

# The Bulletin

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

Vol. XXXII, No. 2

Spring 2006

## The Inimitable Miss Cheatham

— Brian Moon

*Adjunct Instructor, University of Arizona*

The word most often used by critics to describe the performances of the singer, actress, and *diseuse* Kitty Cheatham (1865–1946) was “inimitable,” a word which, if vague, even now captures the singularity of this accomplished artist. Cheatham’s solo recitals in the early twentieth century earned her widespread fame across America and Europe. Although she was known at various times as a specialist in children’s songs or in African American folksongs, her repertoire was extensive and included much art music. In addition to singing, she was a lecturer and an advocate for numerous causes. The following brief introduction to her life and activities attempts to illustrate the considerable influence she wielded in America’s musical culture as the 20th century began.

Catherine Smiley Cheatham was born to a socially prominent family in Nashville, Tenn. Her father, Colonel Richard Cheatham (1824–1877), was elected to the Tennessee House of Representatives, and also served as the mayor of Nashville at the onset of the Civil War. Cheatham’s career as a performer began just after her father’s death in 1877, at local churches in Nashville. Some sources mention that she studied music in New York, Paris, and Berlin, presumably as a teenager.<sup>1</sup> By 1885 she was appearing as an actress and receiving popular acclaim, particularly in the South, where her uncle, the Confederate general Frank Cheatham, was widely known.

By 1889 Cheatham was a regular member of the successful New York theatrical troupe led by Augustin Daly. Daly

was known as an autocratic theatrical director and talented playwright whose plays traveled worldwide, to popular and critical acclaim. Cheatham worked as a character actress, and occasionally as a songstress within Daly’s troupe. She later recounted this formative experience:

In one year I played twenty-eight different parts, everything from servant girls in German comedies to Titania in ‘a Midsummer’s Night’s Dream... One of my earliest successes was in an old comedy by Farquhar, in which I played with Miss Rehan. A girl who made a success of that sort nowadays would probably be starved. Mr. Daly had a nice sense of proportion, and the next week he gave me a maid’s part in another play, in which I had scarcely five lines to speak. It was wonderful training, for which I cannot be too thankful. Whatever success I have now in my recitals, in my ability to be natural and simple on the stage, I owe to this training. And it’s something one cannot get on the stage now.<sup>2</sup>

Her career as an actress culminated in a series of starring roles in the early 1890s before her marriage to an Englishman in 1894, and her first retirement from the stage.<sup>3</sup>

Beginning in 1901, Cheatham appeared in several plays in London before assuming a career as a solo recitalist around 1903. As she describes it:

I was revolving in my mind plans for a new career. I didn’t know exactly what I should do. One evening as I sat before the fire I crooned “Swing Low, sweet Chariot.”



**The SAM/CBMR Conference in Chicago.**

Keynote speaker Samuel A. Floyd, Jr., introduced by Michael Broyles and Richard Crawford. Photo by Guthrie Ramsey Jr. *More news from the conference starting on page 33.*

“What is that, Kitty?” asked my hostess.

“It’s an old Negro song,” I answered, “one of the real Negro songs, not the sort you often hear in London.”

“It’s charming,” she replied. “And as you say London doesn’t know anything about that sort of thing, Kitty, you must sing those songs to London.”

“At first the idea struck me as ridiculous, but it gradually grew on me. I was born and bred in the South, and I knew many of the old Negro melodies. These I ran over in my mind and made some selections. A couple of weeks later, at a dinner in London, I sat down at the piano and sang some of them. The people who were present were pleased enough so that I sang some thirty times after that in different homes.”<sup>4</sup>

Cheatham’s early salon performances in London attracted the support of English royalty and often included other well-known musicians, such as David Bispham, Lillian Nordica, and Jan Kubelik.

Cheatham began touring America at least as early as 1904, when she held recitals throughout the South and in New York. While Cheatham specialized in African American folk songs, she became known as a performer of children’s songs, monologues, and poetry. Her recitals from 1905 to 1915 often consisted of three parts, the second part devoted to African American folksongs and stories. The repertoire throughout was intended

*Continued on page 26*

to amuse, as well as “stimulate the mind[s]” of the children in the audience.<sup>5</sup> “Kitty Cheatham dramatizes everything,” observed one critic. “Her songs are not merely sung, and her stories related, but she plays upon every sense and emotion; sound and sight are united in her appeal to the love of beauty.” Cheatham typically performed in a costume that was described as being in the “eighteenth century style, with bonnet of the same regime.”<sup>6</sup> The frequency and scope of Cheatham’s concerts increased dramatically between 1904 and 1915. By 1912, she was touring as many as 15,000 miles per season, performing in both the United States and Europe, and giving regular concerts in New York, London, and Paris.<sup>7</sup>

Cheatham also presented a tremendous range of art music, including music by many American composers: John Alden Carpenter, Amy Beach, Carl Engle, Arthur Farwell, A. W. Kramer, and Harry Burleigh. She also often promoted and performed the music of lesser-known female American composers, such as Augusta Stetson, Mary Knight Wood, Elizabeth Coolidge, and Carrie Jacob Bonds. She appears to have regularly performed newly composed poetry as lyrics to famous classical melodies by Mozart, Haydn, and Beethoven.<sup>8</sup> Debussy allowed Cheatham to perform selections from *The Children’s Corner*, including “The Little Shepherd” and “Golliwog’s Cakewalk,” as a backdrop to her monologues and poetic recitations.<sup>9</sup> Sometimes, composers like Engelbert Humperdinck would assist her in concert, by playing the accompaniments to their songs.<sup>10</sup> In 1913, the *New York Times* implied that Béla Bartók gave Cheatham some children’s songs to perform in “manuscript.”<sup>11</sup>

The aspect of Cheatham’s concerts that received the most positive critical attention was her performance of African American folksongs. While it was not uncommon for a white southerner to assert expertise in black music, it was less common to earn the approval of African American leaders. In *Folk Songs of the American Negro* (1915), John Wesley Work listed Kitty Cheatham among the effective “agencies of preservation” of the spiritual in the early twentieth century:

She is one of the few outside of the Negro race who have an adequate

understanding and appreciation of this music. She approaches it with the right spirit and proper motive. Her renderings are sympathetic and characteristic. Her religious nature helps her to a serious study of these songs. In addition to this, her life among those who produced them made it most natural for her to get into the spirit of the Negro. (98)

Harry Burleigh regularly performed with Cheatham during her New York concerts between 1909 and 1915. Typically he accompanied her in settings of folksongs that he had arranged, and sometimes sang duets with her. Burleigh’s and Cheatham’s duets precede the more famous concert duets of black folksongs by Paul Robeson and his accompanist, Lawrence Brown, by at least fifteen years. Cheatham’s performances were regularly reported on in black publications, including *The Crisis* and the *New York Age*. Her performance style might be inferred from the 16 extant recordings that she made in the 1910s.<sup>12</sup> Cheatham sang black folksongs reverently, and mostly a cappella. Her dignified renditions capture characteristic ornamentations that might have been derived from folk practice.

She sometimes spoke about blacks in a typically patronizing fashion, claiming once in an interview, “I do not want to be thought a defender of slavery, for it was an unfortunate condition. But it was the association with the Southern families that brought out the Negro’s best qualities and evolved his wonderful spirituals.”<sup>13</sup> And yet African American musicians like Work, Burleigh, and J. Rosamond Johnson chose to collaborate with her. Cheatham became, in essence, a cultural translator who was capable of reaching a different audience than these musicians could reach at the time. In the early 1910s Cheatham was one of the world’s best-known speakers about African American folksongs, lecturing at universities throughout America – including Columbia, Yale, Cornell, Hampton Industrial College, and Fisk University – and in Europe. Her reputation was such that even Puccini sought to hear her sing black folksongs.<sup>14</sup>

Cheatham ceased her active concert schedule around 1916, but she continued to lecture on a variety of topics. Increasingly she became known as an expert on Iceland, Leif Erickson, Jenny

Lind, and women’s issues. She frequently editorialized in the *New York Times* on a range of subjects, including the Scopes “Monkey” trial, George Washington’s use of profanity, and famous Southerners like Andrew Jackson and Sidney Lanier. She participated in benefits for a variety of causes throughout her lifetime, particularly if they might help children. She was a suffragette and a pacifist. Perhaps her most famous political stance, though, was her distaste for the “Star Spangled Banner.” Cheatham felt the song was too militaristic for children, and too divisive for a nation, particularly since America was allied closely with England, and unlikely to again stand siege against England’s “bombs bursting in air.”<sup>15</sup> In 1937, she was invited to speak at an International Women’s Week Conference in Budapest.<sup>16</sup>

Although Cheatham gave fewer public performances in the 1920s and 1930s, she began appearing in larger venues with orchestras instead of piano accompanists. Beginning in the late 1920s, Cheatham appeared regularly on radio broadcasts, offering lengthy introductions for children to well-known classical compositions such as Tchaikovsky’s *Nutcracker*. As early as 1914 she had begun working with symphonies, like the New York Philharmonic and Philadelphia Symphony, to bring children into the concert hall. This allowed Cheatham to collaborate with a range of conductors, including Horatio Parker and Leopold Stokowski.

Even this brief survey of Cheatham’s life reveals the extraordinary amount of contact that she had with a range of musicians and musical institutions. And yet, relatively speaking, she is an obscure performer, only a footnote to America’s musical past. Perhaps the contradictions that Cheatham embodied served to marginalize her within music history. She was a white southern specialist in black folksong, a popular performer that freely adapted classical compositions, and a consummate Victorian lady who sought the right to vote. These characteristics, which are difficult to reconcile now through distinctions such as art vs. popular, authentic vs. false, and progressive vs. conservative, make her entirely representative of her era, and a rich source for further examination. Cheatham’s “inimita-

bility” may be understood ultimately as a metaphor for the complexity of America’s musical life during the opening decades of the twentieth century.

## Notes

<sup>1</sup> Gregory G. Poole, Introduction, Archival Guide for Kitty Cheatham Papers, Tennessee State Library and Archives.

<sup>2</sup> “Music,” *NY Times* (19 Apr. 1908). Several reviews in the *Times* mention Cheatham’s singing; e.g., “Love’s Labor Lost,” *NY Times*, 29 Mar. 1891.

