussed, shaped, and passed on to the up and coming generation of American Music scholars and teachers.

Teaching certainly brings out the performer in each of us; at the same time it is an oddly private activity. Rarely do faculty even in the same department venture forth into the *terra incognita* of their colleagues' classrooms. In bringing classroom experiences further into a shared public sphere, panelists will consider some or all of the following issues and questions:

How do you create and define the parameters of a course devoted to American Music of any genre and style? Have you pitched such courses to your department, dean, and school? Do you incorporate American musics into a broader course (as part of general music history, world music, popular music, music appreciation, or any other class)? What are your strategies in designing syllabi, course reader material, and assignments? What musics and read-

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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Appointments and Ad Hoc Committees:

ACLS Delegate: Dale Cockrell; Archivist: Susan Koutsky; Committee on Publication of American Music: Judith McCulloh; US-RILM Representative: Denise Von Glahn; Registered Agent for the District of Columbia: Cyrilla Barr

Interest Groups:

American Band History: Susan Koutsky; *American Music in American Schools and Colleges*: Christine de Catanzaro and James V. Worman; *Folk and Traditional Music*: Ron Pen; *Gay/Lesbian/Bisexual/Transgendered*: David Patterson; *Gospel and Church Music*: Roxanne Reed; *Historiography*: Michael Pisani; *Music of Latin America and the Caribbean*: John Koegel; *Musical Biography*: Stuart Feder; *Musical Theatre*: Anna Wheeler Gentry; *Popular Music*: Kirsten Stauffer Todd, Philip A. Todd; *Research on Gender and American Music*: Liane Curtis; *Research Resources*: Alisa Rata; *Early American Music*: David Hildebrand; *20th Century Music*: David Patterson

Electronic Resources

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

Annual Conferences

30th Annual Conference, Cleveland, Ohio
Rob Walser, Program Committee Chair
Mary Davis, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

ings do you select? Do issues regarding genre, style, regionalism, and nation shape your course design and curriculum choices? What are some of your classroom strategies? Do you teach differently to music majors vs. non-majors? What kind of media and technology do you incorporate into your classroom teaching? How do various methodologies (ethnography vs. historical research, for example) inform both the content and style of your teaching? How do you teach across disciplines, incorporating political, social, and cultural history and engaging with relevant literature, art, film, dance, pop culture, and media? What relationship do you find between your own teaching and scholarship? And on a more philosophical level, how do your pedagogical choices reveal your understanding of American Music as a course of study and your own motivations in researching and teaching this varied body of musical practices?

Marsden Hartley: The Color of Sound in Kansas City

- William Everett

Marsden Hartley (1877-1943) was one of the most innovative American painters of the early twentieth century. In addition to his work in the visual arts, he was also a poet and essayist. Many of Hartley's works include musical references. The Nelson-Atkins Museum of Art in Kansas City held a retrospective of the artist's work, "Marsden Hartley (1877-1943): American Painter" from October 11, 2003 to January 4, 2004. The Wadsworth Atheneum Museum of Art in Hartford, Connecticut, organized the exhibition.

Several public programs took place in conjunction with the exposition, including "Marsden Hartley: The Color of Sound" on December 5 and 6, 2003. SAM member **William A. Everett** coordinated the musical component of the multi-media presentation that included readings, visual images, and live music. Student musicians from the University of Missouri—Kansas City Conservatory of Music appeared through the Conservatory's CityMusic outreach program, funded through a generous grant from the Ralph L. Smith Foundation. The program was rich with American music, including "Over There" by George M. Cohan, *Piano Prelude No. 1* by George Gershwin, "Dark Garden" by Amy Beach, and "Simple Gifts" and "Long Time Ago" by Aaron Copland. The Nelson-Atkins commissioned a new work for the concert from UMKC faculty member Paul Rudy, a setting of Hartley's verse "Fishermen's Last Supper." Soprano and SAM member **Rebecca Sherburn** and pianist Richard Williams, both on the UMKC faculty, performed the song.

