

The Bulletin

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

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Spring 2004

Dvořák in Love (with Nashville)

— Dale Cockrell, Vanderbilt University

This year marks the centenary of Antonín Dvořák's death. The anniversary would not be worth much remark at this conference but for the period from September 1892 to April 1895 when Dvořák was director of the National Conservatory of Music in New York City. And those three years would be worthy of only slightly more remark but for the extraordinary influence that Dvořák exerted on, first, his students and their generation of composers and, ultimately, much American composition to the very present.

So, festivals are a-loose in the land—at least six of them—kicked off in January by one mounted by The New Jersey Symphony Orchestra. It will not be a shock to you that the guru behind this festival and several of the others during the year is the estimable Joseph Horowitz, scholar, musician, “consultant and coordinator,” and friend.

Nashville is one of the cities planning its own festival. Allegedly, some are surprised to learn that Music City U.S.A. is more than guitars, black hats, and pick-up trucks. The Nashville Symphony Orchestra is a top echelon, full-time professional orchestra

that will move into a state-of-the-art \$125 million concert hall in 2006. Further, the NSO has made as its signature the performance of American music. It has recorded ten CDs for the Naxos “American Classics” series, the most of any orchestra, in addition to a highly praised Dvořák *New World Symphony*, paired with David Amram's *Kokopelli*. The NSO is a natural partner with any festival on Dvořák.

The question is then, “How best to celebrate Dvořák's work and presence in America and his influence and significance?” First, I suppose, by writing grant applications and hoping for financial support. In this regard, the NSO has benefited from funding by the National Endowment for the Arts for the Dvořák festival, funding that was in large part the result of innovative planning and a cooperative venture between the orchestra and the community.

How else to celebrate Dvořák? Most obviously through concerts of his music. And most most obviously by programming the *New World Symphony*, which Dvořák wrote self-evidently of, for, and by the American people. Thus the NSO will give two

George W. Chadwick Sesquicentennial

— Jean Morrow, Marianne Betz

The New England Conservatory of Music (NEC) in Boston and the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” Leipzig have announced plans to celebrate the 150th birthday of George W. Chadwick commencing in November 2004. Born in Lowell, Massachusetts on 13 November 1854, Chadwick received his serious musical training at the Hochschule during the late 1870's. He served as Director of NEC from 1897 till 1930, one year before his death in 1931. NEC is one of the major archives for the study of Chadwick's music and recently received a significant new collection of source materials that had been unavailable since 1932.

NEC plans to mark the composer's sesquicentennial with a series of performances of his music throughout the year. Birthday festivities will begin on 15 November with an afternoon colloquium and evening concert to which the public is cordially invited. Speakers at the colloquium will include Chadwick specialists Marianne Betz, Bill Faucett, Steven Ledbetter and Victor F. Yellin. The evening concert will include scenes from the composer's opera *The Padrone*. Details for activities at NEC are available at their website www.newenglandconservatory.edu.

In Leipzig the university library will host an exhibit organized by Marianne Betz, and supported by the university library, the Hochschule and the Leipzig American consulate. Opening on 23 November 2004 the

FROM THE PRESIDENT

Dear Fellow Members,

Our recent conference in Cleveland—jointly held with the Association for Recorded Sound Collections—was a resounding success. Many people labored to make it so, especially Mary Davis, Local Arrangements Chair; Rob Walser, Program Chair; Mariana Whitmer, SAM's Executive Director; and Jim Hines, Conference Manager. This past year has shown me in day-to-day detail what I vaguely realized before—that an extraordinary amount of dedicated volunteerism goes into keeping an organization like SAM afloat.

As a society, now firmly launched into a new century, we are in a period of disciplinary health. The number of new faces continually increases at our conferences, especially those of graduate students, while the sheer volume of scholarly activity in a broad spectrum of American musics increases unabated. It is a pleasure to welcome a continually refreshed stream of young people into our midst. At the same time, we are reaching out to our founders, grateful for their foresight in shepherding the Society into existence. At the Cleveland conference, we inaugurated the Sonneck Circle, which has been designated simultaneously to honor founding members and serve as a fundraising tool, and the board has launched the Society for American Music's History Project, under the leadership of Denise Von Glahn.

While our organizational and intellectual health remains strong, our coffers are porous, as we face the same financial pressures affecting other not-for-profit enterprises in the current economic climate. Our Development Committee, led until recently by Ann Sears and now by

Deane Root, is working to structure sound fiscal girders for the future. Their immediate goal is to fully fund the endowments underwriting our annual awards. As of the Cleveland conference, that goal was reached for the Wiley Housewright Dissertation Award and the Mark Tucker Award, but there are many more prize funds requiring attention.

We have miles yet to travel. There are several ways you can help. First, if you haven't already renewed your membership, do so immediately; and if you're a newcomer to our midst, please join. While the number of people attending conferences continues to grow, our membership rolls are not keeping pace, so please tend to this critical bit of business. Second, consider making a contribution to SAM, whether large or small. You can designate it to support a specific prize endowment or student travel to conferences. Third, consider remembering SAM in your estate. Our Merrill Lynch representative gave a seminar on planned giving in Cleveland, showing that there are significant tax benefits to remembering SAM, as well as ingenious strategies for simultaneously keeping assets intact for family. He is available at any time to answer questions.

Meanwhile, we are setting our sights on next year's conference at the University of Oregon in Eugene. We will be honoring the esteemed avant-garde composer Pauline Oliveros, who will present a concert of her music as well as a workshop in "Deep Listening," her distinctive fusion of improvisation, myth, and meditation. Once again, we will have the privilege of exploring the musical traditions of the West Coast.

Sincerely,
Carol J. Oja, President

New Bulletin Editor Sought

The Society is seeking a new Editor for the Bulletin to be responsible for managing the overall content and compilation of the Bulletin. This may include soliciting short articles, in addition to the collection of reports and announcements of interest to the membership. The responsibilities of typesetting, printing, and mailing of the Bulletin will continue to reside with the Society office. Individuals who would like to take an active role in assisting the Society as we develop this important publication are asked to contact Paul Wells via email: pfwells@mtsu.edu or by phone: (615) 898-2449. Questions may also be directed to Mariana Whitmer (SAM@American-music.org or (412) 624-3031.

The Bulletin of the Society for American Music

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REMEMBRANCES

Daniel Kingman

— William Kearns

Dan Kingman was born and reared in southern California. He received a bachelor's degree, *magna cum lauda*, from Pomona College in 1949 and a master's degree from Eastman in 1952. During the early 1950s, he taught at various Eastern schools and began doctoral studies at Michigan State University, completing his Ph. D. there in 1967. Meanwhile he accepted a position at California State University in Sacramento in 1956 where he taught until his retirement in 1984. He and his wife Louise remained in Sacramento, where they reared their three children.

Past President Paul Wells has noted that Dan was a "longtime loyal member" of our Society. He participated in nearly every conference from the early 1980s until the late 90s. He served a term as a Board member and was the program chair and did many of the local arrangements for the memorable Pacific Grove, CA, Conference in 1993.

Catherine Smith, of the University of Nevada at Reno, has described Dan as "a man of many interests and skills." She recalls that in the early 1970s, when he was the principal bassoonist in the Sacramento Symphony, he would cross the Sierras periodically to fill out the orchestra for the Nevada Opera Company. From 1977 to 1989, Dan was conductor of the Camllia Symphony, a very good amateur orchestra in Sacramento. His teaching of American music courses at UCS led him to write *American Music: A Panorama*. First published in 1979, it has been widely received and acclaimed. When SAM member George Ferencz complemented Dan

on the book, the author replied with characteristic modesty, "Yes, but a textbook's no better than the teacher using it."

Although Dan wore many professional hats, he remained foremost a composer. He wrote in a variety of media: opera, ballet, symphony orchestra, band, chorus, chamber music, and songs. He saluted California and the Southwest with such compositions as *The Golden Gyre*, based on the letters of the 49ers and *The Hills of Mexico*, a concerto grosso for fiddle, banjo and orchestra rich in folk songs. He was also a composer for other regions, as is evident in *Appalachian Harmony*, for children's chorus and instrumental ensemble.

Much of his music was written with certain performers in mind. His three string quartets were inspired by the Kronos Quartet. Other works were commissioned by the Sacramento and Camillia Symphonies, and individuals and groups throughout California and the country. His music has a polish and temperament suggesting the neo-classic style of Walter Piston. His "American" features could be as blatant as a rowdy hoe-down or as subtle as the recondite paraphrasing found in his Ivesian *Fantasy-Mosaic: Homage to Stephen Foster*.

Dan Kingman's talent, intellect, and drive resulted in an outstanding career—creating, performing, and writing about music. He also had warmth, generosity, and a sincere interest in others. We will miss his broad smile, his friendly demeanor, and the example he set in his dedication to music.

My wife Sophia and I first met Dan and Louise at the 1983 American Music Conference held in Keele, England. At the opening reception, we learned that they had been hiking in the English countryside during the

preceding fortnight. This practice of combining professional and recreational activities was usual for them, and wherever they went throughout the world, Dan would talk with local composers and attend regional music activities. We always looked forward to seeing the Kingmans at our annual Sonneck Society meetings.

Wiley Housewright

— Denise Von Glahn

As read in Cleveland, OH at the Annual Conference of the Society for American Music, March 2004.

I first met Wiley Housewright in 1998 as I haltingly negotiated a steep slope of a gravel parking lot at Florida State University. Wiley glided effortlessly over the same surface, stopping at the most severe angle of the driveway to wait for me, to say hello, to introduce himself, and to welcome me to FSU. I'd recently been hired and was in town to find a place to live before actually moving there. He'd "heard all about [me]" he said, had read my work, and was "so glad they'd finally gotten a real Americanist." Only later would I learn that my hire was the result of a campaign he'd initiated fifty years earlier to carve out a place for the serious study of American music. Wiley took the long view, and he was a patient man.

It was May, and I was wilting in the humid heat of an early afternoon

continued on page 16

in Tallahassee; Wiley looked crisp and fresh, in his jacket, tie, and perfectly pressed white shirt. He asked how people were treating me; was there anything I needed; and then explained that he was just heading to his office to finish up a little work on a book. He apologized for the late hour of his arrival at the university but hoped I'd forgive a man his age for taking a little longer to get up and out each day. (He was 85 years old.) His energy and friendliness were contagious. His genuine interest in my well being took me by surprise: I'd never met the man. Our brief encounter in that parking lot marked the beginning of a wonderful friendship. We immediately fell in “like.”