<sup>3</sup> “Theatrical Gossip,” *NY Times*, 9 Aug. 1893; “Kitty Is Well Wed,” *Atlanta Constitution*, 10 Jun. 1894. Around 1895 she moved to New Orleans, where her husband ran a business, and before 1900 she moved to England. Shortly after the turn of the century she divorced her husband, William H. Thompson; “Mrs. W. H. Thompsons Sail,” *NY Times*, 1 May 1910.

<sup>4</sup> “Music,” *NY Times*, 19 Apr. 1908.

<sup>5</sup> Hector Alliot, “Kitty Cheatham Is to Return,” *LA Times*, 11 Feb. 1913.

<sup>6</sup> “Kitty Cheatham’s Standing in the World of Art,” *Atlanta Constitution*, 22 Nov. 1918; “Disease Delights Hearers,” *Washington Post*, 27 Nov. 1909.

<sup>7</sup> A. W. Kramer, “Kitty Cheatham’s Summer Abroad,” *Musical America*, 11 May 1912.

<sup>8</sup> Her repertoire can be inferred from her two publications of songs, although they do not fully account for the diversity of music mentioned in newspaper reviews of her concerts. See Kitty Cheatham, *Her Book* (New York: Schirmer, 1915), and *A Nursery Garland* (New York: Schirmer, 1917).

<sup>9</sup> “Miss Cheatham’s Recital,” *NY Times*, 19 Dec. 1909.

<sup>10</sup> Putnam Aldrich, *Concert Life in New York* (New York: G. Putnam’s Sons, 1941), 310–11.

<sup>11</sup> “Kitty Cheatham Pleased Germans,” *NY Times*, 13 Oct. 1913.

<sup>12</sup> Paul Charosh and Tim Brooks graciously transferred Cheatham’s recordings to cassette for me to listen to, for which I am eternally grateful. For a listing of her recordings, see Brian Rust and Allen G. Debus, *The Complete Entertainment Discography, 1897–1942*, 2nd ed. (New York: Da Capo Press, 1989), 148–50.

<sup>13</sup> A. W. Kramer, “Kitty Cheatham Urges Fisk University Students to Preserve Old Spiritual,” *Musical America*, 30 May 1914, 9. This telling interview also reveals that Ella Sheppard Moore, of the original Fisk Jubilee Singers, was owned during slavery by Cheatham’s maternal grandmother. Mrs. Moore supported Cheatham in 1914 and they had a pleasant visit. However, when Ella Sheppard was a child, Sheppard’s mother

contemplated a suicide-murder because Cheatham’s grandmother attempted to use young Ella Sheppard to spy on her fellow slaves.

<sup>14</sup> Her lectures are consistently reported in *Musical America*. See also Jean Snyder, “Harry T. Burleigh and the Creative Expression of Bi-Musicality,” Ph.D. diss. (Univ. of Pittsburgh, 1992), 293–97.

<sup>15</sup> Glenn Watkins, *Proof through the Night: Music and the Great War* (Berkeley: Univ. of California Press, 2003), 290.

<sup>16</sup> Cheatham wrote a fascinating account of this week in a short book that is part travelogue, part memoir: *Letter to M* (New York: Reuben Tree Voss, 1938).

---

## George Boziwick Appointed Chief of NYPL for Performing Arts

—Jacqueline Z. Davis, Barbara G. and  
Lawrence A. Fleischman Executive Director,  
The New York Public Library for the  
Performing Arts

It is with great pleasure that I announce the appointment of George Boziwick as Chief of the Music Division of the New York Public Library for the Performing Arts effective 3 April 2006. Mr. Boziwick holds a Master of Library Service degree from Columbia University and has been on the staff of the New York Public Library since 1986, most recently as Curator of the Music Division’s American Music Collection. He has assisted in bringing major collections to the Music Division, such as those of Wallingford Riegger, Arthur Berger, Norman Delo Joio, Jerry Bock, Fred Ebb, the American Music Center score collection, and many others. Mr. Boziwick has been an active member of the Music Library Association and the Society for American Music. He has also contributed articles to *Notes: The Journal of the Music Library Association*, *American Music*, *New Grove Dictionary of Music and Musicians*, *New Grove Dictionary of Jazz*, and *Routledge Encyclopedia of the Blues*.

George Boziwick also holds an MA in music composition from Hunter College and has had works performed by organizations and performing ensembles such as the National Association of Composers, the Newport Music Festival,

and the Dorian Wind Quintet. Recent performances include a residency with the Goliard Ensemble for their 2005 Southeastern Music Festival, where he performed, gave master classes in composition, and lectured on American sacred tunebooks in the Music Division of the New York Public Library for the Performing Arts. His piece *Magnificat* has been published by C. F. Peters, and his music has been recorded on the Opus One label.

George has expressed his goals for the Division in this way: “By making the treasures of the Music Division available in new and unique ways, our collections reflect not only a rich past but also reach out to the present, and into the future of collection development, preservation, and access. As we use our collections to create unusual juxtapositions, discoveries, and contexts that are unique and of the moment, our users will not only benefit from increased digital access to our collections, but we hope that the treasures available online will inspire first-time users of our collections to continue their explorations onsite in our reading rooms.”

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

### Students:

Jonathan Flory, Chapel Hill, NC  
Sean Murray, New York, NY  
Kevin Kehrberg, Lexington, KY  
Brian Holder, Gainesville, FL  
Andrew Wesley, Columbus, OH  
Kariann E. Goldschmitt, Santa Monica, CA  
Erin Sullivan, Chicago, IL  
Janet Krieger, Bloomington, IN  
Jeffrey Janeczko, Los Angeles, CA  
Monica Ambalal, Long Beach, CA  
Sheryl Kaskowitz, Cambridge, MA  
Alisa White, Bloomington, IN  
Andrew Mall, Chicago, IL  
Joshua Sopiartz, St. Louis, MO

### Individuals:

Vilde Aaslid, Seattle, WA  
Frank Villella, Chicago, IL  
Margaret Thomas, Mystic, CT  
James Lovensheimer, Nashville, TN

# FROM THE PRESIDENT

## Thoughts on SAM Conferences

Energy is a word that immediately comes to mind for the Chicago SAM conference, held jointly with the CBMR. I came away excited, stimulated, and greatly encouraged for our future and the future of American music. There were too many good sessions and individual papers to even try to mention them, but what struck me was the wide-ranging diversity of the presentations. There were papers on an immense range of topics, with presenters from historical musicology, ethnomusicology, music theory, and performance. Impressive about that variety is that one was hard pressed to pigeonhole any particular presenter. American music brings many groups and individuals together and blurs the boundaries. The presence of the CBMR added an especially important dimension, highlighting what most of us knew but maybe didn't fully appreciate, just how important the African American contribution has been to the American musical world. In that regard two events stand out. The first was Samuel Floyd's keynote address, in which he challenged us to explore further the African American heritage in our musical culture. The second was Muhal Richard Abrams's concert with George Lewis. I don't know if I have ever seen such intense improvisation at such a high level.

If you were not at the business meeting, check out the SAM web site. It has been thoroughly redesigned under a committee headed by Mark Katz. The committee has many ideas about how to make it even more useful, and would like to hear from you for more. In this digital age, web sites have become a group's principal portal to the outside world, and as the unveiling at the business meeting demonstrated, we can be proud of ours: <<http://www.american-music.org>>.

The SAM History Project continued this year with observations from three founding mothers, Barbara Lambert, Kitty Keller, and Judith McCulloh. Next year the project will take a new direction with an open mike. It will give SAM members an opportunity to videotape their own reminiscences, especially their

first SAM meeting. Jumping the gun a little, I remember mine vividly. After a career as a Beethoven scholar I had seen the light and begun working on American music. Someone told me, "You should look into the Sonneck Society." This was the early 1980s and I didn't know anything about it. Sonneck was meeting in Philadelphia, a short drive from Baltimore, and one morning I made the trek up there to see what this society was all about. I was used to the AMS and to the world of Beethoven scholarship, at the time sort of the ultimate in hard-core AMS. I walked in as Margery Lowens was giving a paper on, I believe, Welsh music. To be honest I don't remember the paper, but what I do remember is at the beginning of her paper she passed out cookies made from a Welsh recipe. At that moment I thought, "Sonneck *is* different." I decided that I would give a paper at the next meeting, and as a young scholar, did so with great trepidation, as it essentially disputed some of what Wiley Hitchcock had said in his history of American music. The expected eruption occurred at the end of the paper, and after a while Wiley got up to comment. I braced myself, thinking my whole paper stands or falls on what he might say and how I might respond. He said, "Much scholarship has passed since I wrote *Music in the United States*; not even I agree today with everything I wrote then." Wiley, you probably don't remember that incident but I do, vividly.

Here, I thought, was a forthright and gracious man.

I report these two events because they both symbolize to me what SAM is all about. Fun and serious, civilized, open, and honest debate. SAM and American music have become mainstream – attendance at this year's conference topped 750, an astonishing number. But as SAM has grown since the 1980s when I first knew it, it has never lost those qualities that made it unique. It has changed, as everything must, and it will continue to change. Not everyone will favor all the changes, as not everyone has in the past, but I believe SAM will weather them and, only by staying with the times, keep its original purpose.

— Michael Broyles



## The Bulletin of the Society for American Music

The Bulletin is published in the Winter (January), Spring (May), and Summer (September) by the Society for American Music. Copyright 2006 by the Society for American Music, ISSN 0196-7967.

### Editorial Board

Editor ..... Sandra Graham ([sjgraham@ucdavis.edu](mailto:sjgraham@ucdavis.edu))  
Bibliographer ..... Joice Waterhouse Gibson ([gibsonjw@colorado.edu](mailto:gibsonjw@colorado.edu))  
Indexer ..... Amy C. Beal ([abeal@cats.ucsc.edu](mailto:abeal@cats.ucsc.edu))

Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616, or, preferably, submitted as an attachment to e-mail. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.