Music in the Life of Sarah Childress Polk

- Paul Wells

September 4, 2003 was the 200th anniversary of the birth of Sarah Childress Polk, wife of eleventh president James K. Polk. To commemorate the occasion the Centers for Popular Music and Historic Preservation at Middle Tennessee State University, and the Polk Ancestral Home in Columbia, Tennessee, presented two concerts of "Music in the Life of Sarah Childress Polk."

Born in Murfreesboro, Tennessee, young Sarah Childress and her older sister, Susan, left home in 1817 to study at the Moravian College in Salem, North Carolina. Music was among the subjects that Sarah studied there, and she compiled a manuscript music book containing twenty-six pieces that were popular at the time. This manuscript, now in the possession of the Polk Home, served as the basis for the music performed in the commemorative concerts. Soprano Amy Jarman and pianist Daphne Nicari of the Blair School of Music at Vanderbilt University performed nine selections from the Childress manuscript, including "The Light House," "A Weary Lot is Thine, Sweet Maid," "McDonald's Reel," "General Jackson's March," "Blue Eyed Mary," "Dulce Domum," "Hail to the Chief," "The Last Adieu" and "Sigh Not for Love."

To complement this secular material, Tim Reynolds and members of the Harpeth Valley Sacred Harp Singers performed a selection of hymns from the era. The Polks were dedicated members of the Presbyterian church, and Sarah (who outlived her husband by more than forty years) remained a devout churchgoer throughout her life. Several hymnals that belonged to the Polks are presently in the possession of the Polk Home, and the sacred material for the concerts was drawn from these books.

Music for the concerts was researched and selected by Lucinda Cockrell and **Paul Wells** of the Center for Popular Music.

NEW MULTI-MEDIA EDITOR APPOINTED

The Society's journal *American Music* has appointed a new multi-media review editor to handle scholarly reviews of videos, DVDs, and other multi-media products that involve American music. If you have any materials to be reviewed or if you wish to offer suggestions about materials that would be useful for the journal to review, please contact:

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BULLETIN BOARD

MEMBERS IN THE NEWS

Walter Simmons is pleased to announce that he has completed a book: *Voices in the Wilderness: Six American Neo-Romantic Composers*, which is about to be published by Scarecrow Press (January 2004). It features comprehensive overviews of the lives and works of Ernest Bloch, Howard Hanson, Vittorio Giannini, Paul Creston, Samuel Barber, and Nicolas Flagello.

Judy Tsou has been appointed to a three-year term on the editorial board of the *Journal of the American Musicological Society*, beginning April 2004. Congratulations, Judy!

As part of the NYPL ten-part performance series *Autumn in New York: Vernon Duke at 100* highlighting the life and works of composer Vernon Duke (né Vladimir Dukelsky), **Anna Wheeler Gentry** presented an overview of her research and reconstruction of the 1932 musical revue *Walk a Little Faster* in Lincoln Center's Bruno Walter Auditorium, 11 October 2003. With the assistance of **Vicki Ohl** at the piano, Anna (a member of Actors Equity) discussed and sang highlights from the original Broadway show (music by Vernon Duke, lyrics by E. Y. Harburg) including "April in Paris," "Off Again, On Again," "Where Have We Met Before," "Speaking of Love," "So Nonchalant," "A Penny for Your Thoughts," "Unaccustomed As I Am," and "That's Life," many of which had not seen a performance venue since the 1932/33 Broadway premiere. After the one and a half-hour presentation, the audience had over half of an hour of questions about Duke's background, professional relationship with Koussevitsky, Harburg's blacklisting controversy, Russian liturgical compositional elements in Duke's music, and other Russian and Yiddish tie-ins. With nearly a full house, Vicki and Anna had a great time with their own dressing room and 'green room,' as well as a lovely 9' Baldwin with which to make music. In attendance were Kay Duke Ingalls (Duke's widow), Deena Rosenberg Harburg (Harburg's daughter-in-law), Nick Markovich (Harburg

Foundation Archivist), Robert Kimball (Artistic Advisor to the Cole Porter and Ira and Leonore Gershwin Estates), and a variety of retired performers who had actually worked with members of the original *Walk a Little Faster* cast.