Over lunches, dinners, and telephone conversations, during intermissions at concerts, and in the hallways at the university, Wiley pumped me for information on what I was doing. “How was that article coming?” “When would the book be out?” Tell him more about Leo Ornstein, he'd “never heard of him.” Wiley would make presents of articles that he thought I'd enjoy—everything from one on Benjamin Franklin's glass harmonica that appeared in a South Dakota music educator's newsletter, to a special issue of *US News and World Report* that was devoted to Elvis. I'd get phone calls suggesting I turn on the TV, there was something he knew I'd want to see. He read broadly and voraciously. His mind never stopped. He attended a world music concert just three weeks before he passed away and pronounced it a “big, great, noisy affair!” Two weeks before Wiley died, he called a colleague at 10 PM to congratulate him on the concert that had just been broadcast on the university's cable channel that had featured that colleague's ensemble. A week before his passing, I dropped by a copy of my book, and he gleefully grabbed it, put

it on the top of the stack of books by his reading chair and promised to start it that evening. We spent forty-five minutes chatting about music.

Wiley had joined the FSU faculty in 1947 and immediately instituted a graduate course in jazz. His work with Carleton Sprague Smith at NYU had turned him into a committed Americanist long before such a breed existed in musicology. Wiley fought with less progressive faculty who couldn't understand why, given all the music to choose from, he needed to teach jazz. He held his ground, however, and wore them down. Today a burgeoning jazz studies program is a testament to his tenacity. In February this year musical polymath Bobbie McFerrin spent a three-day residency on campus courtesy of the *Housewright* Eminent Scholars series. Wiley would have loved it. A Center for Music of the America's and a certificate program in the same at FSU are indirect legacies of his vision. Over the years Wiley taught almost every course the School of Music offered. He gained a reputation as a choral conductor and a music educator. In 1966 he was appointed Dean of the School of Music, a position he held until his retirement in 1979. But his “retirement” was only an opportunity to change gears and do what he claimed he loved more than anything else: research American music.

In 1991 at the age of 78, Wiley published his first scholarly book, *A History of Music and Dance in Florida, 1565-1865*; eight years later, in 1999 at age 86, he followed it with a companion anthology. That's what he had been working on when we met in that parking lot. Just this past December he was editing a collection of children's songs.

Wiley had been a Fulbright Scholar in Japan; and an advisor to both the Ford Foundation and the Carnegie Foundation. He went to South America for the U.S. Department of State; he

was a member of the Committee of the American Council of Learned Societies, and the U.S. National Commission for UNESCO. He was chair of the Graduate Commission of the National Association of Schools of Music, a member of the executive board of the College Music Society, and president of the Music Educators National Conference. In that capacity, in 1969, he made national headlines when he suggested in a talk before the National Press Club that a rock-music festival be held on the White House lawn. Had it been in his power, he would have seen that it happened.

This past November, I spent an afternoon with Wiley. I wanted to hear his thoughts about the early days of the Sonneck Society and he was eager to share them: “I've got to tell you,” he confided, “of all the societies I've belonged to over the years, it was the Sonneck Society, the Society for American Music that I liked best of all.” He believed that this society was trying to do something important, something that mattered. He recalled some wonderful moments he'd shared with its members . . . and, he winked, “they knew how to have a good time.” Late that same November evening, the phone rang and it was Wiley; he called to say just how much he'd enjoyed our conversation, and to reiterate how much the Sonneck Society had meant to him. Wiley knew what he liked.

In 2000 Wiley Housewright endowed an award to be given by the Society for American Music to the newly minted Ph.D. who'd written the best doctoral dissertation of the year. It was the perfect outlet for Wiley, a way he could announce, encourage, and support his twin passions: scholarship and education. His deep affection for this Society will endure through this award, just as his love for music of all kinds will continue to be felt by thousands of

students and faculty at Florida State University where lecture series, recital series, visiting artist series, library collections, and facilities are just the most obvious reminders of his legacy.

“There’s music for everyone” Wiley said, and he believed it, and he acted on it. And anyone who ever knew him is richer for the encounter. We will miss him.

J. Bunker Clark

— Craig Parker

26 December 2003 was a sad day for American music, for that was the day that J. Bunker Clark (born 19 October 1931; Detroit) died of cancer at Lawrence Presbyterian Manor in Lawrence, Kansas. Professor, scholar, editor, church musician, U. S. Army Counter Intelligence officer (1954-56, with duty in Korea), jokemeister, and former member of the University of Kansas Parking Board (1990-92), Bunker influenced virtually everyone in the Society for American Music.

Bunker earned three degrees from the University of Michigan (B.M. in theory, 1954; M.Mus. in theory, 1957; and Ph.D. in musicology under advisor Louise Cuyler, 1964). He also studied at Harvard (summer 1958 with Gustave Reese) and Jesus College, Cambridge University, England as a Fulbright scholar (1962-63 with Thurston Dart).

His professorial career included teaching positions at Stephens College in Columbia, Missouri, where he was Instructor of Theory and Organ (1957-59); the University of California, Santa Barbara, where as Lecturer in music he taught music history, harpsichord, and piano (1964-65); and the University of Kansas (Assistant

Professor of Music History, 1965-69; Associate Professor of Music History, 1965-75; and Professor of Music History, 1975-93). He was also Visiting Lecturer in Musicology at the University of Michigan in the summer of 1970. Before being named Professor Emeritus at KU in 1993, he directed 27 theses and dissertations, and also led two National Endowment for the Humanities Summer Seminars for College Teachers on “Music in the United States Before the Civil War”

(1976 and 1978).

Although his earliest scholarly efforts were in the field of 18th-century English music,(1) Bunker soon saw the error of his ways and became a staunch Americanist. He authored or co-authored five books, the most important of which is the invaluable “Bringing American Music Home,” originally published by the Sonneck Society in 1991 and distributed to

continued on page 18

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

Annual Conferences

31st Annual Conference, Eugene, Oregon
Judy Tsou, Program Committee Chair
Anne Dhu McLucas, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

all musicologists and music history teachers in the U. S.(2)

The most significant scholar on antebellum American keyboard music, he produced five anthologies of this repertoire.(3) Bunker also wrote 25 dictionary articles, 22 reviews, 23 scholarly papers, and 13 half-hour radio programs on “Early American Keyboard Music” (for KANU-FM, broadcast in 1975 and again in 1978-79). His 31 periodical articles appeared in a variety of significant journals, most notably our “Newsletter”/“Bulletin” and “American Music.” Only a scholar with the wisdom and wit of a Bunker Clark could untangle the biographical confusion surrounding the British/American composer Anthony Corri, also known as Arthur Clifton,(4) or once again bring into focus the justly-forgotten Esee J. Mushrush.(5)

Bunker was active in many societies, but none was more dear to him than the Society for American Music. A founding member, he was chairman of the program committee for the 1980 Baltimore meeting and was local arrangements chair for the 1982 conference in Lawrence. Our publicist for a decade (1981-91), he also served on the Committee on American Music in American Schools and Universities (1983-94) and the Publications Committee (1988-91). Editor of the membership directory (1989-94), Bunker was elected a member of the Board of Trustees (1979-82), and Secretary (1983-87). He liked to joke that he fulfilled his duties as our Second Vice President (1992-94) either so well or so poorly that the position was abolished during his term. In 1998, Bunker deservedly received our Distinguished Service Citation.

While not engaged in his own scholarly pursuits, serving as harpsichord/continuo player for the

Lawrence Chamber Players (1994-2003), acting as both secretary (1999-2003) and treasurer (2001-3) for the Lawrence Chamber Orchestra, editing 84 books by other authors, selling books for Harmonie Park Press, editing the “Bob-Lo Tatler” (The Newsletter of the Bois Blanc Island [Michigan] Association, 1997-2003), or e-mailing countless jokes to friends, Bunker was an active member of a social organization of retirees. Delicately referred to in his obituary(6) as the Lawrence O. F. Club, they met weekly at the Free State Brewery to tell tales, sing, and drink beer. Bunker even harmonized the club’s raucous official anthems (“Bring the Beer and Join the Party” and “Boy, Oh Boy, Can We Sing”).(7)

Those who knew Bunker well remember his humorous outlook on life and his love of laughter. Many of us eagerly opened our e-mail accounts every day, anticipating the jokes that Bunker might have forwarded us. I’d like to conclude this tribute by relating the last joke that Bunker sent me before going into the hospital for the last time.

If you had bought \$1000 worth of Nortel stock two years ago, you would now have \$149. With Enron, you would have \$16, with WorldCom, you would have less than \$5 left. If you had bought \$1000 worth of beer, drank all the beer, and then turned in the cans for the 10-cent deposit, you would have \$214. Based on this, Bunker’s investment advice is to drink heavily and recycle. He called this his 401 Keg program.

In remembrance of his contributions to SAM, to music in America, and to his love of life and laughter, let us all contribute to a 401 Keg program and drink a toast to our colleague, J. Bunker Clark.

concerts in their downtown concert hall featuring the *New World*, linked with the Cello Concerto (b minor), which Dvořák also wrote in the United States.

Towards enrichening that experience, concertgoers will also be invited to attend “Pre-Concert” events. Joe will be the host. More than just a pre-concert talk, this event will feature music-making. A singer from Vanderbilt’s Blair School of Music will perform Dvořák’s “Lass mich allein,” a song whose melody appears twice in the concerto with important programmatic intent. A student cellist from the Blair School will show how the melody is woven into the concerto; Joe will tell us why it’s there. The Blair School, in addition to its fine collegiate program, also has a highly regarded Pre-Collegiate music program, one that draws young students from two hundred or more miles from Nashville. One of our high-school aged violin prodigies will team with a pre-collegiate peer to perform the “Larghetto” from the Sonatina for Piano and Violin. (Since the piece is dedicated to Dvořák’s children, who also premiered it, the age pairing is entirely appropriate.) The “Larghetto” develops programmatically the character of Minnehaha from Longfellow’s *The Song of Hiawatha*. The link is to the middle movements of the *New World Symphony*, which Dvořák himself told us were inspired by *Hiawatha*, a poem that Dvořák knew in Czech translation even *before* he came to America.

As the Sonatina, *New World*, and other pieces suggest, Dvořák’s importance is in articulating and developing the consciousness that is now practically innate in our imaginations and historiographies: that our national musical ethnicities are foundational to our national musical riches.

This notion lies behind the most innovative aspect of the Nashville

Dvořák festival—two “Interplays” (a term and concept coined by Joe Horowitz), one on 28 September and one on 10 October 2004; both to be held in a new 600-person hall at “uptown” Vanderbilt University. These will be “interplays” between music and commentary, sound and image, the NSO and the Blair School, professional and amateur, performers and audience, the musician community and the music-loving community. Each will be, as Joe puts it, “seemingly casual, but shrewdly structured.”