# REMEMBRANCES

## Stuart Feder

— Adrienne Fried Block

*As read at the SAM/CBMR conference in Chicago, March 2006*

Stuart Feder (1930–2005) and I met when he was in transition from a full-time to a part-time psychiatrist, a change that would allow him more time for music history and biography. We were both working on biographies at the time – he on Charles Ives and I on Amy Beach – and found sharing our issues and experience worthwhile. I was especially grateful for his psychological insight – done without jargon or condescension – just helpful and understanding.

It took me a while to become aware of the length and depth of Stuart's commitment to the study of the relationship between psychoanalysis and music, and of the distinction he earned in its pursuit. Trained in both disciplines, he had produced a long series of books and articles about the interpenetration of the two, in his words, of the "mysterious leap from mind to art." Indeed, he helped establish a field called psychoanalysis and music in a series of conferences at which both psychiatrists and musicologists took part, among them Leo Treitler and Robert Marshall.

His biography of Charles Ives had a long gestation period, harking back to the 1950s when he was an undergraduate at Johns Hopkins University, where he studied composition with Henry Cowell and took a seminar on modern music with Nicholas Nabukov. It was at the latter that he heard his first piece by Ives, *The Unanswered Question*. "It was eloquent," Feder wrote, "and like no other music presented" in the seminar. When he finally came to write the book, his treatment of Charles Ives reflected both sides of his training, and his many years of work on their intersection. Like his other books, it is written in precise and graceful prose. It won the Irving Lowens Award in 1994. The Society for American Music conferences loomed large in the final period of his life, where he found a new set of



colleagues and friends. Among them was Charlotte Kaufman, his companion for the rest of his life.

Stuart's final book is about Mahler's last year. While working on it Stuart became terminally ill, but managed to finish it before illness completely overtook him. In it he writes about the autobiographical content in Mahler's symphonies. Mahler affirmed that a composer might consciously choose to reveal autobiographical material in his or her music. Yet in music, no less than in other spheres of life, there will also be a latent component of personal meaning of which the composer is unaware. The attuned listener may successfully hear and interpret both.

Stuart certainly was an ideally attuned listener. If we are attuned listeners we can hear echoes of his courageous fight and eventual acceptance of his own fate in his story of Mahler's last year.

During a respite from the periodic, devastating treatments for the disease, in November 2004, Stuart gave his last talk, lucidly and cogently identifying the issues and challenges in writing biography, specifically the Mahler book – without mentioning his own physical fatal crisis. The talk was given to the Musical Biography group at the Graduate Center of CUNY that he and I dreamed up and organized some four years ago. His participation in the group's discussions over the years was typically sensitive, perceptive, and helpful as he probed the issues presented by the speaker. It accorded with his qualities as a friend to many people, who along with me, miss him very much.

## Doris Valean Evans McGinty

— Josephine R. B. Wright

*As read at the SAM/CBMR conference in Chicago, March 2006*

On 5 April 2005 Doris Valean Evans McGinty (b. 1925) passed from amongst us in Washington, D.C., at the age of 79, a victim of coronary disease. A long-standing member of the Society for American Music (formerly known as the Sonneck Society), Doris was a courageous pioneer for African American scholars in the field of historical musicology as well as American music. A native Washingtonian, she received her earliest music education in local public schools and in Howard University's Junior Preparatory Department. She later attended Howard University, where she earned the bachelor of Music Education degree (1945) and the bachelor of arts in German (1946). In fall 1946 she enrolled at Radcliffe College in Cambridge, Mass., upon advice of a mentor, and completed course work there for the master of arts degree in one year, being the only African American student in her class. In fall 1947 she returned to Howard University to join the music faculty, maintaining that affiliation until she retired. A Fulbright Fellowship in 1951 enabled her to pursue study of historical musicology in Great Britain with Egon Wellesz and Jack Westrup at Oxford University, where she received the Ph.D. in 1953, becoming one of the first American women to receive such a degree from that august institution and the earliest documented African American to obtain the Ph.D. in historical musicology.

During her active teaching career at Howard University, from which she retired in 1991, Doris McGinty chaired that university's music department for eight years, and she taught core history courses for music majors, which brought her into contact with many African American undergraduates intent upon

*Continued on page 30*

pursuing careers as performers, music educators, and musicologists.

From 1975 to 1991 Dr. McGinty wrote numerous reviews as book review editor of the *Black Perspective in Music*, founded by Eileen and Joseph Southern. Despite declining health, Doris remained active as a scholar right up until the final year of her life. Her research interests ranged from 20th-century black musical comedy and the history of music at Howard University to African American musicians active in the D.C. area. As an acknowledged historian of regional black music in Washington, she made substantive contributions to research of African American women in music. In addition to numerous reviews, her publications include articles in *American Music*, *Black Perspective in Music*, and *Journal of Black Music Research*, as well as contributed essays to such book anthologies as *Cultivating Music in America: Women Patrons and Activists since 1860* (1997), *Paul Robeson: Artist and Citizen* (1998), and *New Perspectives in Music: Essays in Honor of Eileen Southern* (2000). In 2004 she edited *A Documentary History of the National Association of Negro Musicians*, which the Center for Black Music Research published with a subvention grant from the Society for American Music.

One of the sessions at the March 2006 SAM/CBMR conference honored Doris McGinty's pioneering essay "As Large as She Can Make It: The Role of Black Women Activists in Music, 1880–1945" (which appears in *Cultivating Music in America*). Doris McGinty is survived by her husband of 48 years, Milton O. McGinty, and three children. She leaves behind a legacy of musical friendships as a teacher, scholar, mentor, and colleague.

---

## CORRECTION

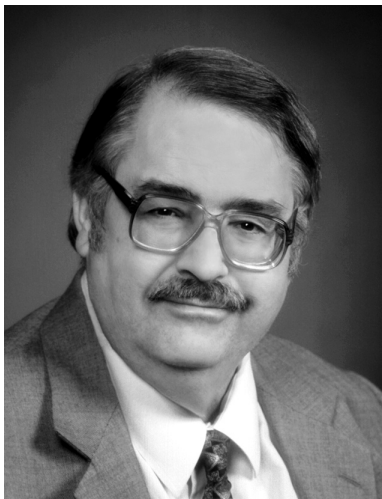
In the Winter issue of the Bulletin we incorrectly typeset the letter from the President. The corrected text is available at the Society's website ([www.american-music.org](http://www.american-music.org)).

---

## Charles K. Wolfe

— Paul Wells

*As read at the SAM/CBMR conference in Chicago, March 2006*



*Courtesy of MTSU Photographic Services*

On 9 February 2006 we lost one of our most prolific scholars of American music with the passing of Charles K. Wolfe (b. 14 Aug. 1943). A member of the English faculty at Middle Tennessee State University from 1970 to 2005, Charles was, by any measure, an exceptionally productive scholar.

In fact, at this point, nobody is exactly sure just how productive he was. The task of compiling a complete listing of Charles's writing may end up being a research project for some future graduate student! But he authored or co-authored somewhere in the neighborhood of 20 books, produced numerous book-length sets of notes for LP and CD reissues, annotated countless other recordings, wrote an untold number of articles for academic journals, popular magazines, and encyclopedias, and played a major role in many media productions for both American and European companies.

The focus of this work was, of course, country music, particularly older, traditional forms of country. But his musical tastes were broad and his intellectual interests mirrored this breadth. In addition to writing the early history of the Grand Ole Opry (*A Good-Natured Riot: The Birth of the Grand Ole Opry*, 1999), he co-authored, with Kip Lornell, the only

serious biography of the great African American songster and bluesman Huddie Ledbetter, or Leadbelly (*The Life and Legend of Leadbelly*, 1992). Alongside work on the Louvin Brothers, Uncle Dave Macon, Grandpa Jones, and Bill Monroe are writings about Mahalia Jackson, black string bands, and DeFord Bailey, the lone African American member of the early Grand Ole Opry (*DeFord Bailey: A Black Star in Early Country Music*, 1991).

Charles was very much the right person in the right place at the right time. Middle Tennessee has a long and rich tradition of old-time country music, both black and white, but Charles came along at a time when interest in and support for this music had ebbed. When interest took an upturn in the 1970s, Charles was there to take the ball and run with it. He took advantage of the fact that many of the pioneers of country music were still living in Middle Tennessee and were eager to tell their stories to someone who took their music seriously. Had Charles come along only a few years later many of these folks would have gone to their graves without having had the opportunity for their voices to be heard. Charles's work in chronicling the music of Middle Tennessee ensured that the region's musical legacy would be remembered and respected.

Charles also is largely responsible for putting Middle Tennessee State University on the map as a home for research and scholarship on American vernacular music. He was one of the planners for what became the Center for Popular Music. His work and the Center's presence helped create a climate in which other departments at MTSU, including Recording Industry, History, and the School of Music, have seen fit to add popular and American music specialists to their faculties. Charles was a major figure in the Tennessee Folklore Society, one of the country's oldest such groups, throughout most of his career at MTSU, and edited the *TFS Bulletin* for 25 years.

His impact on music extended well beyond the bounds of academia. He worked with local and regional organizations involved in staging old-time music competitions and otherwise promoting the music he loved so well.

Charles received numerous honors throughout his career, including the

(Tennessee) Governor's Award in the Arts (1998); the Distinguished Achievement Award from the International Bluegrass Music Association (1990); the Heritage Award from the Uncle Dave Macon Days Festival (1990); and the Lifetime Achievement Award from the Association of Recorded Sound Collections (2000). He was also nominated for Grammy Awards in 1982, 1988, and 1997.

Charles's legacy is being perpetuated in two major ways at MTSU. First, his research papers and collections will go to the Center for Popular Music. Accomplishing this move will be a major task that will have to be carried out over the course of many months as Center staff works with members of Charles's family to effect the transfer.

Second, the Center for Popular Music is mounting a fundraising campaign to endow a research fellowship in Charles's name. This program will provide support for visiting scholars to travel to Murfreesboro to do archival research in the collections of the Center.

These efforts notwithstanding, Charles's passing leaves a void that is impossible to fill. He leaves a large community of friends, colleagues, and other fellow travelers whose members are all now wondering who they will call when in need of the answer to whatever the burning question of the moment happens to be. Charles Wolfe will be much missed.