Newberry's Victorian Cornet Band, with guest conductor Robert Streckfuss, presented a re-creation of a late-1880s winter band concert in the Loudis Recital Hall at the University of Delaware on January 11, 2004 at 2:30pm. The concert featured soprano-pianist Nicole Aldrich Clouser as well as the band's leader, Flora Newberry playing solo B-flat cornet. All the music on the program was selected from items composed and published in the U.S. between 1875-1889, an era that saw the gradual change from all-brass bands to the brass and reed bands of Sousa and his successors. Information about the Newberry Band can be found at their web site: www.nvcb.org.

Carol K. Baron's article, "The Democratic Objectives of Charles Ives and his Family: Their Religious Contexts," will soon appear in *The Musical Quarterly* 86/2. Her article "Father knew (and filled me up with) Bach...": Bach and Ives--Affinities in Lines and Spaces," was published in *Bach Perspectives* 5 (2003).



"PERFORMING IMAGES, EMBODYING RACE" EXHIBITION HELD OVER

Wesleyan University's exhibition "Performing Images, Embodying Race: The Orientalized Body in Early 20th-Century U.S. Performance & Visual Culture" will reopen for an extended run from 27 January through 29 February 2004. Initially presented in fall 2003, the exhibition offers a critical view of how print-media images of real and imagined Chinese, Japanese, and Asian American performance supported racial ideology. For more information, please contact Rob Lancefield at the Davison Art Center, Wesleyan University, 301 High Street, Middletown, CT 06459; www.wesleyan.edu/dac; 860-685-2500.

The concerts took place on 4 September at St. Peter's Episcopal Church, adjacent to the Polk Home in Columbia, Tennessee, and on 14 September at the First Presbyterian Church of Murfreesboro. A twelve-page illustrated program book, containing essays on the music (by Paul Wells), and on the life of Sarah Childress Polk (by Caneta Hankins of the Center for Historic Preservation), was produced as an accompaniment for the concerts. A limited number of program books are still available and are offered without charge to SAM members on a first come-first, served basis. Write to: The Center for Popular Music, ATTN: Polk Program, Box 41 - MTSU, Murfreesboro, TN 37132

Cleveland Silent Auction

It's time! Time to start collecting your donation for the 2004 SAM Silent Auction at our Cleveland meeting. Please bring books, sheet music, scores, CDs, etc. We will be glad to put up for auction any item that has to do with music or American music. And remember that all proceeds from the silent auction go to the Student Travel Fund which supports students who attend and present papers at SAM meetings. So please get busy and find lots of stuff to bring to the meeting!

Dianna Eiland Silent Auction Chair
dkeiland@yahoo.com or 703-765-8660.

SAM Brass Band

The SAM Brass Band will perform on Saturday, March 13 during the conference's pre-banquet reception. Performers (of any ability level) are welcome! Bring your instrument and come to the rehearsal on Thursday at 5:30 p.m. Questions? Contact Craig Parker [email link: cbp@ksu.edu] or via telephone at (785) 532-3810.

2003 KURT WEILL PRIZEWINNERS ANNOUNCED

The 2003 Kurt Weill Prize has been awarded to **W. Anthony Sheppard's** book *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (2001, University of California Press). Citing the work of twentieth-century composers such as Stravinsky, Britten, and Honegger, Sheppard investigates their use of Japanese Noh, medieval Christian drama, and ancient Greek theater as models for the creation of "total theater." Sheppard receives a prize award of \$2500. The prize panel also singled out Anthony Shay's *Choreographic Politics: State Folk Dance Companies, Representation and Power* (2002, Wesleyan University Press) for honorable mention in the book category. In the article category, the \$500 prizewinner was Alan Lareau's "Jonny's Jazz: From Kabarett to Krenek," which appeared in *Jazz & the Germans: Essays on the Influence of "Hot" American Idioms on 20th-Century German Music* (2002, Pendragon Press).