Dvořák wrote in 1894 that “A while ago I suggested that inspiration for [a] truly national music might be derived from the negro melodies or Indian chants. I was led to take this view by the fact that the so-called plantation songs are indeed the most striking and appealing melodies that have yet been found on this side of the water, . . .”¹ The first Interplay is concerned with the “negro melodies.”

To many Americans in the 1890s, the “negro melodies” were the slave songs, or spirituals, first made famous by the Fisk Jubilee Singers. So, where better to start a program today on negro melodies than with performances by the Fisk Jubilee Singers, an ensemble still journeying forth from its Nashville home campus to sing the world over, the extraordinary music many Americans first heard in the early 1870s. The Fisk Singers still sing in a more-or-less traditional style. An extension of that style was brought about by the African American baritone and composer Harry Burleigh, who was encouraged to do so by Dvořák; thus was born, midwived by Dvořák, the “concert spiritual,” a kind of art song. A performance by the FJS of “Deep River” in the traditional style will be contrasted with Burleigh’s justly renowned “Deep River,” as sung by a member of the voice faculty of the Blair School. Commentary by

Horowitz, Cockrell, and Paul Kwami (director of FJS) will try and make sense of the juxtaposition. A second set by the FJS will be framed by a performance of the concert spiritual “Goin’ Home” by William Arms Fisher, a student of Dvořák’s at the National Conservatory. The melody, of course, is that of the “Largo” from the *New World Symphony*, drawing the circle complete.

“Negro melodies” to Dvořák also included that which we would today call minstrel songs. A set of Stephen Foster minstrel songs, including “Old Folks at Home” (which Dvořák affectionately transcribed for chorus and orchestra), performed by musicians from the Blair School, will give sound to the idea. A performance of the minstrel tune that closes Dvořák’s *American Suite*, newly arranged and set to a new text by Joe Horowitz, will inscribe and draw the line from Foster to Dvořák. Commentary by Horowitz, Cockrell, and guest Tom Riis will offer blinding illumination. The line will be extended beyond Dvořák with the performance by voice students from the Blair School of a set of songs with dialogue from Will Marion Cook’s *In Dahomey*, the all-black musical premiered in 1903. Cook, of course, was yet another African American student of Dvořák’s, a musician who in turn tutored Duke Ellington. Tom Riis will be the voice of authority that contextualizes the music.

So that we don’t forget, Dvořák’s music will itself anchor the evening. A Blair School faculty pianist (who holds a graduate piano performance degree from the University of Illinois, but also concertizes widely on the accordion and is a member of a Nashville-based jazz duo) will perform the Humoresques #4 and #7 and the piano version of the *American Suite*. The former show the strong influence of African American music on Dvořák’s style, especially in the cakewalk rhythms, while the latter is

a veritable potpourri of Americana: cakewalk, Stephen Foster, native American music, and programmatic representations of the expansive vastness that Dvořák experienced during his time in the prairies of the American Midwest. A letter from Dvořák speaking to that effect will be read before the performance of the expansive vastness of the “Andante.”

The last Interplay is only slightly less complex. Titled “Dvořák’s American Accent,” it will explore his American styles and influences, such as native American music, and trace some of the ways in which Dvořák’s exploitation of American idioms influenced subsequent music. A “Prelude” to the evening will feature a performance of Dvořák’s “American Quartet” (F major; composed in Spillville, Iowa) by a student string quartet from the Blair School. A full performance of the “Sonatina for Violin and Piano” by pre-collegiate artists begins the Interplay proper. But not before commentary on how Longfellow’s immensely popular *The Song of Hiawatha* gives substance and structure to the “Larghetto,” and how the finale evokes old-time fiddling styles. Vanderbilt scholar and writer Cecelia Tichi will join Horowitz and Cockrell in the discussion. Visual material might also be employed. After the Sonatina, attention turns to Arthur Farwell, the Minnesota-born composer who answered most directly Dvořák’s call to weave the spirit of native American music into America’s musical tapestry. His “Pawnee Horses” and “Navajo War Dance No. 2” will be performed as well, I hope, a couple of his “Indianist Choruses” by the Blair Collegium. Followed by commentary. Then to George Chadwick, and a performance of two movements (3 & 4) from his String Quartet No. 4 by the Blair String Quartet. Chadwick’s music, from 1893, was something of

“Dvorak” continued on page 33

STUDENT FORUM

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

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Kara Yoo, New York NY
Karen Fosheim, Cleveland MS
Ashley Boughton, Urbana IL
James Busby, Brooklyn NY
Mark Doerries, New York NY
Dan Qin, Hamilton, Ontario CANADA
Marc Bernstein, Toronto CANADA
Gayle Sherwood Magee, Bloomington IN
Rose Theresa, Charlottesville VA
James Wierzbicki, Ann Arbor MI
Daniel Grimminger, Pittsburgh PA
Travis Jackson, Chicago IL
Benjamin Piekut, San Diego CA
Ivan Raykoff, New York NY
Yeejung Son, New York NY
Richard Kitson, Baltimore MD
Lorenzo Candelaria, Austin TX
Georgia Peoples, Akron OH
David Berry, Cincinnati OH
Ava Lawrence, Boston MA
Leanne Wetherell, Ithaca NY
Mark Buford, New York NY
Robin Rausch, Silver Spring MD
Robert Petrilla, Roosevelt NJ
Diana Hallman, Lexington KY
James Leve, Flagstaff AZ

Institutional

Cappelli Institute of Music

From the Conference...

The recent meeting in Cleveland demonstrated that the state of the SAM Student Forum is strong and is continuing to grow.

The annual SAM Student Forum dinner, held on Friday night at a nearby restaurant, drew over thirty student members. This event becomes more popular every year as our student members discover that the dinner is a chance to meet and interact with people with similar interests, goals, and desires, as well as a place to discuss the challenges and rewards of student life.

The SAM Student Forum breakfast, held on Saturday morning at the conference site, provided an opportunity for recipients of the Student Travel Award to meet and thank the generous donors who make this award possible. In addition to these contributions, the Student Travel Award is also made possible by the proceeds from the annual Silent Auction, which is coordinated by Dianna Eiland. The Forum would like to express their gratitude to all of the people who continue to support this fund. The continued presence of the Student Travel Award allows our student membership to continue expanding and helps to ensure the persistence of the Society.

The SAM Student Forum co-chairs, Laura Moore Pruett and Travis Stimeling, in conjunction with outgoing co-chair Maria Cizmic, have also been working on plans to expand the role of the Forum within the Society at large. Among these changes is the establishment of an annual SAM Student Forum business meeting in which the student constituency will be able to voice their opinions about the Forum and to elect the Forum's co-chairs. In addition, the Forum will increase the frequency of its panel

sessions, which are devoted entirely to issues relating to students, from once every two years to an annual event. Any suggestions regarding topics and/or speakers for next year's panel are welcome and should be directed, before 15 June 2004, to Laura Moore Pruett (lmpuett@bellsouth.net) or Travis Stimeling (stimelin@email.unc.edu).

Thank you, donors!

As one of the recipients of the Society for American Music Student Travel Endowment, I would like to personally thank all of those who contributed to the fund and those that participated in the silent auction. I am a new student member of SAM, and I found this past conference in Cleveland to be valuable, enriching, and energizing. It was both the first SAM conference I have attended and my first opportunity to present a paper at a national conference. It was truly a valuable experience. The Society's commitment to developing young scholars is evident not only in the establishment and sustenance of the Student Travel Endowment, but also in the substantial number of student papers programmed for the conference. The many scholars I was able to meet provided friendly, respectful encouragement, and the overall atmosphere of the conference had a strong sense of community. I'm sure I speak for all of those who received funding to travel to the conference when I say how thankful I am to the Society for the support and opportunity.

Sincerely,
Peter Schimpf
Indiana University

REPORT FROM THE CONFERENCE

Chris Strachwitz Named 2004 Honorary Member

— Judith McCulloh

Since the late 1950s Chris Strachwitz has sought out, recorded, and shared with the rest of us a treasure trove of vernacular music, at first traditions from the United States and later those from Mexico and other parts of the world as well. He has embraced this music, and the people who make it, with respect and intelligence, impeccable taste, a superb aesthetic, cheerful persistence, high standards of scholarship, and remarkable honesty. In 1960 he founded Arhoolie Records and produced his first LP, a 250-copy pressing of Manse Lipscomb's *Texas Sharecropper and Songster*. This is still available, now on CD with additional material. Many more recordings followed, some three hundred on Arhoolie and subsidiary labels, and they continue to appear. The five-CD set published in 2000, Arhoolie Records 40th Anniversary Collection, *1960-2000: The Journey of Chris Strachwitz*, with its Grammy-winning liner notes (by Elijah Wald), samples this catalog and will provide the best starting point for those who have yet to discover Chris and his amazing achievement. Here we find blues, bluegrass, country, Cajun, zydeco, Tex-Mex, jazz, gospel, klezmer, sacred steel-forms that began "under the national radar" and have, to varying extent, found a mainstream audience. If these artists and sounds seem like old friends today, we should remember that it was often Chris who made the first introduction.

What prepared Chris to become a one-man institution who could command the whole process—go

into backwaters and hidden corners of the country with an uncanny knack for finding exceptional musicians, interview and photograph them, record them, edit those tapes, remaster recordings others had made, reproduce the sounds on LP or CD, write the notes, design the jackets, and market and promote everything so effectively? He seemed to come out of nowhere, tackling the tedious chores while relishing the romance of it all.

The folklife Chris might have been aware of as a boy in Germany would have been peasant life in the classic sense. Facing a different scene as a teenager in 1947, when he and his family came to America, he found refuge in the intensity of rhythm and blues, hillbilly, gospel, jazz, and Mexican ranchera music and bought as many records as he could. He spent a couple of years in the army, graduated from the University of California at Berkeley, and taught high school German near San Jose for three years. But an academic career was not in his future, and just as well. Had it been, he would surely have been frustrated by the lack of freedom to simply follow his heart and curiosity and work with the music he loves. He is not a man to be confined.

In those years Chris had gotten to know Bob Pinson and other record collectors. He also met Paul Oliver and Mack McCormick, who gave him entrée to blues singers in Texas. One thing led to another. After putting out a few blues LPs on Arhoolie, Chris reissued some of the hillbilly 78s from Bob Pinson's collection, having made the linkage very early between those two realms. When Lightning Hopkins introduced Chris to his cousin-by-marriage Clifton Chenier in 1964, he moved easily to the French traditions of Louisiana and the Gulf Coast.