---

## New Ph.D. Program in Music

The Music Department at the University of California, Santa Cruz, is pleased to announce the establishment of a Ph.D. in music with an emphasis in cross-cultural studies. The program's aim is to provide doctoral students with an integrative framework for music scholarship, emphasizing the ways in which musicology and ethnomusicology interact and complement one another. A series of required courses will encourage students to discover commonalities and distinctions among the world's music cultures through an examination of cross-cutting

parameters, including but not limited to: pitch and rhythm systems; the relationship of music to text, dance, religion, gender, and politics; and issues of ethnography. The new program also encourages the integration of scholarly research with musical performance, emphasizing the ways in which performance serves both rhetorical and symbolic ends within various cultural settings.

The new Ph.D. in Music takes its place beside other UCSC music graduate

programs, including the DMA (Doctorate of Musical Arts) in Music Composition and the MA in Music (with emphasis in performance practice—including conducting, musicology or ethnomusicology, or composition). The department will accept applications in fall 2006 for studies beginning in fall quarter 2007. Further information is available at <http://music.ucsc.edu/> or at (831) 459-3199.

## 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](mailto:SAM@american-music.org)

### Officers of the Society

President . . . . .	Michael Broyles
President-Elect . . . . .	John Graziano
Vice President . . . . .	Judith Tick
Secretary . . . . .	Jeffrey Magee
Treasurer . . . . .	Paul Laird
Members-at-large . . . . .	Gayle Sherwood Magee, Kay Norton, Vivian Perlis, Howard Pollack, Wayne Shirley, Larry Starr
Editor, <i>American Music</i> . . . . .	Ellie Hisama
Editor, SAM Website . . . . .	Mark Katz
Executive Director . . . . .	Mariana Whitmer

### Standing Committee Chairs:

Finance: Paul Laird; Long-Range Planning: Carol Oja; Development: Deane Root; Honors and Awards: Paul Machlin; 2005 Lowens Award (Book): David Brackett; 2005 Lowens Award (Article): Leta Miller; Housewright Dissertation 2005: Elizabeth Crist; Mark Tucker Award: Lisa Barg; Membership: Karen Bryan; Conference Site Selection: Carol Hess; Nominating: Larry Worster; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): Vacant; Sight and Sound: Kip Lornell; Silent Auction: Dianna Eiland; Publications: Carol Oja; Cultural Diversity: Josephine Wright.

### Appointments and Ad Hoc Committees:

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

### Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Folk and Traditional Music: Ron Pen; Gay/Lesbian/Bisexual/Transgendered: David Patterson; Gospel and Church Music: Roxanne Reed; Historiography: Michael Pisani; Music of Latin America and the Caribbean: Paul Laird; Musical Biography: Vacant; Musical Theatre: Anna Wheeler Gentry; Popular Music: Philip A. Todd; Research on Gender and American Music: Liane Curtis; Research Resources: Alisa Rata; Early American Music: Nicholas Butler; Twentieth Century Music: David Patterson

## Electronic Resources

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

## Annual Conferences

33rd Annual Conference, Pittsburgh, Pennsylvania  
 George Boziwick, Program Committee Chair  
 Mariana Whitmer, Local Arrangements Chair

## Colloquium Report: The American and British Musical

— John Graziano  
*Graduate Center, City University of New York*

On 8–10 March 2006 Stephen Banfield and the University of Bristol hosted an international colloquium on preserving and exploiting the sources of American and British musicals. The keynote address on Wednesday evening was given by Geoffrey Block, who spoke about the glorious legacy of jazz age and depression musicals, and the problems scholars face in getting access to them and preparing them for performance for modern audiences. The first session on Thursday focused on the state of the sources for American and British musicals; papers were given by Tim Carter, Todd Decker, Andrew Lamb, and John Snelson. The following session, which focused on recordings, was led by Rexton Bunnett, who talked of the difficulties faced by the collector of original cast recordings, and Aaron Gundy, who discussed the problems associated with recording a musical, in this case Kay Swift's *Fine and Dandy*, for which most of the orchestral score has disappeared. The final morning session was devoted to the consideration of the multiple versions of some scores. Jon Alan Conrad looked at textual corruption in *Carousel* while Owen Walton discussed the two versions of *Strike Up the Band*.

Friday's first session centered on individual case studies. Christopher O'Brien spoke on the Savoy curtain-raisers, James Randall on the history of gay male subcultures, and John Graziano on Englander and Smith's 1903 show *The Office Boy*. At the second session, Sally Plowright gave an account of the difficulty of finding primary sources for Harry Warren, and Annette Davison documented the two versions of the score for *A Streetcar Named Desire*. The third session addressed the question of collections. Mark Horowitz spoke about the preservation of manuscripts and the legacy of the musical at the Library of Congress. After detailing some of the

treasures held by the Library, including manuscripts and papers of Jerome Kern, Leonard Bernstein, Irving Berlin, George and Ira Gershwin, Richard Rodgers, and others, he discussed some of the strategies researchers should use to access the collections. During the following panel, "A Model for Britain?," Chris Banks, Len Platt, Cathy Hail, and Ken Reeves commented on the availability of resources in Britain; they focused on Edwardian musical comedy. The morning sessions ended with presentations by scholars associated with the Kurt Weill edition and a panel discussion. Kim Kowalke's paper, "Critical Editions of Musicals: Challenges, Strategies, and Sources," detailed the significant problems encountered when scholars attempt to produce a critical edition of a musical. Joel Galand recounted his experiences in preparing the critical edition of Weill and Gershwin's *The Firebrand of Florence*, and Bruce McClung did likewise with *Lady in the Dark*. In the panel "How Important Are Editions and Catalogues? Where Are the Greatest Needs?" Jon Alan Conrad discussed the creation of a full orchestral score for Sondheim's *Follies*, Doug Reside spoke of producing electronic critical editions, and Amy Asch examined the issues surrounding the cataloguing of Oscar Hammerstein II's papers. The final session, "Practical Steps," consisted of two panels; the first, with Caroline Underwood, Joanna Morton, and John Snelson, addressed the commercial practicalities and conflicts of interests various parties need to understand. The second, a general discussion with all the conference participants, examined the possible outcomes of the conference. It was proposed that another conference was needed to follow up the many issues generated at this one. Finally Cliff Eisen offered a general response to the colloquium and its concerns. On Friday evening, the assembled participants joined to provide a concert reading of George Gershwin and George Grossmith's 1924 musical, *Primrose*.

## Bulletin FAQs

*I have a review I'd like to submit to the Bulletin. What do I do?*

The Publications Committee is restructuring our reviews procedure, so that a central review coordinator will decide whether the review will be published in the journal or the Bulletin. Please stay tuned for more details, coming shortly.

*How should I submit copy for the Bulletin?*

It's extremely helpful if you use 12-pt Times New Roman, no justification, and no line-breaks except for new paragraphs. And if you can remember, please use only one space after a period. Otherwise, the poor editor has to go through and remove spaces manually!

*I'm a performer and I'd like the Bulletin to mention my next performance.* If you have a performance that includes American music, we want to hear about it! Notices can appear in the Bulletin Board section. Alternatively, we can do a short article if you want to include substantive information about the composers or the music. Please check with the editor first.

*I loved the feature article in the last Bulletin, but I have a few comments I'd like to make.* Please, send a Letter to the Editor! We would love the Bulletin to be more interactive.

*I love the Bulletin so much! Can you send me extra copies?* The Bulletin Editor cannot, but Mariana Whitmer can: [samed+@pitt.edu](mailto:samed+@pitt.edu). Also, don't forget that all issues of the Bulletin are online, in living color! See <http://www.american-music.org>

*What can I do to make the Bulletin exciting, relevant, interesting, and timely?* Thank you for that positive attitude! Please let the editor know if you have ideas for Standpoint columns, articles, photo essays, new features. Submit items to Members in the News. (And please note: That section is for members only, so make sure you join the Society!) Send us reports on American music in the public sector, interesting conferences or concerts or festivals. Give the editor feedback and constructive criticism. The Bulletin is here to serve you.

*Coming next issue:* Journal FAQs

# REPORT FROM THE CONFERENCE

## Muhai Richard Abrams Inducted as Honorary Member

In a career spanning five decades, Muhai Richard Abrams – as composer, performer, teacher, administrator, and creative catalyst – is widely recognized as one of the most influential figures in contemporary composition and improvised music.

Born Richard Abrahams in Chicago on 19 September 1930, he attended Chicago Musical College but was largely self-taught as a musician. In 1950 he took an important early step in his professional career by writing arrangements for the Chicago-based swing pianist and bandleader Walter “King” Fleming. In 1955 Abrams co-founded, and composed and arranged for, the post-bop quartet MJT +3.

Building on a foundation of swing, modern jazz, and an ongoing interest in a wide range of compositional and improvisational styles, in 1965 Abrams became co-founder and guiding force of the Association for the Advancement of Creative Musicians (or AACM). Since then Abrams has exerted a gentle but firm influence over the personal and professional development of several generations of composer-improvisers, including Anthony Braxton, Henry Threadgill, and many others. Braxton has described Abrams’s piano music as being “like a history of black music.” In that spirit, the AACM’s motto, “Ancient to the Future,” encapsulates a vision of creative innovation rooted in deep knowledge of the musical past, and in the joint pursuit of self-discovery, self-determination, and group solidarity. Devoted to these ideals for 40 years, the AACM has made a profound impact far beyond its modest South-Side Chicago roots, and now sponsors at least 11 distinct musical groups and several dozen individual members.

While maintaining an international concert career, Abrams has produced more than two dozen recordings of his own work and has supported work by other creative musicians. His work has been commissioned by a remarkably wide range of organizations, from the Brooklyn

Philharmonic, to the Center for Black Music Research, Bang on a Can, and Newband, the ensemble of instruments developed by Harry Partch. Other groups that have performed his music include the Kronos Quartet and the Chicago and Detroit Symphony Orchestras. Befitting his long commitment to guiding young musicians, Abrams has taught composition and improvisation privately and at several institutions, including the Banff Center in Canada, Columbia University, Syracuse University, and the California Institute of the Arts. In 1990 Mr. Abrams became the first recipient of the prestigious international award the JazzPar Prize, presented by the Danish Jazz Center in Copenhagen.