The Kurt Weill Prize is awarded biennially for distinguished scholarship on twentieth-century musical theater. The four-member selection panel consists of representatives from the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music. Scholarly work first published in 2003 and 2004 may be nominated for the 2005 book and article prizes. Nominations, including five copies of the nominated work and contact information for the author, must be received by 30 April 2005 at the offices of the Kurt Weill Foundation for Music, 7 East 20th Street, New York, NY 10003.



2003-04 ROCKEFELLER FELLOWS BEGIN RESIDENCIES AT THE CENTER FOR BLACK MUSIC RESEARCH

Under the auspices of the Rockefeller Foundation, the **Center for Black Music Research** of Columbia College Chicago is offering a three-year program of residencies for scholars whose work addresses the theme of "Researching the Circum-Caribbean" by investigating musico-cultural issues related to Latin-American and West Indian cultures in the circum-Caribbean region. The scholars selected from a large field of applicants for the 2003-04 fellowships are Dominique Cyrille and Kenneth Bilby, who began their nine-month residencies in September.

Dominique Cyrille's project is titled "The Politics of French Contredanse and Quadrille Performance in St. Lucia, Dominica, and Haiti." She holds a Ph.D. in Musicology from the Sorbonne and is currently an adjunct assistant professor at Lehman College, City University of New York. Her project focuses on the history and political significance of two prevalent dance forms introduced by European colonizers to black communities in several parts of the Caribbean.

Kenneth Bilby, whose project is titled "Sounding Out Jonkonnu (Junkanoo) in the Circum-Caribbean: Explorations in Depth and Breadth," holds a Ph.D. in Anthropology from Johns Hopkins University and is currently a scholar-in-residence at the Schomburg Center for Research in Black Culture and a research associate for the Smithsonian Institution. His project focuses on remnants of older variants of the "jonkonnu" celebration found in three locations of the circum-Caribbean region: Jamaica, the Bahamas, and Belize. Both projects will use a "triangular research" approach and are examples of projects that trace the presence of diasporal unities in black music in general and in the musics of the circum-Caribbean in particular. Cyrille and Bilby were selected from twenty-three applicants from a broad range of disciplines and fields

of study—music, ethnomusicology, music and international affairs, linguistics, folklore, folklore and mythology, educational communications, literature, anthropology, medicine, medical anthropology, sociology, and Caribbean studies. The structure of the residencies allows each of the two fellows to spend one half of their residency at the CBMR in Chicago and the other half at the Center's Alton Augustus Adams Music Research Institute in St. Thomas.

Applications for the 2004-05 fellowships are now being accepted from scholars in a range of fields that include but are not limited to music and music librarianship, history, Caribbean studies, and American cultural studies. Application details, required application forms, and additional examples of triangular research can be found on the CBMR Web site at www.cbmr.org/fellows0405.htm. Direct all inquiries to Linda Hunter (lhunter@cbmr.colum.edu); telephone: (312) 344-7559.



MUSIC OF AMERICA AND THE SEA Mystic Seaport's 25th Annual Symposium

We are seeking proposals for papers which fall within such disciplines as

- * History
- * Folklore
- * Literature
- * Cultural Geography
- * Ethnomusicology
- * Anthropology
- * American Studies

and which treat some aspect of music or verse of the sea or inland waters from the Age of Sail through the present day.

Topics of Particular Interest:

- *Sea chanteys (shipboard work songs)
- *Songs of maritime trades
- *Related occupational and work songs
- *Ethnomusicology of seafaring cultures
- *Music along rivers, lakes, and canals
- *Sailors as agents of cultural exchange

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- *Ethnic influences on maritime music
- *Naval ballads and broadsides
- *Musical responses to technology
- *Historical/regional ballads and songs and socioeconomic change
- *Maritime images in popular music

This event takes place on 12 June 2004 and is part of the twenty-fifth annual Sea Music Festival at Mystic Seaport on 11-13 June 2004. DEADLINE for submission of proposals is 10 March 2004. Audiovisually illustrated presentations are welcome. Papers selected must be submitted in final form by 1 May. Speakers will receive an honorarium, lodging and meals, modest travel subsidy, and free admission to the festival.