His grandest venture came in

the early 1970s, when he immersed himself in Tex-Mex and tejano music, amassing a huge collection, probably the world's largest, of commercial recordings of vernacular music from both sides of the Border. His *Frontera Collection*, including many one-of-a-kind items, consists of approximately 15,000 78 rpm discs (dating from ca. 1906 to 1960), approximately 17,000 45 rpm discs (ca. 1953 to 1995), and approximately 3500 33 rpm LP albums (1950s to 1990s). He made the film *Chulas Fronteras* in 1976 (with Les Blank), and in 1994 published a wonderful book (with Jim Nicolopolulos) about the legendary singer known as the Lark of the Border, Lydia Mendoza.

Chris's most recent gift to us, through CDs and video, is sacred steel, the dynamic worship music of the House of God Keith Dominion Holiness-Pentecostal Church, featuring electric steel guitars and spirit beyond belief. While House of God members have developed this tradition since the 1930s, it remained within the church until just a few years ago. (SAM members will remember the powerful sacred steel evening during our Charleston meeting.)

In 1976 Chris started the Down Home Music Store in El Cerrito, California, true heaven for anyone interested in records, books, and other materials dealing with vernacular and world music. Two years later he started a distribution company for his own recordings and those of other firms. Those businesses, now spun off, continue to thrive and serve an international audience.

Chris is known for his forthright opinions, instinctively reached and freely shared. We can have no doubt about what he thinks. Vernacular

continued on page 22

music, regional music, the music of local communities is what turns him on. He vibrates, he glows. Think rough, raw, intense, lowdown, unmediated, unprocessed, unapologetic. Think Fred McDowell, Lightning Hopkins, Country Joe and the Fish, the Hodges Brothers, Mainer’s Mountaineers, Hazel Dickens, Rose Maddox, Del McCoury, Clifton Chenier, BeauSoleil, Flaco and Santiago Jimenez, Lydia Mendoza, the Campbell Brothers and Katie Jackson. Secondhand interpreters, such as those folk revivalists who are still household names, and their descendants, qualify as “Mickey Mouse” pabulum, their groups as “mouse bands.”

In recent years, Chris has reflected more on the concept of vernacular music and on organizations that share his commitment to the traditions he values. He established the Arhoolie Foundation in 1995 “for the purpose of helping to document, present, and disseminate authentic traditional and regional vernacular music.” Its primary asset is his Frontera Collection. In this new role as elder statesman, he continues to serve the cause of American music, and vernacular music everywhere, from the ground up.

Honors have come his way, and not just Grammy nominations and awards. In 1994 his Lydia Mendoza book earned the ARSC Award for Excellence in Historical Recorded Sound Research. The next year brought NAIRD’s Hall of Fame Award. In 2000 he became the very first recipient of the NEA’s Bess Lomax Hawes National Heritage Fellowship for his major contributions to “the excellence, vitality, and public appreciation of traditional arts and artists.”

Chris’s resourcefulness and scholarship, his productivity and incredible energy, even after so many decades,

and most of all his personal commitment and integrity and the sheer joy he brings to this enterprise continue to inspire us all. With great respect, admiration, and affection we welcome the Society for American Music’s new honorary member, Chris Strachwitz.

2002 Irving Lowens Award for Best Book Awarded to Walter van de Leur

Each year the Irving Lowens Book Award honors authors of works that make outstanding contributions to American music studies. The Lowens Book Award Committee for 2002 considered 37 titles from 13 publishers before arriving at its choice for the best book about American music in 2002—*Something to Live for: the Music of Billy Strayhorn* by Walter van de Leur, published by Oxford University Press.

Van de Leur surveys Billy Strayhorn’s music, from the early songs of the Pittsburgh years, through over 25 years as composer-arranger for Duke Ellington’s band, as well as works that Strayhorn created outside the Ellington organization. *Something to Live For* dispels the commonly held view of Strayhorn as Ellington’s “alter ego” and the misleading notion that Ellington and Strayhorn composed and arranged jointly and that one man’s work cannot be disentangled from that of the other.

Through comprehensive and meticulous analysis of Strayhorn’s manuscript scores, plus scores and parts from the Ellington archives, van de Leur shows that Ellington’s and Strayhorn’s compositions and arrangements can be distinguished consistently and categorically from one another. Pieces in the Ellington band’s repertory were either by Duke Ellington or by Billy Strayhorn, not by both men. Van de Leur then moves from diplomatic to stylistic analy-

sis, showing that where Ellington’s compositions tend to be episodic, Strayhorn’s tend to develop over their entire span; where Ellington preferred close voicings, Strayhorn liked to spread the instruments out through several registers, and so on. Strayhorn, like Ellington, had a distinct and recognizable style as a composer and arranger.

Thanks to Walter van de Leur, Billy Strayhorn is no longer just a name on the record labels of “Lush Life” and “Take the A Train.” Strayhorn emerges as a major American composer with a distinctive and powerful voice of his own.

Members of the 2002 Irving Lowens Book Award Committee were Marva Carter, Jeff Magee, Howard Pollack, John Spitzer, and Wilma Reid Cipolla (chair).

— John Spitzer

J. Peter Burkholder Receives the 2002 Irving Lowens Award for Best Article

The recipient of the Society for American Music Irving Lowens Award for the best article on American music published in 2002 is J. Peter Burkholder for his “The Organist in Ives,” published in the Summer 2002 issue, volume 55, number 2, of the *Journal of the American Musicological Society*. After consideration of many fine entries, the committee agreed that Professor Burkholder’s exceptionally clear and detailed presentation essentially alters our understanding of Charles Ives and his music.

Although few American composers have received as much scholarly attention as Ives, Professor Burkholder forces his reader to see the composer in an entirely new light. We have all known that Ives was a church organist in his youth, but missing was our understanding of the fundamental importance that

Ives's experience with the instrument had on many aspects of his compositional style. Professor Burkholder cuts a wide bibliographic swath and drew upon his more than two decades of study of the life and music of Charles Ives in producing an article that takes a fresh look at this iconic figure in American music.

Professor Burkholder first reviews Ives work as an organist, demonstrating from period sources that Ives, by age fifteen, was most accomplished on the instrument. He then surveys Ives's use of the organ in his compositions and how Mendelssohn's organ music appears to have been one of his decisive influences. Burkholder posits that the tradition of improvisation among organists carries special importance in Ives's compositional style and that his own virtuosity on the instrument was a factor in his choice to write exceptionally difficult music for other performers. Burkholder finds that the composer's experience as an organist influenced him to bring to his music for other instruments a number of stylistic choices: the types of effects made possible through multiple keyboards; "sonic exuviation," or stopping of one mass of sound and exposing a different, softer sound; and the sounds and harmonies of organ mixtures and mutations expressed in Ives's music in terms of parallel dissonant chords and use of simultaneous loud and soft layers of sound. Burkholder also describes Ives's use of fugue, quotation and elaboration of hymns, and pedal points as possible effects of his experience as an organist. Burkholder considers many compositions by Ives in a variety of genres, demonstrating an encyclopedic understanding of the composer's output and style. One notion that cannot stand after full appreciation of Burkholder's article is that Charles Ives was a musical amateur; this was a professional musician who wrote music based upon the sounds that he wanted to hear, informed broadly by

his own experience as a professional church organist for thirteen years.

As Burkholder notes in his conclusion, the organ and its music is a somewhat separate tradition. Organ music usually has been written by organists and often studied primarily by organists. As Professor Burkholder has demonstrated persuasively, we must come to a better understanding of nineteenth-century organ music known and performed by Ives in order to understand more fully his music. We congratulate J. Peter Burkholder on his achievement.

— Paul R. Laird, *University of Kansas*

Lifetime Achievement Award Presented to Adrienne Fried Block

Idealist and realist, you have pioneered the fields of women's history and American music at their emergent moments, never faltering in your commitment to intellectual rigor, acting as a force for cultural equity in our academic community. Your College Music Society Report on "The Status of Women in College Music, 1976-77" (1980) issued a strong call for change, articulated with the most potent argument of all—statistics. Your visionary leadership in producing foundational materials, such as *Women in American Music: A Bibliography of Music and Literature* (1979), where about 1700 annotated articles accompanied an unmatched catalogue of compositions, justified the size of an unprecedented NEH grant; it helped others follow your path in challenging stale orthodoxies about the canon. The double-outsider nature of its topic only spurred you on. In 1988 your CMS report on "The Status of Women in College Music." In 1998, the publication of your captivating biography of a once-scorned "lady composer"—"Mrs. H. H. A. Beach," as she had been exclusively known—capstoned many years of advocacy through articles, editions,

program notes, and lectures, informal and formal, across the country. You, who called Amy Beach, a "Passionate Victorian," channeled your own passionate mind into enfranchising her music and her story. The awards it gathered—an Irving Lowens award from SAM, an ASCAP Deems Taylor award, and that most elusive prize, a sparkling *New York Times* review—proved even academics can change their collective minds. Now embarking on a new collaborative project, *Music in Gotham, 1863-1875*, to document and reassess urban musical culture in early New York, you have found a new mission, still served by your feminist risk-taking spirit. Writing brilliantly of Dvorak's "long American reach," as you did in an influential article of 1993, you have provided a fitting motto for your own career. Through your "long reach" we have benefited from the many ways you, as leader and mentor, have expanded the boundaries of possibility for American music studies. With this award we honor your exemplary intellectual integrity and scholarship

— Dale Cockrell

John Graziano Receives Distinguished Service Award

The Distinguished Service Citation for 2004 is awarded, finally, to a person who should have received it years ago. The delay in the award is not really surprising, since he always worked quietly and modestly behind the scenes, and was seldom given the recognition he deserved for his excellent accomplishments. A Sonnecker from the very beginning, we sat next to each other at the Iron Gate in 1974 when Irving Lowens proposed the formation of the Sonneck Society. He became active right away, enthusiastically supporting all the proposals that were then being made for this new

continued on page 24

adventure in support of American music. Newer members of our Society must be reminded that at that time Americanists were anathema in the American Musicological Society, and younger scholars working in American music were warned not to stress their interests in such a “minor and unimportant” field. That our honoree undertook not only to support the new society but also to work assiduously to solidify its foundation is an indication of his devotion and dedication to the Society. He and his equally dedicated wife even hosted a two-day Board meeting at their home in the early days, including meals and lodging.