The Society for American Music is deeply honored to welcome Muhai Richard Abrams into its membership, and is especially pleased to do so in Chicago, the hub and home base of his extensive musical network. In Abrams’s visionary ideals and committed practice, the Society’s members may find a role model and kindred spirit. The plaque reads: “In recognition of your lifelong commitment to demonstrating the profound affinity between self-awareness, respect for tradition, and creative innovation.”

— Jeffrey Magee

## Lifetime Achievement Award Presented to Samuel A. Floyd, Jr.

*As read by Richard Crawford at the SAM/CBMR conference in Chicago, March 2006*

The Society for American Music is pleased to present its Lifetime Achievement Award for 2006 to Samuel A. Floyd, Jr., administrator, editor, and author *par excellence*, and one of the most influential and cosmopolitan scholars now working in the field of American music.

A native Floridian, Sam Floyd lived most of his first three decades in his home state. Born in Tallahassee into a musical family, he started piano lessons at age six. After the family moved to Lakeland, he took up percussion which he played in school concert and marching bands while serving school jazz ensembles as

a pianist and drummer. Moving back to Tallahassee, where he enrolled at Florida A&M University, he took up the trumpet and came under the tutelage of famed band director William Foster. In 1957 he graduated with a Bachelor of Science degree and headed south to Arcadia, where for the next five years he conducted the Smith-Brown High School band. In 1962 he returned to his alma mater, as Assistant Director of Bands and Instructor in the music department. It was during his Arcadia years that Sam’s first publication appeared in print: *99 Street Beats, Cadences, and Exercises for Percussion* (Miami Beach, 1961).

In 1964 Sam Floyd headed north to Southern Illinois University in Carbondale, where he spent the next fourteen years. Milestones there included a master’s degree in music education (1965), a Ph.D. in the same field (1969), and a series of faculty promotions to the level of associate professor. Publications, chiefly articles in music education journals, began to appear in the early 70s. But with the publication of Eileen Southern’s *The Music of Black Americans: A History* (1971), a consciousness that black music could be an academic subject with its own American narrative began to take hold. No one proved more effectively galvanized by that consciousness than Sam Floyd, who won his first grant in 1972, examining the voluminous 19th-century sheet music collection in Chicago’s Newberry Library for music by African Americans. In 1974 Sam’s article “Black Music in the Driscoll Collection” was published in Professor Southern’s new journal, *The Black Perspective in Music* – the first of several such articles he would contribute to the same journal over the next several years.

In the fall of 1978 Sam Floyd, fired with a new sense of mission, moved to Fisk University in Nashville, home of the Fisk Jubilee Singers (with whom his own father had sung). His academic rank was now that of professor of music. More importantly, his appointment was as Director of Fisk’s new Institute for Research in Black American Music.

*Continued on page 38*

# IMAGES FROM THE CONFERENCE

## Award Winners and Honorees



Josephine Wright won the Distinguished Service Award.  
Photo by Guthrie Ramsey Jr.



Carol Oja presents the Sight and Sound Subvention to John Koegel.



Tim Brooks accepting the Lowens Book Award for *Lost Sounds*.



Charles Hiroshi Garrett, the Wiley Housewright Dissertation Award winner, celebrates with former winners David Patterson, Jennifer Delapp-Birkett, and Mark Butler.

## Faces from the crowds



Margery Lowens and Josephine Wright



Vivian Perlis and Rae Linda Brown



Beth Levy



Elizabeth Yates McNamee



Melvin Butler



Donald and Jacklin Stopp



Saturday night cocktails

## Enough work, time to play!



The SAM Brass Band allowed a “reed” player to join them (Reed David).



Some people couldn't wait to dance!



Dianna Eiland closes the Silent Auction in Forte Fortissimo style.



Renee Camus and Alex Bradley taught swing dancing on Saturday night...



...and had some A+ students.



Guthrie Ramsay Jr. with Samuel A. Floyd Jr.



Outgoing Student Forum co-chair Travis Stimeling with current co-chair Ryan Bañagale.



Paul Charosh and Catherine Parsons Smith



Mulling over silent auction bids



SAM Program Committee Chair Naomi Andre on the last day...

Sam's articles on black music history continued to appear after the move, chiefly in Eileen Southern's journal. Moreover, in the tradition of Oscar G. Sonneck, pioneer scholar of American music after whom this society was named in its first incarnation, he worked systematically to tighten bibliographic control of his new scholarly specialty, collaborating with Marsha J. Reisser on a pair of book-length black music bibliographies (1983, 1987).

Financial problems at Fisk undermined Sam's work there, however. In the fall of 1983 he moved to Columbia College, Chicago, as Director of the Center for Black Music Research which, with increasing support from a burgeoning urban university, has been the seat of the Center's remarkable growth to the year 2002, when Sam became Director Emeritus. In its ultimate form—imagined, staffed, and administered chiefly under the direction of Sam Floyd himself—the Center has published two research journals (with Sam as editor) plus regular newsletters and bulletins, formed a top-notch performing ensemble (with Sam as artistic director), assembled and incorporated its own research library, acted as a clearinghouse for academic employment, opened a Caribbean branch in the Virgin Islands, raised grant money for a resident fellowship program, carried on educational outreach to the local community, and organized regular conferences like the one we are attending today.

In view of Sam's key role in creating and running this unique, multidimensional institution, it is remarkable that he has been so productive as a scholar. Bringing a strong philosophical and theoretical bent to his scholarship, he published in the *Journal for Black Music Research* (1991) a groundbreaking article, "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry," whose findings helped to shape his most influential and wide-ranging book so far, *The Power of Black Music* (1995). At the same time, continuing the basic work of historical documentation, he served as editor-in-chief of the two-volume *International Dictionary of Black Composers* (1999), supervising a production staff and more than 100 contributors.

Anticipating the publication of his next book, and the one after that, the Society for American Music is proud to present its Lifetime Achievement Award to Samuel A. Floyd, Jr. — a thinker historically grounded yet always looking ahead, a man of ideas who also takes care of business, and an elder statesman brimming with the intellectual restlessness and stamina of youth.

### Josephine Wright Receives Distinguished Service Award

The recipient of the 2006 Society for American Music's Distinguished Service Award is Josephine Wright, for her work in the field of American Music in general and, in particular, for her stellar and exemplary service to the Society.

As a longstanding member, her service has filtered throughout many areas to help ensure the smooth operation of the Society. Most recently, she has served on the Program Committee this year (and what a pleasure it was to work with her) and has been re-appointed to the Program Committee for the 2007 conference in Pittsburgh. From 1997 to 1999 she was on the Nominating Committee, and from 2002 through 2005 she was the Society's Member at Large. At present she also serves on the Membership Committee and chairs the Committee on Cultural Diversity.

From 1993 to 1997 she served as the editor of our Society's scholarly journal, *American Music*. During these years, she brought a high level of distinction to the journal and was instrumental in helping this publication achieve the prominent standing it holds today for topics in all areas of American music. At a time when the broader landscape of music scholarship — the disciplines of musicology, ethnomusicology, and music theory — were changing and responding to interdisciplinary models from literary theory, cultural studies, gender theory, and sexuality studies, Wright fostered a stimulating and pioneering path. She provided an intellectual forum that welcomed voices from across a spectrum of epistemologies that were both traditional and considered more maverick. A sampling of this range includes articles on sentimental-

ity and nostalgia in the songs of Stephen Foster, "a sense of place" in Ives's music, the "Japanese" minstrel, and William Howland Kenney and "Chicago Jazz." With articles by senior scholars in the field along with up-and-coming scholars (many of whom are in the audience today as established scholars), she navigated the journal through rough waters with grace and aplomb.

Wright achieved these things through her characteristic ability to listen and watch with acumen and scholarly excellence. As Gayle Murchison relates, "I fondly recall Josephine running from paper session to paper session. If she heard one she thought was good, she would immediately approach the author, hand him (or her) her card, and ask if the author would consider it for submission to *American Music*."

It seems especially fitting to present this honor to Josephine Wright during a year when our Society is jointly meeting with the Center for Black Music Research. In addition to her distinguished academic scholarly achievements, we acknowledge with heartfelt sincerity that she has performed an extraordinary service to all of us through her physical, emotional, and spiritual presence in music scholarship.

As an opera scholar, I can best express this through opera examples. In a few operas where a patriarchal system is especially strong, it is through a cluster of seemingly insignificant women that their diverse voices are ultimately heard. Mozart's opera, *The Magic Flute*, opens with our young tenor hero (Tamino) menaced by a dragon. The three ladies, in service of the Queen of the Night, are the ones who save our hero. Unfortunately, it later turns out that the deep bass Sarastro declares the Queen of the Night to be evil; true to the nature of the Masonic imagery, light — representing Enlightenment — triumphs over the dark night.

Nearly a century later, the end of Wagner's Ring cycle opens with the three Norns, daughters of the ever-wise Erde, weaving the strings of fate until they finally break — thus ushering in the beginning of *Götterdämmerung* — the twilight of the gods.

But wait a minute — my point is less pessimistically illustrated by a different repertory. Instead, let me turn to an American opera, arguably the best-known

American opera today with its growing number of performances and rising status in opera houses: *Porgy and Bess*. Regardless of the perplexing issues surrounding who represents whom, *Porgy and Bess* is about a community – the black community in Catfish Row. Rather than a domineering title character in *Bess*, Gershwin's opera calls attention to the essence of black women's voices. From the soothing lullaby Clara sweetly sings in the opening, to the mournful wail of Serena's pain during the funeral, to the earnest love *Bess* declares to *Porgy*, to the "don't-miss-this-opportunity" holler of the Strawberry Woman at the opening of the last act – this opera celebrates the collective diversity and power of our voices. As a metaphor for her determined demeanor and vision of the collective whole, all of these voices in *Porgy and Bess* provide a compelling way to express the important service that Dr. Josephine Wright has done for our Society. With deepest appreciation — thank you.