PLEASE SUBMIT PROPOSALS OR ABSTRACTS TO:

Sea Music Festival Symposium
Mystic Seaport Museum, Inc.
75 Greenmanville Avenue
P.O. Box 6000
Mystic, CT 06355-0990
glenn.gordinier@mysticseaport.org

FOR FURTHER INFORMATION,
send inquiries, or call:(860) 572-0711
ext. 5037



A CENTURY OF COMPOSING IN AMERICA: 1820-1920

Music in Gotham will hold a conference, "A Century of Composing in America: 1820-1920," on 17-19 November 2004. It begins on Wednesday evening, 17 November, with a concert by the American Composers Orchestra at Carnegie Hall. The program will be of special interest to conference attendees. Paper presentations will be on 18-19 November in Baisley Powell Elebash Hall at the Graduate Center of the City University of New York. The last event will be a concert of chamber music composed in the United States, given in Elebash Hall on Friday evening.

John Graziano and Adrienne Fried Block, directors of Music in Gotham, request paper proposals of 30 minutes each. There will, however, be one session of shorter papers. Conference topics will be devoted to works written in the United States, whether by native-born or resident immigrant composers. Special emphasis will be on music composed in or for New York City. We welcome papers on all musical genres. Also welcome are short recitals with commentary in lieu of papers. Three double-spaced copies of the proposal should be submitted by 1 March 2004. Length may be 500 words or less. Indicate whether yours is a 30-minute or a shorter paper. Include your audio-visual requirements. Please send papers either by mail to Music in Gotham, the Graduate Center, The City University of New York, 365 Fifth Avenue, New York NY 10016-4309; or by email to musicingotham@gc.cuny.edu.

Music in Gotham is a constituent member of the Barry S. Brook Center for Research and Documentation, Graduate Center, the City University of New York. It is funded by the National Endowment for the Humanities, which has named it a "We the People" project. Supplementary funding has come from the Baisley Powell Elebash Endowment.



FOURTH INTERNATIONAL CONFERENCE ON TWENTIETH-CENTURY MUSIC

The Fourth Biennial International Conference on Twentieth-Century Music will be held at the University of Sussex from 25 August to 28 August 2005. A call for papers will be published in summer 2004. In the meantime, the programme committee would be grateful for informal suggestions. The conference website is <http://www.sussex.ac.uk/music/1-4-1.html> and the email address for enquiries is c20conference@sussex.ac.uk



MUSIC'S INTELLECTUAL HISTORY: FOUNDERS, FOLLOWERS & FADS

The first conference of the Repertoire International de Litterature Musicale, will be held 17-19 March 2005 at the City University of New York Graduate Center. In early 2004, RILM will publish the volume *Speaking of Music: Music Conferences from 1835 to 1966*, which will provide a fascinating window on the intellectual history of music scholarship. The volume guides readers through papers on music presented at some 500 international conferences, bringing to light a variety of trends and ideas in musical and ethnomusicological inquiry from the heyday of Romanticism through the dawn of modernism to the multicultural and multidisciplinary movements of the mid-20th century. This volume, chronicling 130 years of music scholarship, will provide a starting point for the conference, which aims to assess changing attitudes and viewpoints in writings on music from antiquity to the present day.

Proposals are invited for papers on the following topics:

the attitudes of writers toward music history in antiquity, the Middle Ages, and the Renaissance,

the founders of modern music scholarship: Historians of the 18th and 19th centuries

Music scholarship and its parallels with histories of other humanistic disciplines (art history, anthropology, literary criticism, history, etc.)