But a society does not begin with a simple suggestion. It needs By-laws, and as a two-term Member at Large (1977-81), our honoree was chair of the committee that developed them, and again, when the need arose as a result of the society’s growth and expansion, served on the committee that revised them in 1987. He was an important member of the committee that planned and organized the first meeting of the new society, helping to establish traditions that are still part of our meetings. Held in Bayside, New York, that first meeting of the Sonneck Society became a traumatic yet bonding time for all when the city shut down its university and we were forced to find alternate spaces on short notice.

Having survived that emergency, our honoree went on to serve as chair of the nominating committee in 1977 and later as a member of the committee for 1981 through 1983 and as a member of the Conference Site Selection committee for 1978. With his experience, he was often asked over the years to serve informally on many program and local arrangements committees. In 1986 he followed Allen Britton as editor of *American*

Music. The four volumes under his stewardship not only featured a new format, but a wide variety of articles on all areas of American music, including a special issue devoted to the very successful Keele conference. In 1989 and again in 1992 he served as chair of the committee searching for new editors. He was elected Vice President in 1995, and served in that capacity for four years. He has at various times served as chair or member of the Lowens Book Award and the Development committees. It seems that any time the president needed something done, he would be called upon to lend his expertise and managerial skills. Serving in myriad ways over these almost thirty years of the society’s existence, he set a standard for others to emulate in furthering the goals of the Society.

It is therefore with great personal pleasure that I announce the recipient of the 2004 Sonneck Society Distinguished Service Citation, Dr. John Graziano!

— Raoul Camus

Wiley Housewright Dissertation Award for 2002 Presented to Mark Clague

The Wiley Housewright Dissertation Award competition for the year 2002 brought forth seventeen interesting and weighty tomes. Every one was a compelling challenge to the reader and to this chairperson’s life-long habit of working in bed. The indubitable Virgil Thomson agreed that it’s the best place to work but gave no instructions on how to take a ten-pounder to bed with you. Upon receiving one eight-hundred-page, two-volume dissertation, one committee member suggested initiating a “Dissertation on Wheels” service. All agreed that the most striking characteristic of the dissertations was not just size, but their overall excellence and a refreshing diversity of subject matter; the committee read on

such popular culture topics as rock, hip-hop, and on regional eye-openers like Mark Clague’s work on Chicago’s Auditorium Theater. It was difficult to narrow the seventeen dissertations to four finalists and even harder to arrive at a single winner from so imposing a field.

Many Americans don’t tend to pay much attention to the Midwest, especially those of us who live on one or the other coast. East coast, West coast, and the hole in the middle of the bagel—the Midwest. Mark Clague’s “Chicago Counterpoint: The Auditorium Theater Building and the Civic Imagination” (University of Chicago) focuses on a Chicago theatre building that opened in 1889 and on the music heard there. Yet as one of the members of the Housewright committee points out, “. . . those fortunate enough to read it will find themselves gracefully led from a study of a single musical institution, to a portrait of a larger metropolitan community, and, ultimately, toward a greater understanding of American cultural life.” The depth and scope of Mark Clague’s research is evident throughout; an outstanding piece of historical and interpretive scholarship, it is moreover a delight to read. Mark Clague leaves us believing that Chicago is, after all, a “helluva town,” and has been for a long time. His exceptional dissertation is highly recommended to members of the Society as a model of approach, scholarly research, and elegant prose. As an expression of our regard, the committee has chosen “Chicago Counterpoint” as the finest dissertation on an American music topic in 2002. We are delighted to confer the Wiley Housewright Dissertation Award upon it and its worthy author, Mark Clague.

2004 Mark Tucker Award Presented to Larry Hamberlin

Mark Tucker was known to SAM members for many things: careful scholarship, elegant prose, deep musicality, formidable piano talent, and generosity to students and colleagues. Linking these qualities was an uncanny perceptiveness that made Mark seem like a man on whom nothing was lost. I had the good fortune to have Mark on my dissertation committee more than a decade ago, and I saved dissertation draft pages featuring pithy marginal comments in Mark's spidery scrawl. But I know I'm not alone in feeling Mark's presence as strongly as ever. So I'm pleased to stand here to present the third annual Mark Tucker Award for outstanding student paper read at the conference—yet another example of how Mark's legacy continues to enrich the Society. I'll present the award on behalf of the three-member committee chaired by Nym Cooke, who couldn't be here, and including Judith Tick and myself.

The committee reviewed eight papers, and while considering many worthy candidates, decided that this year's Mark Tucker Award goes to Larry Hamberlin for his paper "Caruso and His Cousins: Portraits of Italian Americans in the Operatic Novelty Songs of Edwards and Madden." In lively and graceful prose, Hamberlin explores songs by the Tin Pan Alley duo of Gus Edwards and Edward Madden, showing how they forge musical and social parody from class and ethnic tensions in turn-of-the-century New York. In a period when New York's Italian population increased eight-fold, ultimately outnumbering the populations of Florence, Venice, and Genoa combined, Hamberlin shows how these songs offered double-edged satire, of both high-class Italian opera and low-class Italian immigrants. The songs are thus heard as hilarious reflections of a middle-class sensibility riddled with contradictions.

The paper seamlessly integrates analysis of music, lyrics, sheet-music iconography, and contemporary press reports with the historical circumstances that shaped them. Topping it off, the presentation was a tour de force, featuring Hamberlin's idiomatic performances of the songs from memory. As a result, the paper gives us a vivid snapshot, in Hamberlin's words, of "a young popular music culture gaining a distinctively American voice while...tipping its hat to its European antecedents."

—Jeffrey Magee

2003 Earle Johnson Bequest Publication Subventions

The 2003 Publication Subvention Committee consisted of Maja Trochimczyk, Chair, University of Southern California; Adrienne Fried Block, Graduate College, City University of New York; Luke B. Howard, Brigham Young University; Mitchell Morris, University of California, Los Angeles; Denise Von Glahn, Florida State University. The award was divided amongst three publications. **Eileen Southern and Doris Evans McGinty: *A Documentary History of The National Association of Negro Musicians* (Center for Black Music Research)**. The history of the National Association of Negro Musicians, narrated by Southern and McGinty through a careful selection and annotation of documents, is a major project of great relevance, superb quality, and significant scholarly value. Southern and McGinty carefully organized important historical documents and placed them within the framework of elegantly written interpretive essays. The range of documents is fascinating and they are seen in a book format for the first time. The volume fills in a major gap

in American music history; scholars, musicians and the general public will greatly benefit from its publication. **Rae Linda Brown: *The Heart of a Woman: The Life and Music of Florence B. Price, 1887-1953* (University of Illinois Press)**. The book by Rae Linda Brown is a much-needed study of an important American woman and black composer. Florence B. Price deserves a serious examination of her life, her milieu, and her compositions. Brown's book, filled with analytical and biographical insights, is based on archival studies and richly illustrated with numerous musical examples, providing an excellent introduction to Price's sound world, her musical aesthetics, and her compositional technique. As a result, this once forgotten woman composer will become better known. The book opens the way to the inclusion of Price's name in music history surveys and her music in concert programs. **Ron Pen, Louis Dolive, and Rachel Brett Harley, eds.: *Kentucky Harmony and Supplement to Kentucky Harmony* (The University Press of Kentucky)**. While this book would perhaps appeal to a smaller market, it is essential to scholars intent upon developing a fuller understanding of how early American musical culture morphed over time, and moved from place to place. The involvement of three authors from three different locations with three quite different specialties reflects well on the kind of geographic and disciplinary collaboration that is at the heart of the subject itself. The modern transcriptions are clean and lovely; the collection provides a welcome opportunity to consult both the facsimiles and the scores in the same volume.

— Maja Trochimczyk

continued on page 26

Non-Print Publication Subvention Award Presented to AfroAmericanHeritage.com

The Non-Print Publication Subventions Committee, consisting of Kip Lornell (Chair), Tracey Laird, and Robynn Stilwell, presented the Society’s 2004 award to Gerri Gribi at CreativeFolk.com for her work on the website, AfroAmericanHeritage.com (you may deep link directly to the Music category: <<http://creativefolk.com/toolkit/music.html>>). Gerri describes the background and philosophy which guided her work:

It’s impossible to understand American culture without understanding African American culture, yet the study of black America is still relegated primarily to Black History Month, and textbooks still use an additive approach rather than constructing a more inclusive narrative. For my masters thesis project I created *Beyond Black History Month: The African American Studies Toolkit*, a selective, online cross-curriculum guide supporting K-12 educators. The categories are structured according to standard curricular areas, and each includes reviews of online resources (web sites, databases, lesson plans) and offline resources (books, videos, CDs.) The response to date validates the need for such a resource: it received over 80,000 visitors last year, and was selected as *School Library Journal’s* “Site of the Week.” But though it has already consumed more than 300 hours of planning, research and maintenance, and currently prints out to well over 100 pages, I consider it a prototype.

The Music category alone received 6000 visitors last year. With the award from SAM, I plan to create two major subcategories of vernacular music and art music, and to triple the category’s size. This requires search-

ing for, evaluating, selecting, annotating and appropriately placing online lesson plans and web sites, as well as reviewing and placing offline media

Aside from being available globally 24/7, this project is self distributing: as more people discover it, they recommend it and link to it from their own sites. Current “linkers” include the *Archives of African American Music & Culture*, the *Library of Congress American Memory Collection Learning Page*, and the *National Education Association*, plus hundred of schools, libraries, educational associations and personal web sites.

If you have a resource which you would like reviewed for possible inclusion (lesson plans are particularly important) please contact Gerri Gribi gerri@creativefolk.com.

American Band History Interest Group

John Philip Sousa’s sesquicentennial helped to make the Cleveland conference a parade of events for the American Band History Interest Group. Group members presented papers exploring Sousa’s Marine Band years (Carolyn Bryant), the formation of his professional band (Patrick Warfield), and his march styles (Jonathan Elkus). Our Sousa reevaluation concluded with Dianna Eiland reading a paper by Paul Bierley on the Sousa march *The Stars and Stripes Forever*. The absence of Sousa’s senior biographer was sorely missed, but Paul’s presence was felt throughout the conference as his groundbreaking work was cited again and again.

Sousa no doubt would have been thrilled to hear his music not only dis-

cussed, but also performed. Interest Group member Craig Parker presented a lecture-recital of cornet solos used by Sousa’s Band, and John Graziano and Julia Grella treated us to a discussion and performance of Sousa songs. Between the business meeting and the banquet, the Society’s very own brass band was joined by several ARSC members in pieces that remembered both Sousa and our recently departed friend Bunker Clark. Of course several glasses of shrub helped to loosen the lips and comfort the ears.