— Naomi André

### Irving Lowens Award for Best Book to Tim Brooks

Machers and mavericks, hillbillies and neo-romantics, saxophones, immigrants and gay modernists, Yiddish songs and narrative poetry, jazz: These are just some of the key words from the titles of the books nominated for the 2004 Lowens Book Prize. The thirty titles sent to the committee covered a dizzying array of individuals – Louis Armstrong (2 titles), Ella Fitzgerald, Robert Shaw, Bob Dylan, Woody Guthrie, and Robert Johnson – and topics – Philadelphia soul, sound technology, the National Association of Negro Musicians, music in the Civil War, music in Ohio, music in a black Mississippi community, music in Chicago, *The Cambridge History of American Music*, and death, love and liberty in the American ballad.

As committee member Joanne Swenson-Eldridge noted early on, our charge to choose the best book on American music was going to be difficult. Not only were our choices many and varied, but how were we to understand "best"? Ground-breaking research? A

reinterpretation of previously accepted historiography? Accessible, even elegant, prose? Could we find all of the above? Our answer was yes. After much sifting and winnowing, as we like to say at Wisconsin, we identified three finalists, all of which embodied to various degrees the above criteria. Our two runners up: Elijah Wald's *Escaping the Delta: Robert Johnson and the Invention of the Blues* and Nadine Hubbs's *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity* provided especially bracing and challenging reinterpretations of received "truths" about music and identity, and explored, to borrow from Hubbs, how we compose ourselves and are composed through this experience we call music.

The 2004 Lowens Book Award goes to *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890–1919* by Tim Brooks and published by the venerable University of Illinois Press in their Music in America Life series. A magnum opus representing thirty years of virtuosic archival research presented with meticulous and magisterial care – some 634 pages! – this book indeed has found not only sounds but sources, individuals, venues, and a multitude of experiences of pride and professionalism. Brooks's study adds significantly to our understanding of well-known figures like Will Marion Cook, Noble Sissle, and W. C. Handy, but he also tunes our ears to hear the voices of the Dinwiddie Quartet, of Daisy Tapley, Dan Kildare, and Opal D. Cooper and a host of other performers for whom life was much too hard but who found in the early recording industry some means to agency, musical and otherwise. And lest we think we know what this found music is, what Brooks uncovered is "an exceptionally wide range of black music and culture, including popular and concert songs, band music, spirituals, monologues, speeches, even poetry readings. It is an aural portrait of black musical culture at the turn of the twentieth century, in considerable diversity."

All of our scholarship ought to be a labor of love. Brooks's love for this topic is not only present in the care with which he presents his materials but in his impassioned plea to his readers to preserve and share the increasingly fragile remains of popular culture, and it especially comes

through in his indictment of record companies and public archives that continue to show little interest in or respect for these sources. As he states at the end of a section entitled "Using Copyright Law to Suppress Black History," "I hope that our scholarly, archival, and political communities will wake up to the outrageous suppression and in some cases actual destruction of our earliest sound heritage. I have made that appeal before, and I will make it again. We must act before it is too late." I think it bears repeating; this is *our* sound heritage, and Brooks makes very clear why it matters. This is not a book to curl up with easily, but it is a book that will stand the test of time, providing current and future scholars with the resources to tell more stories about the sounds that we thought we knew, sounds that, thankfully, are lost to us no more.

— Susan C. Cook, with committee members Amy Beal, David Brackett, Ron Cohen, and Joanne Swenson-Eldridge

### 2004 Irving Lowens Article Award to Jairo Moreno

The committee selected Jairo Moreno's "Bauzá—Gillespie—Latin/Jazz: Difference, Modernity, and the Black Caribbean" for the 2004 Irving Lowens Article Award. Professor Moreno's study, which appeared in the Winter issue of the *South Atlantic Quarterly*, focuses on the complex relationships between Cuban and black North American musicians who collaborated in the making of Latin jazz during the 1940s and 1950s. Moreno's subjects of choice are two leading figures, the trumpeters Mario Bauzá and Dizzy Gillespie, whose interactions serve as a lens into the contested musical and racial politics of the period. Moreno skillfully analyzes the often paradoxical and contradictory modes of relation that produced a hybrid style, a music that simultaneously reflected the new connectedness of Latin and black American musicians and the sizable musical, social, and philosophical gaps that alienated them from one another. These gatherings and dislocations played out musically (for example, in their shared, yet dramatically different conceptions of rhythm) as they indicated parallel unions and disunions

in black Cuban and black U.S. notions of group memory and history. Accordingly, “Latin jazz” may be understood not merely as a coming together of styles, but as a powerful cultural indicator of the deeply conflicted narratives constituting the histories of jazz, American music, and marginalized groups in the United States.

Moreno’s essay is at once rigorously argued and elegantly written. It represents a groundbreaking contribution, suggesting a new kind of interdisciplinary jazz studies that echoes the influences of race studies, global studies, and cultural theory. The committee felt strongly that this essay promises to make an important impact on the critical and cultural study of American music. It stood out among a remarkably strong cluster of important articles published in 2004.

— Ronald Radano, with committee members  
Beth Levy, Timothy Taylor,  
and Sherrie Tucker

### Charles Hiroshi Garrett Receives Dissertation Award

The 2004 Wiley Housewright Dissertation Award Committee had the very pleasant and rewarding task of selecting one dissertation on an American topic that represented the highest level of scholarly rigor, elegant writing, and intellectual power. Out of a number of promising entries, the committee selected as finalists three very fine dissertations that brought fresh insights to their chosen subjects and exhibited solid scholarship. Two of the three offered cogent reevaluations of a body of works of two important figures of American music: Rob Haskins’s probing and persuasive study of “multivalent networks of pitch and frequency” in the number pieces of John Cage, entitled “‘An Anarchic Society of Sounds’: The Number Pieces of John Cage”; and James Randall’s illuminating and well-documented reassessment of the early work of Jerome Kern, “Becoming Jerome: The Early Songs and Shows, 1903–1915.” The committee found the dissertations of both Haskins and Randall deserving of “honorable mentions,” but it has chosen Charles Hiroshi Garrett’s imaginative and ambitious dissertation, “Struggling to Define a Nation: American Music in the Twentieth

Century,” as winner of the 2004 Wiley Housewright Dissertation Award.

The committee was impressed with the innovation and scope of this dissertation, its courageous confrontation of the field as a whole, and its challenging of historiographical assumptions and traditional criteria for defining American music. While Garrett acknowledges the recent embracing of musical diversity, he highlights the “deficiencies of a historiographical model” that celebrates diversity while “downplay[ing] the socio-cultural tensions that have influenced music-making in the United States, the contestation over the direction of American music, and the divergent and contradictory views musicians have expressed about the nation” (p. 7). Drawing from the recent work of cultural historians such as George Lipsitz, as well as Marx and Adorno, Garrett aims to view American music as a “crucial site of cultural contestation” and to place “musical tension, conflict, and debate” at the center of his perspective (p. 8). He offers five very different “case-study” illustrations of how American music has been shaped by “complex musical collisions” (p. 18): the most powerful of these is his examination of Orientalist representations in American music, in the chapter “Chinatown, Whose Chinatown?,” which he reworked for the Spring 2004 issue of *JAMS*. Another case study includes his examination of the “Spanish tinge” in the music of Jelly Roll Morton, which attempts to go beyond the dominant “black-and-white” narratives of jazz as it focuses on one particular strand of Latin influence on American music. In the chapter entitled “The Arena of Nation Building: Popular Music, Professional Sports, and Corporate Commerce,” Garrett provocatively explores how professional leagues and broadcasting companies “harness” music to promote their influential concept of American identity.

For the potential impact of this study on American music historiography and its often eye-opening discussion, the committee congratulates Charles Hiroshi Garrett.

— Diana Hallman, with committee members  
Laurie Blunsom, Paul S. Machlin, Leonora  
Saavedra, and Ora Frishberg Saloman

### Jessica Courtier Wins Mark Tucker Award

The 19 submissions (up from 5 last year) represented a remarkably diverse range of topics and approaches. It was very difficult for the committee to reach a decision, as each paper had something of merit to offer. The winner is Jessica Courtier for her paper “Vocal Fantasies: Race, Masculinity, and Vocal Performance in Rudy Vallee’s *Musical Doctor* and Louis Armstrong’s *Rhapsody in Black and Blue*.” The committee was impressed by her perceptive and theoretically sophisticated analysis of the multiple layers of gender and racial “performance” in these two short musical films, both released in 1932 by Paramount Studios. Courtier skillfully draws together insights from current research in jazz, popular music, and film studies to examine the differing ways that Vallee’s and Armstrong’s vocal performances fit in – or did not fit in – with the narrative codes of race and gender in each film.

— Lisa Barg, with committee members  
Elizabeth Keathley, David Ake,  
and Nancy Rao

### H. Earle Johnson Bequest Publication Subventions

The committee received 7 submissions, all of such good quality that the decision-making process was especially challenging. However, we felt that 3 of the submissions were particularly strong (listed alphabetically by author’s name): Raymond Knapp, *The American Musical and the Performance of Identity* (Princeton University Press); John Koegel, *Music in German Immigrant Theater: New York City, 1840–1920* (University of Rochester Press); and Howard Pollack, *George Gershwin: His Life and Legacy* (University of California Press).

— James Deaville, with committee members  
Naomi André, Jeff Taylor, and Michael Saffle

“Report from the Conference” continues on page 42

# INTEREST GROUP REPORTS

## American Band History

The American Band History Interest Group had a small but exciting meeting at the Chicago conference. Scott Schwartz, Archivist for Music and Fine Arts at the University of Illinois and Director of the Sousa Archives: A Center for American Music, spoke to us about the do's and don'ts of archival donation and some of the special issues facing the preservation of band music. The Interest Group was thrilled to host Professor Schwartz, the successor of our long-time Interest Group chair and former Sousa Archives director, the late Phyllis Danner. The second half of our meeting featured Mark Clague, Assistant Professor of Musicology at the University of Michigan. Dr. Clague spoke on his work reconstructing the memoirs of Alton Augustus Adams, the first black bandmaster in the United States Navy, which will soon appear from the University of California Press as *Culture at the Crossroads: The Memoirs of Alton Augustus Adams, Sr. and the Music of the Virgin Islands*. Both presentations spoke not only to the history of American bands, but also to the complexities of archival work, from the points of view of curator, donor, and scholar. We were also pleased that the Interest Group meeting related to both our host state of Illinois and to our conference partner, the Center for Black Music Research. As always, we thank Interest Group member Dr. Craig Parker for organizing and conducting the Society's Brass Band, and for his service as recording reviews editor to our journal. Persons working on projects related to band research, and interested in joining or speaking to the Interest Group, are encouraged to contact Patrick Warfield ([prw@georgetown.edu](mailto:prw@georgetown.edu)).