(Re)writing music history in the post-colonial and post-communist world

New musicology, ethnomusicology, and musicology in the Americas

Relating the present to the past: From studies of musical folklore to modern ethnomusicology

Reference books as a mirror of national music histories. How objective and balanced are these (self-) portraits of national music histories in general encyclopedias, and how do they change through successive editions?

BULLETIN BOARD

what can reference works from the past tell us about the reception history of composers? Why are composers' biographies being rewritten?

Abstracts of 200-300 words may be submitted before 1 June 2004 to Zdravko Blazekovic, RILM Abstracts of Music Literature, The City University of New York Graduate School, 365 Fifth Avenue, New York NY 10016-4309. Email: zblazekovic@gc.cuny.edu. For updates visit RILM's site at <http://www.rilm.org>



BRITANNIA (RE-) SOUNDING: MUSIC IN THE ARTS, POLITICS AND CULTURE OF GREAT BRITAIN

The North American British Music Studies Association announces its inaugural conference, "Britannia (Re-) Sounding: Music in the Arts, Politics, and Culture of Great Britain," 18-19 June 2004 at the Oberlin College Conservatory of Music, Oberlin, Ohio. We welcome papers examining all time periods of British music and musical life, all geographical regions of Britain, and all uses of British music outside of Britain. We are particularly interested in papers that examine this music in an interdisciplinary or cultural context. 250-word abstracts for 20-25 minute individual papers or for paper sessions should be sent by 1 March 2004 to Deborah Heckert, Department of Music, 3304 Staller Center, SUNY Stony Brook, Stony Brook, NY 11794-5475. For more information on the conference and/or the society, see <http://qcpages.qc.edu/~jloates/NABMSA.html>



FROM NIEUW NEDERLAND TO NEW YORK: THE EMERGENCE OF A NEW WORLD CULTURE IN THE HUDSON RIVER VALLEY 11-13 November 2004

Huguenot Historical Society, New Paltz, New York

Individual paper abstracts, panel proposals, workshops, and other program suggestions are invited for the conference to be described below. Proposals are due no later than 15 June.

On Nov. 11-13, 2004 the Huguenot Historical Society will hold a two-day conference on issues of religion, ethnicity and lifeways in the Hudson Valley during the late seventeenth and eighteenth centuries. Through performances, papers, and tours, the conference participants will explore this transitional period that was no longer dominated by European perspectives, nor was it yet distinctly American in its bearing, but was instead in the process of defining its own unique cultural identity. The premise for the conference lies on the assumption that the cultural products (art, religion, language, institutions, lifeways, etc.) of a given group serve to express the ideals, morals, values, and beliefs of that group, and that both values and expressions change over time. Studying these forms of cultural expression offers historians insight into the motivations and ideas that served to shape the lives of individuals of earlier times.

Presenters are encouraged to draw from the wide variety of religious and ethnic groups who lived within the Hudson Valley during the Colonial Period. Some of these groups included French Huguenots, Dutch Protestants, German Lutherans, Scottish Presbyterians, English Anglicans, as well as European Jews, Catholics, Quakers, Shakers, Atheists, Africans, Amerindians, and others. In addition, the conference is intended to be interdisciplinary in

nature, and potential presenters are encouraged to draw upon a wide variety of subjects and disciplines. Thus, professionals from fields such as history, archeology, anthropology and social studies, linguistics, religion and theology, decorative and fine and performing arts, gender studies, ethnic studies, agriculture, political science, and architecture are all welcome to submit their papers for review.

For more information, please contact:

Eric J. Roth, Archivist/Librarian
Huguenot Historical Society Library and Archives
88 Huguenot Street, New Paltz, NY 12561
library@hhs-newpaltz.org
www.hhs-newpaltz.org

OLD ISSUES WANTED

From time to time, the Society receives requests for past issues of the *Bulletin*. If you have older issues (pre-1995) you are considering disposing, please send them to us and we will reimburse you for postage.