The official meeting of the Interest Group drew nine members to hear from Carol Dunevant, Music Director of Cincinnati’s recently resurrected Frank Simon Band. Carol explained how Simon, a cornet soloist with Sousa’s Band, resigned that position to organize the ARMCO Band of Middletown, Ohio. Carol has been working to bring the band’s music to a new audience and to preserve the legacy of this one time “Boy Wonder of the Cornet.” Her talk was so successful that our hour-long slot expanded into a four-hour marathon discussion covering everything from fundraising to archival preservation.

The interest group is always pleased to welcome new members, and those interested in joining should send an email to Patrick Warfield at pwarfield@mac.com.

—Patrick Warfield

Twentieth Century Interest Group

In a standing-room-only meeting, the Twentieth Century Interest Group was pleased to feature David Nicholls as guest speaker. Playing off of the motto, “e pluribus unum,” Prof. Nicholls’ presentation, entitled “Defining American Music,” addressed several of the central conflicts between the notions of a defin-

able “American” art music and the formidable demographic disparities within the culture itself. Inciting a very lively discussion, Prof. Nicholls’ remarks resulted in few concrete conclusions, yet many compelling ponderables.

—David Patterson

Gay/Lesbian/Bisexual/ Transgendered Interest Group

The Gay/Lesbian/Bisexual/Transgendered Interest Group was honored with a provocative presentation by Howard Pollack that compared two biographies of Charles Griffes (those by Edward Maisel and Donna Anderson) in regard to their respective treatment of his homosexuality. Identifying “coded” terms, assessing the degree of euphemistic applications by either author, and detailing the impact of Griffes’ surviving family members in steering the course of at least one biography, Prof. Pollack ultimately demonstrated how the work of Maisel (1943) treated the subject in a direct and unapologetic tone that was itself ahead of its time.

—David Patterson

Gender and Music Interest Group

The Gender and Music Interest Group presented a panel on Intersections of Race and Gender, with two papers dealing with opera, and two on hip-hop. In “The Trouble with Minnie: Puccini’s Exotic American Heroine,” Annie J. Randall examined the impact of opera’s voyeuristic, imperialist gaze, when Americans were employed as the subject of exoticism. Naomi André, in “Examining ‘Blackness’ in Opera,” drew from models of feminist musicology to consider how racial difference is depicted on the operatic stage, in examples by Verdi, Krenek and Gershwin. Martha Mockus analyzed three songs in

“MeShell Ndegéocello: Musical Articulations of Black Feminism,” employing theoretical concepts by Angela Davis and bell hooks. In “‘B-Girl Stance in a B-Boy’s World’: DJ Kuttin Kandi, Hip-Hop Activist,” Ellie M. Hisama explored the hip-hop world as an empowering medium for the Filipina-American Kuttin Kandy. Demonstrating an aspect that empowerment, Kandy expressed her delight at being interviewed by a scholar (Hisama), describing it in her blog (on-line journal) as “better than dope.” Including video clips and images and well as audio examples the presentations were lively, well-attended, and stimulated much discussion.

—Liane Curtis

Gospel and Church Music Interest Group

The Gospel and Church Music Interest Group had 7 attendees at its session in Cleveland (Patricia Woodard, Hunter College; Polly Carder, Blacksburg, VA; Bonnie Houser, Cleveland Institute of Music; Daniel Grimminger, University of Pittsburgh; Olivia Mather, UCLA; Gail Murchison, Tulane University; and Roxanne Reed, Miami University, Ohio).

The interests of attendees included organ accompaniments of 1860s hymns, post-Civil War gospel hymn composition and publishing, Lutheran Chorale and Hymnals, and the Jesus Movement of the 1970s. The session was an open discussion on the topic of Worship Wars, particularly over the last couple of decades. Increasingly, worship is becoming more consumer oriented, resulting in shifts in the training of pastors, shifts in the basic idea of worship and what it is or means to worship, and finally

shifts in church music and hymnody. Even blatant marketing strategies are adopted as churches compete with one another for membership. Though tensions regarding the music are not unprecedented, the gap between sacred and secular is ever-widening or, one might argue, becoming increasingly blurred.

Esther Rothenbush Crookshank will be stepping down as co-chair of the Gospel and Church Music Interest Group. Tammy Kernodle (Miami University, Ohio) will join Roxanne Reed as co-chair. Esther was one of those who spear-headed getting the group established and has given tremendously from its start. We welcome Tammy as Esther’s replacement and have begun sharing ideas for future programs.

Connecting Outside the Academy Interest Group

The newly-founded interest group related to topics of **Connecting Outside the Academy** met for the first time in Cleveland, with approximately 25 in attendance. Dale Cockrell presented a paper on Dvořák in Nashville (published elsewhere in this *Bulletin*), Deane Root discussed “Voices Across Time”, and Mark Clague described the challenges of activating the American Music Institute at Ann Arbor. Joe Horowitz, chair of the Interest Group set the tone for the group with his remarks about the importance of connecting “islands”—eg scholars, performers, composers, and disciplines—and harped on the frequent resistance, in the name of “pedagogy,” of music schools and conservatories confronted with the opportunity to connect with people outside their four walls.

NEWS OF THE SOCIETY

Summary of the 2004 Annual Business Meeting

The 2004 business meeting of the Society for American Music was called to order by President Carol Oja at 4:20 p.m. on Saturday, March 14, 2004, at the Renaissance Cleveland Hotel in Cleveland, Ohio. A summary of the 2003 Annual Business meeting in Tempe, Arizona (copies of the account published in the Spring 2003 *Bulletin* and distributed at the meeting) was accepted without correction.

Oja welcomed members to the Cleveland conference, a joint meeting with ARSC that had been the inspiration of Past President Paul Wells. She thanked those who made the meeting such a great success, including Mary Davis, Local Arrangements Chair; Rob Walser, Program Chair; Jim Hines, Conference Manager; and Mariana Whitmer, Executive Director. She noted that it was dedicated volunteers that make the Society and its work possible. It was a pleasure to welcome students and their fresh ideas at the same time the Society is documenting and celebrating the contributions of its founders.

A moment of silence was observed for departed members of the Society, including Arthur Berger; J. Bunker Clark, a recipient of the Distinguished Service Award (with a tribute by Craig Parker); Daniel Kingman (tribute written by William Kearns and read by Kay Norton); and Wiley L. Housewright (tribute by Denise Von Glahn).

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 continues to be in good financial condition with investments recovering, although there was a deficit for

the past calendar year. His report was accepted as distributed. The Chair of the Nominating Committee, Katherine Preston, thanked her committee (Marva Carter, Michael Pisani, Paul Wells, and Larry Worster) and those members who had agreed to stand for office and announced those that had been recently elected: Michael Broyles, President-elect; Allen Lott, Secretary; and Vivian Perlis and Wayne Shirley, Members-at-Large of the Board. Preston encouraged members to become active and inform the President of the areas in which they would like to serve.

David Nicholls, editor of *American Music*, thanked the Board for agreeing to expand the Journal from 128 to 144 pages per issue, which will allow more space for reviews. He thanked review editors Craig Parker and Ron Pen and announced the appointment of Charles Hiroshi Garrett as multi-media review editor. He noted the Journal's publication schedule is on target and remarked on the continued increase in the quantity and quality of submissions. He would especially like to see articles devoted to earlier periods and ethnomusicological issues; articles can be shorter than those typically published. He thanked the members of the editorial advisory board for their assistance as the principal reviewers of submissions.

Paul Wells, Chair of the Publications Council, reported that a committee chaired by Tom Riis has launched a search for the next editor of *American Music*. The Publications Council (David Nicholls, Paul Wells, Mariana Whitmer, and Larry Worster) is also carrying out a search for a content editor for the *Bulletin*. Executive Director Mariana Whitmer is serving as interim editor and will continue as managing editor. Wells also stated

that Larry Worster is the Society's Web Editor and is currently refining ideas for the Web site with the guidance of the Web Editorial Committee (Francesca Draughon, Mark Katz, and Felicia Miyakawa).

Mary Davis, Local Arrangements Chair for the Cleveland Conference, was thanked with a hearty round of applause for her significant work on behalf of the conference. She enthusiastically thanked her committee (Christine Smith Dorey, Dana Gooley, David Kay, Charlotte Newman, Sara Schimelpfenig, Denise Seachrist, and Sarah Tomaszewski) as well as representatives from ARSC, including President Jim Farrington and Local Arrangements Chair Bill Klinger, and the Rock and Roll Hall of Fame, including CEO Terry Stewart. Oja also thanked the host institution Case Western Reserve University. Rob Walser, Program Chair, thanked his committee (Beth Levy, David Neumeyer, Leonora Saavedra, Larry Starr, and Judy Tsou) and for those who had presented terrific papers. He noted there were twice as many submissions as the previous year and it had been challenging to make a final selection.

Anne Dhu McLucas, Local Arrangements Chair for next year's meeting in Eugene, Oregon (16-20 February 2005) enticed members to attend with images of the ocean, green grass, and mountains. The conference, based in a downtown hotel in the heart of Eugene, will include a jazz concert sponsored by the Oregon Festival of American Music and sessions involving Pauline Oliveros, the Society's Honorary Member for 2005.

Judy Tsou, Program Committee Chair for the Eugene Conference, announced the members of her committee (David Ake, Naomi André, David Brackett, Rae Linda Brown,

and Robynn Stillwell) and urged members to submit proposals for papers and sessions, especially those relating to the Pacific Northwest; deadline for submission is 15 July.

Kay Norton, Chair of the Conference Site Selection Committee, encouraged members to submit proposals to host a conference and announced the following future conference sites: Chicago in 2006 as a joint meeting with the Center for Black Music Research; Pittsburgh in 2007 as a joint meeting with the Music Library Association, hosted by the University of Pittsburgh, and San Antonio in 2008 hosted by Trinity University with Carl Leafstedt as Local Arrangements Chair.

Josephine Wright, standing in for Maja Trochimczyk as Chair of the Book Publication Subvention Committee, announced that three forthcoming books would receive subventions: Doris Evans McGinty, ed., *A Documentary History of the National Association of Negro Musicians* (Center for Black Music Research); Rae Linda Brown, *The Heart of a Woman: The Life and Music of Florence B. Price, 1887-1953* (University of Illinois Press); and Ron Pen, ed., *Kentucky Harmony and Supplement to Kentucky Harmony* (University Press of Kentucky).

The Non-Print Publication Subvention was awarded for the first time in several years. Carol Oja, standing in for committee chair Kip Lornell, announced this year's recipient as Gerri Gribi. The subvention will assist her in completing the music category of the *African American Studies Toolkit*, an online resource for K-12 educators.