— Patrick Warfield

## "Connecting Outside the Academy" Interest Group

The meeting of this interest group, chaired by Joseph Horowitz, comprised three presentations plus discussion. The presentations are summarized below.

*Joseph Horowitz:* As Project Director of an NEH National Education Project on "Dvorak in America," I'm the author of a 2003 young readers' book (*Dvorak in America: In Search of the New World*) and the initiator of a companion DVD being created by Robert Winter (UCLA) and Peter Bogdanoff. The young readers' book is historical fiction with dialogue (and lots of pictures). The DVD is a state-of-the-art interdisciplinary exploration now in its final phase of development. At the SAM interest group meeting, I demonstrated the contents and scope of this remarkable product, which includes:

- The most copious collection of primary source documents about Dvorak in America ever assembled;
- An annotated full score of the *New World* Symphony linked (measure by measure) with a recorded performance;
- Annotated performances of additional repertoire, including the *American Suite*, the *American Quartet*, the *Violin Sonata*, and the *G-flat Humoresque*;
- Additional recorded features, including Harry Burleigh singing "Go Down, Moses," Burleigh and Foster "sing-alongs," and the reminiscences of Czech-Americans who knew Dvorak as children in Spillville, Iowa;
- A detailed illustrated narrative of Dvorak's American sojourn;
- Lots of video, including interviews and talks by Robert Winter, myself, and Michael Beckerman;
- A multitude of "side trips" – e.g., to the Midway at the World Columbian Exposition in Chicago (visited by Dvorak);
- Many tools to introduce sonata form, the instruments of the orchestra, and other rudiments of music history and musical literacy.

The genesis of the project was my own experience using the story of Dvorak in America to introduce music and the fine arts in inner-city middle and high school classrooms. I am convinced that this is a unique educational tool, incorporating plantation song, *The Song of Hiawatha*, Buffalo Bill, the Panic of 1893, Yellow Journalism, the Indian Wars, and count-

less other elements of American history. Ultimately, it focuses on the inexhaustible questions "What is America?" and "Who is an American?"

In a response, Mark Clague illustrated how he has incorporated the story of Dvorak in America into the teaching of the history of American music at the University of Michigan.

*Deane L. Root:* In the 1990s the Society for American Music set a goal of changing K–12 education by making American music a part of everyday classroom experiences. Since then, education has moved toward eliminating the arts, and of the eight "learning modes" identified in the research of Harvard scholar Howard Gardner, music – one of the three most preferred by students – is still consistently omitted from schools.

*Voices Across Time*, a project of the Society undertaken by the Center for American Music at the University of Pittsburgh, aims to counter that trend by infusing music into core courses, and reinforcing the essential roles of music teachers as partners with other educators. Beginning in 1995 *Voices Across Time* called together teachers in social studies, language arts, and music to design teaching techniques and classroom materials based on proven concepts of "arts infusion" that address the teachers' own needs: to draw inattentive students into lessons and improve understanding, without expanding an already demanding curriculum.

The prototype has been tested in classrooms and workshops around the United States, with teachers across a spectrum of subjects and from schools of all sizes, demographics, and budgets. The project was officially introduced to the public in 2004 through a five-week summer teaching institute funded by the National Endowment for the Humanities. NEH has granted funds for another institute this summer, as a *We the People* project, and twenty-five more teachers will have a life-changing experience. For information on *Voices Across Time* and

*Continued on page 42*

Continued from page 41

the institute, please visit the Website at <http://www.voicesacrosstime.org>.

*Dale Cockrell:* After a career of endeavoring to be the model of the good academic musicologist, I have abandoned the Ivory Tower and incorporated my own record label, Pa's Fiddle Recordings, LLC. Pa's Fiddle will primarily produce and distribute CDs of the musical bounties referenced in the *Little House* books by Laura Ingalls Wilder, music that I have come to believe constitutes an important part of the quasi-mythical "Great American Family Songbook." The idea is that through readings of Wilder's books, children and their parents have an understanding of the contexts in which nineteenth-century American music was made and enjoyed, but they do not currently have ready access to the music as realized sound. Through the issue of "old" music made to sound "new," Pa's Fiddle will enable readers to re-hear the music on Wilder's pages and revive in the young (and old, too) a regard for our musical treasures.

My venture is also part of a general effort to encourage a (re)commitment by those of us in the Tower to our responsibilities to the public sphere. The public sphere needs us, even wants us to take part. How, then, do we get past decades of socialization and training that encourage us, even demand of us, that we seek scholarly solipsism? I explored some of the ways that scholars, musicians, and audiences might engage more profoundly and productively.

— Joe Horowitz

## Research Resources

With the purpose of exploring less traditional methods of research, the 2006 session of the Research Resources interest group was a panel discussion on "Using the Internet as an Ethnographic Resource for Music Scholarship: From Hip Hop Chats to Wikipedia." Chair Alisa Rata presented background information on wikis, discussed Wikipedia and the recent vibrant AMS-L discussion of the resource, and suggested further uses for wikis and Wikipedia in the classroom and academic institutions. Felicia Miyakawa shared her insight as a profes-

sor and scholar using Internet resources—such as e-mail, discussion boards, and websites—for her research on the Five Percent Nation, turntablism, and modern versions of "Motherless Child," the last topic of which resulted in a paper presented during the 2006 conference. Glenn Pillsbury presented his research on Metallica, including discussion of some of the complexities of producing sound musicological biography of contemporary popular musicians due to the lack of historical distance and conflicting information found on "official" and unofficial sites.

Some of the overarching issues of the discussion included the ephemeral nature of the resources, the necessity of using Internet sources for contemporary topics that have an ethnographic focus, and the importance of teaching students to evaluate electronic resources. Also mentioned was the ever-increasing wealth of digital music collections, such as the "Cylinder Radio" recently released at University of California, Santa Barbara.

— Alisa Rata

---

*"Report from the Conference" continued from page 40*

## Sight and Sound Subvention Award

The Sight and Sound Committee is pleased to announce that the 2005 subvention is awarded to John Koegel, associate professor of music at California State University, Fullerton, where he teaches courses in American music and ethnomusicology. The money will be used to finance the completion of a compact disc of German-American immigrant musical theater, including songs and instrumental pieces by Adolph Philipp, Adolph Neuendorff, Carl von Wegern, and other German-American theater composers. The committee members felt that Koegel's project warranted support because this repertoire is all but unrepresented on contemporary sound recordings and is largely unknown to most scholars of American music. This disc will accompany his book *Music in German Immigrant Theater: New York City, 1840–1920* (forthcoming from University of Rochester Press).

— Kip Lornell, with committee members Tracey Laird and Robynn Stilwell

# STUDENT FORUM

## Chicago Conference Report

The presence of students at the conference continues to increase as demonstrated by the fact that nearly 30 percent of the presentations given were by students. This year's Student Forum panel, "Imagining an Ideal Graduate Program in American Music," took place before a standing-room-only audience. Panelists Carol Oja, Guthrie Ramsey, and Loren Kajikawa presented thought-provoking evaluations of the current state of graduate study in Americanist musicology and their predictions about its future. Sheryl Kaskowitz discussed the results of a recent survey undertaken by the SAM Student Forum to explore the structure of graduate programs in Americanist musicology and the overall satisfaction of graduate students with these programs. The results of this survey are available on the Student Forum website and a summary of the lively proceedings will appear in the Fall 2006 issue of this Bulletin.

A number of students benefited from Student Travel Fund support. The amount of money available for student travel is directly dependent on how much is raised by the Silent Auction. For the past several years, Dianna Eiland has single-handedly organized this fund-raising effort and as she prepares to step down from her post, we would like to thank her for her commitment to the students.

This meeting marked the conclusion of Travis Stimeling's two-year term as co-chair of the SAM Student Forum. We would like to formally recognize and thank Travis for his outstanding service. Our incoming co-chair is Sarah Gerk. She and current co-chair Ryan Bañagale are already in the planning stages for next year's conference. A number of senior members of the society expressed to the co-chairs the wish that they had had a Student Forum when they were graduate students. This was a wonderful reminder of just how important this network of support for students continues to be. Don't miss your opportunity to be involved. It was wonderful to see so many of you in Chicago! We're already looking forward to Pittsburgh!

— Ryan Bañagale

# NEWS OF THE SOCIETY

## Summary of the 2006 Annual Business Meeting

The 2006 business meeting of the Society for American Music was called to order by President Michael Broyles at 4:02 p.m. on Saturday, 18 March 2006, at the Westin Chicago River North in Chicago, Illinois. A summary of the 2005 annual business meeting in Eugene, Oregon (copies of the account published in the Spring 2005 *Bulletin* and distributed at the meeting) was accepted without correction.

Because there was a lengthy agenda, Broyles limited his presidential remarks. He briefly contrasted the period when the Society was founded with the current state of affairs, in which boundaries are constantly breached and a wide variety of musics is being embraced by scholars using a dizzying array of approaches. He was proud that the Society has been in the forefront of these developments in providing a model of how music might be studied.

Tributes were presented in memory of the following departed members of the Society: Lenore Coral (by Mary Wallace Davidson), Stuart Feder (written by Adrienne Fried Block, read by Judith Tick), Doris Evans McGinty (by Josephine Wright), Charles Wolfe (by Paul Wells), and Victor Fell Yellin (by Margery Lowens).

Various officers and committee chairs presented reports. A statement of the Society's financial condition was distributed by Treasurer Paul Laird, who noted that the Society had a relatively good year financially. The Society was making a determined effort to have the budget reflect actual income and expense. He thanked Mariana Whitmer, Executive Director, for her terrific job at controlling expenses; he also reminded members that the Society is a dues-driven organization and encouraged them to pay their dues in a timely manner and to enlist new members. His report was accepted as distributed.