Package and mail to:

Mariana Whitmer
Society for American Music
Stephen Foster Memorial
University of Pittsburgh
Pittsburgh PA 15260

Thank you!

Volunteering for the Society

Much of the hard work of the Society is accomplished through the work of volunteers who make up our committees and subcommittees. These individuals contribute their time and talents to the Society's mission and we appreciate their efforts.

For the ongoing vitality of the Society's work, it is important to continually welcome new voices into the conversation and to achieve a broad and diverse range of member participation in these leadership positions. I would like to encourage all members to consider committee appointments as a vehicle for advancing the mission of the Society, as well as a way to become acquainted with your peers and contribute to the advancement of scholarship in the area of American music. Letters of nomination for committee appointments, including self-nomination, are welcome. Appointments to committees are made by the President, in consultation with the Executive Director or committee chair. If you would like to be included for consideration, please let us know.



Membership Suggestions

Suggestions or comments concerning membership issues, particularly those related to diversity, are welcome from the general membership. Please contact the Membership Committee liaison to the Board, Gayle Murchison at gmurchi@mailhost.tcs.tulane.edu.



Archive Reminder

All committee chairs are reminded to send pertinent materials from their tenure to the Society Archivist, Susan Koutsky at 3442 Fawn Wood Lane, Fairfax VA 22033. Any questions may be directed to Susan (skoutsky@hotmail.com) or to Mariana Whitmer (SAM@american-music.org). Thank you!



Thank you to our generous contributors!

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LEGACY — Consider Making a Charitable Bequest

- Carolyn Bryant

A Gift to the Society for American Music in Your Will

Hardly anyone regrets having been truly generous or thoughtful. Many of us would like to be philanthropic, but uncertainty about the future causes us to be wary. We would like to benefit worthwhile organizations, but worry about giving away property, securities or real estate now, when we don't know whether we or our families will need those assets later. One solution is to make gifts to charitable organizations, like SAM, by means of a bequest—a gift through a will.

Following are some of the advantages. Bequests are:

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Revocable. Wills can be changed at any time. As circumstances and relationships evolve over time, so should your will. With a bequest, you do not actually make the gift until your death. Until then, you are free to alter your plans, eliminating the worry that you might make an irrevocable commitment that you would later regret.

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Tax-wise. In addition to the joy of leaving meaningful gifts to others, making a bequest to a charitable organization brings valuable tax benefits. You are entitled to an unlimited estate and gift tax charitable deduction for bequests to qualified charitable organizations.

For more detailed information, or if you would like to discuss a possible bequest, contact Development Committee chair Ann Sears (asears@wheatonma.edu or 508-286-3592) or Executive Director Mariana Whitmer (marianaw@aol.com or 412-624-3031). We also suggest that you consult an attorney or financial advisor about any planned bequest.

SAM Planning For the Future: A Seminar on Planned Giving will be held at the Cleveland conference on Friday evening, March 12, at 5:45 p.m. in the President's Suite. Look for more details in the Conference Program!

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Have You Already Made a Bequest to the Society?

Perhaps you have already remembered the Society in your estate plan. If you have, we would like to know. All information will be kept strictly confidential. Please send a note or email to the SAM office if you have left a bequest in your will, or have made the Society a beneficiary of an insurance policy or a trust arrangement.

Contact info:

Mariana Whitmer
Executive Director
Society for American Music
Stephen Foster Memorial
University of Pittsburgh
Pittsburgh PA 15260
or SAM@american-music.org

Compiled by Amy C. Beal

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Awards of the Society for American Music

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

H. Earle Johnson Bequest for Book Publication Subvention

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

Non-Print Publications Subvention

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

Irving Lowens Memorial Awards

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

Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music. The dissertation must be in English, and must be completed between 1 January and 31 December. Application deadline is February 15th.

Student Travel Grants

Grants are available for student members who wish to attend the annual conference of the Society for American Music. These funds are intended to help with the cost of travel. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled). Application deadline is January 1.

Mark Tucker Award

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

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