Eight papers were submitted for the Mark Tucker Award for the outstanding student conference paper. Jeff Magee, standing in for award committee chair Nym Cooke, announced the winner: Larry Hamberlin of Brandeis University for

"Caruso and His Cousins: Portraits of Italian Americans in the Operatic Novelty Songs of Edwards and Madden."

Seventeen dissertations were submitted for the Wiley Housewright Dissertation Award. Committee chair Vivian Perlis remarked on the refreshing diversity of topics and approaches represented in them. The award was presented to Mark Clague for "Chicago Counterpoint: The Auditorium Theater Building and the Civic Imagination" completed at the University of Chicago. Clague warmly thanked the Society for the nurturing environment it had provided and encouraged students to support each other.

John Koegel, standing in for committee chair Paul Laird, announced the winner of the Lowens Article Award: J. Peter Burkholder, "The Organist in Ives," *Journal of the American Musicological Society* 55 (Summer 2002). Burkholder was deeply honored by the award and thanked the Society for the support it has given him over the years.

Raoul Camus read the citation for the Distinguished Service Award, which was presented to John Graziano. Graziano believed that because such an award could be offered was an indication of the vision of the founders of the Society. He commented on the tremendous growth of the Society and wished that it would continue to prosper.

Judith Tick read the citation for the Lifetime Achievement Award, which was presented to Adrienne Fried Block. Block stated that the award was most gratifying and an absolutely overwhelming compliment. She commented on the warmth of the Society's membership, believing it was unusual to have such feelings about a professional society.

Two awards were presented at the banquet following the business meeting. Dale Cockrell, standing in for

committee chair Wilma Reid Cipolla, announced the winner of the Lowens Book Award: Walter van de Leur, *Something to Live for: The Music of Billy Strayhorn* (Oxford University Press); Judith McCulloh read the citation for Honorary Member Chris Strachwitz.]

Ann Sears, Chair of the Development Committee, announced the founding of the Sonneck Circle, which will connect the Society's past with its future. Charter members are automatically a member of the Circle, named in honor of Oscar Sonneck; other member may join by making a significant financial contribution to the Society. Sears announced that two awards were now fully funded: the Wiley Housewright Dissertation Award and the Mark Tucker Award. Oja thanked Sears for her hard work and acknowledged Paul Wells for encouraging past presidents to contribute to the Sonneck Circle.

Denise Von Glahn, who was appointed chair of an ad hoc committee on the history of the society in September 2003, reported on her work that has included interviewing founders of the Society. She believed there was a need to understand the varied hopes and visions of the Society's founders, to whom we owe a debt, and how the Society's development had signaled the coming of age of American music studies.

Josephine Wright, Chair of the Committee on Cultural Diversity, also newly formed by the Board in September, encouraged input from the membership about concerns and suggestions for future areas of endeavor.

Oja recognized and thanked outgoing officers, Board members, and committee chairs for their contribution to the Society: Paul Wells, Past President; George Boziwick and Mary DuPree, Members-at-Large; Ann Sears, Development; Vivian Perlis, Housewright Dissertation

Award; Nym Cooke, Mark Tucker Award; Paul Laird, Lowens Article Award; and Wilma Cipolla, Lowens Book Award.

Oja announced the following new committee chairs: Lenore Coral, Lowens Article Award (2003 publications); Howard Pollack, Lowens Book Award (2003 publications); Jeff Magee, Mark Tucker Award; Diana Hallman, Housewright Dissertation Award (2004 completions); and Deane Root, Development.

The meeting was adjourned at 6:00 p.m.

— R. Allen Lott, Secretary

Report of the Treasurer Calendar Year 2003

The Society for American Music continues to be in good financial condition. The total balance of all accounts is up from last year, as market conditions continue to improve. Interest and dividends increased over 2002, and contributions were considerably higher than last year. Income was slightly lower than the total budgeted, but expenses were twenty per cent lower 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
2003	\$311,129.66

— George Keck

STATEMENT OF FINANCIAL CONDITION

Society for American Music
Year Ending December 31, 2003

GENERAL FUND

Income

Dues	\$38,325.00
Transfer from Life Membership Fund	1,800.00
Interest/Dividends	2,500.67
Contributions	3,894.17
Conference Profit	10,343.10
Directory Ads	500.00
RILM Donations	468.00
Mailing List Sales and Postage	150.00
Other (Institutional Membership)	181.00

TOTAL INCOME **\$58,161.94**

Expenses

I. PROGRAM

<i>American Music</i>	\$35,582.79
<i>Bulletin</i>	6,313.32
<i>Directory</i>	2,380.51
<i>Outreach</i>	5,919.97

TOTAL PROGRAM **\$50,196.59**

II. MANAGEMENT

Executive Director	\$10,678.51
Office	3,094.28
Board	6,604.56
Treasurer	472.50
Management Services	942.79
Fees and Miscellaneous	1,775.04

TOTAL MANAGEMENT **\$23,567.68**

TOTAL EXPENSES **\$73,764.27**

INCOME MINUS EXPENSES: **\$(15,602.33)**

Report of the Silent Auction

This year's Silent Auction was another outstanding success, raising over \$2,000.00 for the SAM Student Travel Endowment. Thank you to all who brought donations, worked the SA, and to all of you who upped those bids and took items home.

Over the past four years the Silent Auction has raised over \$10,000.00 for the Student Travel Endowment. So start collecting items for next year, now! The Silent Auction will have a very special item up for bid at next year's conference. More details will be forthcoming, so start saving your dollars so you can help up the bids!

— Dianna Eiland

Members in the News

Honorary Member of the Society, **Gunther Schuller**, is a Distinguished Artist in Residence in Arizona State University's School of Music and is also the The Katherine K. Herberger Heritage Chair for Visiting Artists at the University. In a recent jazz residency, he lectured in Kay Norton's graduate seminar on 1920s American Music: April 20, Louis Armstrong and April 22, Early Ellington. In the latter, he discussed the rarely-heard November 21, 1930 cut of "Mood Indigo." That night, he conducted the ASU Jazz Repertory Orchestra in the same tune and about 15 others, by various groups, which reflect his own transcription work for the Smithsonian and elsewhere. In fall semester of

2004, Schuller will devote part of his residency to conducting a recent composition of his featuring combined orchestral and jazz groups at ASU.

James Perone is pleased to announce the June 2004 publication of his book *Music of the Counterculture Era* by Greenwood Press. The book details music and the various counterculture movements (Anti-war, Feminism, Back to the Land, Radical Politics, etc.) in the United States between 1960 and 1975. His previous Greenwood titles include *Louis Moreau Gottschalk: A Bio-Bibliography* (2002), *Music of the Vietnam Conflict* (2001), and *Carole King: A Bio-Bibliography* (1999). Jim just completed a two-year term as President of the Great Lakes Chapter of The College Music Society.

The American Academy of Arts and Sciences has announced the election of 178 new fellows and 24 new foreign honorary members. The 202 men and women are prominent figures in scholarship, business, the arts, and public affairs. We are pleased to note that **Judith Tick** has been named a 2004 Fellow in the Humanities and Arts, Section 5— Visual and Performing Arts—Criticism and Practice (including Art, Architecture, Sculpture, Music, Theatre, Film, Dance). Congratulations Judith!

Carolyn Livingston, professor of music and director of graduate studies in music at the University of Rhode Island, is the author of a book recently published by the University of Tennessee Press. *Charles Faulkner Bryan: His Life and Music* is the biography of Tennessee's first composer of art music. Bryan (1911-1955) was also a folk music researcher and performer whose concerts on campuses across the country predated the 1960s folk revival. He was a highly respected music educator and administrator as well.



Gathering at the Silent Auction in Cleveland

BULLETIN BOARD

IASPM-US Annual Conference 15-17 October 2004 University of Virginia

This year's meeting of the IASPM-US will be held on the beautiful and historic campus of the University of Virginia. The theme for this year's meeting is wide open, and the program committee encourages submission of abstracts representing the diverse range of interests represented by the Association's U. S. membership.

We are also pleased to announce that the University of Virginia is planning a small festival of African popular music to coincide with the IASPM meeting, and conference attendees will be invited to participate in these events, as well as those on the IASPM program. It promises to be a rich and vibrant weekend.

The confluence of the Afro-Pop festival with the scholarly and personal interests of IASPM members and our University of Virginia site also suggests a number of possible "site-specific" topics for papers and panels—though again, there is no formal theme, and proposals from a wide variety of perspectives are welcome. But papers discussing phenomena such as African pop music, and world music more generally conceived, on the one hand; and those taking up Southern musical traditions ranging from the folk revival through bluegrass, old-time, and country, on the other, will find especially fertile soil at this year's meeting.

The New York Brass Quintet Anniversary 21-23 October 2004

An event of historical and musical significance will be taking place at the Mariam Cannon Hayes School of

Music/Appalachian State University in Boone, North Carolina. Musicians from around the world will join us to celebrate the 50th anniversary of The New York Brass Quintet 1954 debut recital in Carnegie Hall, New York City; 50 years of growth in numbers of brass quintets throughout the world; 50 years of special compositions for brass quintet; 50 years of emphasis on brass chamber music in conservatories, schools of music, and departments of music around the world. Such impressive influence in the area of brass chamber music is unprecedented in the history of music. At this event we will be joined by a number of distinguished professionals including members of the brass and composition faculty of the Juilliard School (American Brass Quintet, Eric Ewazen) as well as professionals from several other well-known brass ensembles link for full information: <http://www.music.appstate.edu/faculty/jones/brasschamber.html>

"Celebrating Creativity with Creativity..." Oregon Bach Festival Composers Symposium 29 June through 9 July 2004 University of Oregon

In celebration of George Crumb's 75th birthday, ten commissions will be awarded to full participants in this summer's Oregon Bach Festival Composers Symposium. Composers may apply to be considered for a commission, or to have a previously composed work performed, or to be an auditor. George Crumb will be one of the composers-in-residence during the symposium. George Crumb will be the composer-in residence for the symposium and a three-concert series at the festival will present the "Crumb

Commissions" as well as music by George and his son, David. The ensemble-in-residence will be the acclaimed new music group, Third Angle (Ron Blessinger, director). The components of the ten-day symposium are: daily seminars in which each participant will give a presentation about his or her music; sessions with George Crumb (composer-in-residence) and David Crumb (composer-in-residence); a special session with Krzysztof Penderecki, the festival's composer-in-residence; attendance of rehearsals and festival concerts (free tickets) including a concert of Penderecki's music conducted by the composer; performances of music by full participants on a three-concert series; sessions with featured guest performers and conductors at the festival, and a special birthday celebration for George Crumb (a party between two of our concerts).

For details about the symposium please visit: www.iwagemusic.com

ACLS Commission on Cyberinfrastructure for the Humanities & Social Sciences

With support from the Andrew W. Mellon Foundation, the ACLS has appointed a national commission on cyberinfrastructure in the humanities and social sciences. This commission will carry out research, hearings, and consultations to gather information and develop perspective, completing its work within the calendar year 2004 and issuing its report in early 2005. The intended audience for that report includes the scholarly community and the societies that represent it, university provosts, federal funding agencies (including but not

limited to the NSF), and private foundations. John Unsworth, dean of the Graduate School of Library and Information Science at the University of Illinois, Urbana-Champaign, chairs the commission. The Web site (www.acls.org/cyber/cyberinfrastructure.htm) includes the charge to the Commission and a list of its members and advisors. The Commission will use a listserv to communicate progress reports, requests for comment, and invitations to public events. This is a one-way list: postings will come only from the chair of the Commission. To subscribe, please go to www.acls.org/cyberinfrastructure/cyber.htm.

Celebrating New England Romantics

- John Schumann

Recent concerts in Portland, Oregon presented the works of New England Romanticists. Both were in part the result of advocacy by SAM member, **John Schumann**, who also assisted in the preparation of program notes for each concert.

On 5 December, 2003, to mark the 150th anniversary year of Arthur Foote's birth, the Lohr Trio presented his *Three Pieces for Cello and Piano* (Op. 1) and *Piano Trio No. 1* (Op. 5), together with Brahms' *Piano Trio in C* (Op. 87). All three works date from the early 1880s, about the time when The Old Church, the hall in which the concert was held, was built. The Lohr Trio is comprised of gifted adult amateur musicians: Michael Liu, MD (pf), George Oh, MD (vn) and Suzanne Rague (vc). SAM member, **Douglas Moore**, Curator of the Foote Collection at Williams College, was

instrumental in making the Foote trio sheet music available.

Music by John Knowles Paine, Foote, George Whitefield Chadwick, Edward MacDowell, Horatio Parker and Amy Beach was performed by the Choral Arts Ensemble, a 35-voice chorus, on 27 February (evening) and 28 February (afternoon) 2004. Roger O. Doyle, CAE conductor and also Professor of Music at the University of Portland, led Beach's *Three Choruses for Women's Chorus* (Op. 39) and *Te Deum* (from *Service in A major*, Op. 63), MacDowell's *Three Songs for Male Chorus* (Op. 27), Parker's *Now Sinks the Sun* (from *St. Christopher*), the lovely *Dona Nobis Pacem* from Paine's *Mass in D* and choral songs by Chadwick (*The Pilgrims*) and Foote (*Into the Silent Land*). As a counterpoint, the chorus also performed two works by Parker's more famous student, Charles Ives: *Psalm 67* and *Lincoln, the Great Commoner*.

"Dvorak" continued from page 19

a "response" to Dvořák's "American" Quartet. The last half of the program will feature performances by the Nashville Symphony Orchestra (chamber-sized) of Dvořák's *Czech Suite*, paired with the *American Suite*, which Dvořák orchestrated shortly before leaving the United States in 1895. The festival will end with commentary and discussion involving scholars, conductors, performers, and the audience.

There are, to my mind, two big ideas to be drawn from "Dvořák in Nashville." First, by involving communities, institutions, and organizations in this project that too seldomly have much to do with each other, new energies and new understandings are produced. The NSO and Vanderbilt don't often cooperate like this. Musical forces at Fisk and Vanderbilt

don't often work together. Programs seldom feature singers, pianists, string quartets, and musicologists on the same stage; or both professional and amateur musicians; or both pre-collegiate and collegiate musicians. Stephen Foster is not often heard in the context reserved usually for "serious" music; nor are spirituals or black musicals. Our commentators have specializations in American classical music, southern music, black theater, and American literature, and all must find a way to speak to and with each other. And I haven't taken time to talk about how the survey course in American music at Vanderbilt (which this semester has 217 students enrolled!) will be involved. Nor on the projects in local high schools that might relate to the festival. The whole ends up being about connections and dialogue, concepts that sociologists tell us again and again provide the foundations for life lived well and perhaps also for music understood well.

The second aspect I regard so highly about the festival is that it promises to re-sully classical music. A hundred years ago, some were dismayed by what Dvořák proposed. Today, even as "enlightened" as we believe ourselves to be, having the Fisk Jubilee Singers and Stephen Foster rub elbows with "art" still jars many. How far have we really come? Or how far have we regressed, for I'd suggest that what Dvořák proposed in essence was not really so radical for his time. European composers for centuries lived, worked, and faced starvation in a multivalent world of music, where the seams between types, styles, and genres were fluid or even non-existent. These musicians were sensitive to the music around them and took advantage of what was offered by those musics. It was only when musicians were taken out of life and given tenured university

continued on page 34

REPORT OF THE WEB EDITOR

Expansion of the SAM Web Site

The SAM Web Editorial Committee is engaging in an expansion of the structure of the Resources section of the Society's Web site. In addition to the currently included links, the following sections will be added. The committee hereby solicits its members to nominate sites to be vetted. Members who wish to do so should submit sites via the Web forms in the Resources section of the SAM Web site. (<http://www.american-music.org/resources/ResourcesInformation.htm>) The vetting criteria are:

- 1) Research Sites: University, government, archival, and professional non-profit Web sites
 - affiliation with non-profit, educational institution or government agency
 - (i) demonstration of integrity of information sources
 - (ii) demonstration of long-term commitment to providing resources
 - must contain listing of archival materials, scholarly information regarding specific topics in American music, or articles published in Web format regarding specific topics in American music
- 2) Instructional Resources and Materials
 - Web site must offer materials not available from other widely-accessible publishers or distributors, e.g., recordings, modern edition scores, videos, etc.
 - quality of materials must demonstrate scholarly commitment to respecting historical accuracy
 - may include small, independent commercial ventures that offer materials of interest to scholars and teachers of American music.
 - resources maybe purchased directly from site
- 3) Members: must contain one or more of the following categories of information, easily accessible from the member's home page
 - original information or content from the member's research on topics concerning American music, e.g., biographical material information about American composers or musicians, lists of works for American composers or musicians
 - instructional resources for courses on American music or American studies topics, e.g., syllabi, lecture notes, review sheets, etc.
 - research links for students of American music of all levels
- 4) Titles of dissertations in progress and recently completed on topics in American Music
 - titles may be submitted by the student or professor via a link in the resources section of the Web site
 - dissertations that have been completed will be moved to the dissertations recently completed section for a period of five years

— Larry Worster

“Chadwick” continued from page 13

exhibit “Ein Amerikaner in Leipzig” will document the role of the Leipzig conservatory as an international institution and focus on the particular attraction it had for Americans in the nineteenth century, like George W. Chadwick, probably the most famous American music student. Chadwick's music will be performed in various concerts connected with the exhibit, among them one with American symphonic music performed by the Hochschulorchester (20 November), and a chamber music concert (25 November). Details will be available at www.hmt-leipzig.de.

At the international conference of the German Gesellschaft für Musikforschung (“Musik und kulturelle Identität,” 16-21 September 2004) in Weimar a panel on “Aspects of American Music” will include a discussion of Chadwick's music and influence. The participants will be Karen Ahlquist (Washington, D.C.), E. Douglas Bomberger (Honolulu, HI), John Graziano (New York, NY), Earnest Lamb (Pine Bluff, AR), and Marianne Betz (Leipzig).

“Dvorak” continued from page 33

positions that music could be scrubbed clean of its cultural dross and dirt, starched, ironed, folded neatly, and placed in a drawer, seldom to be truly and comfortably worn. My hope is that audiences *and* musicians will take away from Nashville's Dvořák festival new insights into how and why this music came to be—serious business, indeed!—and have a boot-stompin', two-steppin', high-kickin' good ole time doing it. Which is quite all right, as the other way around would *not* be!

Onward.

¹ Antonin Dvořák, “Music in America,” *Harper's New Monthly Magazine*, XC (February 1894), pp. 432-33.

31ST ANNUAL CONFERENCE CALL FOR PAPERS

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 31st annual conference in Eugene, Oregon, 16-20 February 2005. The Email or postmark deadline is July 15. More information may be found at the website: www.american-music.org. We welcome proposals involving any aspect of American music or music in the Americas, but especially welcome ideas for papers and sessions inspired by any of the following:

- Pauline Oliveros (the SAM honorary member of 2005) and related topics such as philosophies of composing or audience in American experimental music
- Centennial of the births of Harold Arlen (15 Feb 1905– 23 April 1986), Marc Blitzstein (2 March 1905 – 22 Jan 1964), Jule Stein (31 Dec 1905 – 20 Sept 1994), Meade Lux Lewis (4 Sep 1905 – 7 June 1964)
- Topics inspired by the Pacific Northwest (i.e., Native American styles of the West or Northwest; Jimi Hendrix; grunge; Quincy Jones; Microsoft. . . .

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 2004 meeting in Cleveland, but all proposals will be considered and judged primarily on merit.

All materials must be electronically date-stamped or postmarked by July 15, 2004, and should be sent to: jtsou@u.washington.edu, or Judy Tsou, SAM Program Chair, School of Music, Box 353450, University of Washington Seattle, WA 98195

* * * Opportunity to advertise * * *

MEMBERSHIP DIRECTORY AND HANDBOOK — 2004 Specifications and Rates for Advertisements

The Membership Directory and Handbook is published in the spring of each year with names and addresses current to mid-January. It includes each member's preferred mailing address, institutional affiliation, telephone, e-mail and fax numbers as well as codes indicating fields of research interest. The list is indexed by state and zip code, and by the interest fields. The Directory also includes the Society's bylaws, committee structures, and other useful information so it is referred to throughout the year. Circulation: 1,200 copies. About 150 of these go to libraries.

SUBMISSION DEADLINE: March 1, 2004

To reserve, contact Mariana Whitmer at (412) 624-3031 or E-mail: SAM@american-music.org. Electronic copy (PC format only) encouraged.

MECHANICAL SPECIFICATIONS AND PRICES

Overall Page size: 8 3/8" x 5 3/8" (page height x width)

Full page ad: 7 1/4" high x 4 1/2" wide

Prices: last page, \$150.00; inside page, \$100.00

AWARDS OF THE SOCIETY

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.

Stephen Foster Memorial
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