Larry Worster, chair of the Nominating Committee, thanked his committee (Tammy Kernodle, Neil Lerner, Carol Oja, Denise Von Glahn) and

those members who had agreed to stand for office. He announced the results of the recent election: John Graziano, President-Elect; Jeff Magee, Secretary; and Gayle Sherwood Magee and Howard Pollack, Members-at-Large of the Board. Broyles reported a change the Board had made in the Society's Handbook: Members who were not elected will be eligible to run again immediately.

Ellie Hisama, editor of *American Music*, remarked it was a delight to edit a journal she had long admired. She thanked former editor David Nicholls and former recording review editor Craig Parker for their important contribution to the Journal. She acknowledged outgoing members of the Editorial Advisory Board (Jeff Magee, Katherine Preston, Wayne Shirley, Larry Starr) and incoming members (Amy Beal, Tammy Kernodle, Gayle Sherwood Magee, Guthrie Ramsey, Jeff Taylor). Ron Pen and Charles Garrett will continue their duties as book review editor and multimedia review editor, respectively; Daniel Goldmark is now recording review editor. She invited members to submit articles to the Journal on diverse topics and from a variety of perspectives.

Sandra Graham, editor of the *Bulletin*, thanked those who had contributed to the revitalization of the Bulletin in her first year as editor. She encouraged members to continue making comments and contributions, and she thanked Joice Waterhouse Gibson for compiling the list of journal articles on American music, Amy Beal for indexing the Bulletin, and Mariana Whitmer for actively supporting the publication process.

Mark Katz, chair of the Website Committee, unveiled the Society's newly redesigned website. He thanked committee members (Andrew Berish, Drew Massey, Glenn Pillsbury, Patrick Warfield, Mariana Whitmer) for their tremendous work and highlighted some of the changes to the site thus far, including improved navigation, an online proposal system for the 2007 conference, and links to resources, libraries, and research centers. Planned future additions include links to syllabi for American music courses, audio and video files of conference events, and

a greater presence for the Interest Groups. He encouraged members to submit suggestions and links to their syllabi.

Denise Von Glahn reported on the History of the Society Project, now in its third year. With the help of her committee (George Boziwick, Susan Koutsky, Vivian Perlis, Deane Root, Judith Tick) papers have been collected and numerous personal interviews have been conducted. Three panels of selected charter members discussing the early days of the Society have been presented at the annual conferences and all have been recorded. At the 2007 conference, an open microphone will be available for all members to record recollections of their experiences with the Society.

Travis Stimeling, co-chair of the Student Forum (with Ryan Bañagale), thanked the Society for being so welcoming to and supportive of students. He noted that more than one third of the conference presentations were given by students. He was grateful for the support of Susan Key, Board liaison to the Student Forum, and Dianna Eiland, chair of the Silent Auction, which helps fund student travel. Sarah Gerck is succeeding Stimeling as co-chair.

Broyles acknowledged the work of Mariana Whitmer, who served as Local Arrangements Chair for the Chicago conference in cooperation with Morris Phibbs of the Center for Black Music Research. Chicago Program Chair Naomi André thanked Whitmer, Phibbs, her committee (George Boziwick, Tara Browner, Daniel Goldmark, Deane Root, Denise Von Glahn, Josephine Wright), and members for submitting excellent proposals. She provided the following statistics: 243 papers were submitted, 156 papers were presented in 59 sessions, with 4 joint sessions, 4 lecture-recitals, and 10 Interest Group sessions.

Whitmer announced that next year's conference will be held in conjunction with the Music Library Association in Pittsburgh, Pennsylvania, 1–4 March 2007. Mary Wallace Davidson, standing in for Program Committee Chair George Boziwick, announced the members of the Program Committee (Amy Beal,

Daniel Goldmark, Gayle Murchison, Kay Norton, Katherine Preston, Josephine Wright) and noted some of the emphases of the conference: music in Pittsburgh, American music in American libraries, and collaborative research with libraries. The committee hopes to correlate MLA's roundtables with the Society's interest groups. Details of the requirements for proposals are on the Society's website; the deadline for proposals is 1 July 2006.

Allen Lott gave a brief report on the 2008 conference, which will be held in San Antonio, Texas (27 Feb.–2 Mar.), at the historic Menger Hotel, adjacent to the Alamo. Carl Leafstedt of Trinity University will serve as Local Arrangements Chair. Kay Norton as Program Chair is exploring the possibilities of poster sessions and a greater emphasis on performances.

Carol Oja, standing in for Kip Lornell, chair of the Sight and Sound Subvention Committee (Tracey Laird, Robynn Stilwell), announced this year's recipient of the subvention: John Koegel for the completion of a compact disc of German-American immigrant musical theater to accompany his book *Music in German Immigrant Theater: New York City, 1840–1920* (University of Rochester Press).

James Deaville, chair of the Johnson Publication Subvention, thanked his committee (Naomi André, Michael Saffle, Jeff Taylor) and mentioned the high quality of the submissions. The committee selected three particularly strong proposals to receive a subvention: Raymond Knapp, *The American Musical and the Performance of Identity* (Princeton University Press), John Koegel, *Music in German Immigrant Theater: New York City, 1840–1920* (University of Rochester Press), and Howard Pollack, *George Gershwin: His Life and Legacy* (University of California Press).

Lisa Barg, chair of the Mark Tucker Award for Student Conference Paper, thanked her committee members (David Ake, Elizabeth Keathley, Nancy Rao) and mentioned that, with 19 submissions of a high quality, the committee faced a difficult decision. The winning paper was by Jessica Courtier of the University of Wisconsin-Madison: "Vocal Fantasies: Race, Masculinity,

and Vocal Performance in Rudy Vallee's *Musical Doctor* and Louis Armstrong's *Rhapsody in Black and Blue*."

Diana Hallman, chair of the Wiley Housewright Dissertation Award Committee (Laurie Blunsom, Paul Machlin, Leonora Saavedra, Ora Frishberg Saloman), announced this year's recipient: Charles Hiroshi Garrett for his dissertation, "Struggling to Define a Nation: American Music in the Twentieth Century" (University of California, Los Angeles). Garrett thanked the Society and numerous of its members who had inspired and encouraged him in his endeavors, including his early teachers, his fellow students, his dissertation committee at UCLA (with Rob Walser as adviser), and his colleagues at the University of Michigan. Two other dissertations the committee wished to commend were by James K. Randall ("Becoming Jerome Kern: The Early Songs and Shows, 1903–1915," University of Illinois) and Rob Haskins ("An Anarchic Society of Sounds": The Number Pieces of John Cage," Eastman School of Music).

Ronald Radano, chair of the Lowens Article Award Committee (Beth Levy, Timothy Taylor, Sherrie Tucker), read a citation honoring Jairo Moreno's article "Bauzá – Gillespie – Latin/Jazz: Difference, Modernity, and the Black Caribbean," *South Atlantic Quarterly* 103: 1 (Winter 2004). Radano read a statement from Moreno, who was unable to attend because of the very recent birth of a child; he was deeply honored, and the award had made a music theorist a proud person.

Susan Cook, chair of the Lowens Book Award Committee (Amy Beal, David Brackett, Ron Cohen, Joanne Swenson-Eldridge), presented the award to Tim Brooks for *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890–1919* (University of Illinois Press). Brooks stated he was deeply appreciative of the award and thanked Society members who had helped in the book's genesis; he hoped it would encourage conversations between historians of music and recorded sound. The committee recognized two runners up: Elijah Wald's *Escaping the Delta: Robert Johnson and the Invention of the Blues* (Amistad) and Nadine Hubbs's *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity* (University of California

Press).

[Two awards traditionally given during the business meeting were presented earlier in the conference. Muhal Richard Abrams was made an Honorary Member of the Society during a concert featuring him and George Lewis; Broyles read a citation written by Jeff Magee. Samuel Floyd was given the Lifetime Achievement Award during a plenary session in his honor with a citation read by Richard Crawford.]

Naomi André presented the Distinguished Service Award to Josephine Wright for her significant contributions to the Society. Wright was moved by the award and stated it was a very special honor.

Broyles thanked outgoing committee chairs, including James Deaville (Johnson Publication Subvention), Susan Cook (Lowens Book Award), Ron Radano (Lowens Article Award), Diana Hallman (Housewright Dissertation Award), and Kip Lornell (Sight and Sound Subvention). Presentations were made to Craig Parker, as outgoing record review editor, and Allen Lott, as outgoing secretary.

Broyles adjourned the meeting at 5:50 p.m.



Another inimitable Eiland/Lott Silent Auction commercial.

Report of the Treasurer  
Calendar Year 2005

STATEMENT OF FINANCIAL CONDITION  
Society for American Music  
Year Ending December 31, 2005

The Society for American Music is in relatively good financial condition. The total balance of all accounts is somewhat down from last year. This was caused by a transfer out of unrestricted funds to operating expenses made necessary by a change in accounting procedures.

For 2005 our income was 97% of what was projected for the year, and our expenses amounted to only 93% of what was budgeted. This latter number is thanks largely to Mariana Whitmer, our Executive Director, who watches all expenses closely. We have amended our budget forecasts for 2006 in hopes that they will better reflect actual income and expenses. As we ponder our long-term goals as a society, I wholeheartedly endorse the development campaign currently under discussion.

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
2004	\$315,519.11
2005	\$307,481.45

— Paul Laird, Treasurer

Have you included the  
Society for American Music  
in your will?

The Society would like to thank you if you have included us in your estate plan. This could be either through your will, an insurance policy, or in a trust arrangement. Planned giving is an excellent way to ensure the continuing viability of the Society. If you have questions, please contact the Society office.

GENERAL FUND

Income

Dues	\$61,457.60
Transfer from Life Membership Fund	1,800.00
Interest/Dividends	449.28
Contributions	4,389.98
Conference Profit	6,000.00
Directory Ads	325.00
RILM Donations	25.00
Mailing List Sales	650.32
Postage Refund	149.53

**TOTAL INCOME** **\$75,246.71**

Expenses

I. PROGRAM

<i>American Music</i>	\$41,969.69
<i>Bulletin</i>	5,188.08
<i>Directory</i>	2,534.83
Outreach	1,374.52
SAM History Project	164.50

**TOTAL PROGRAM** **\$51,232.02**

II. ADMINISTRATIVE

Executive Director	\$13,823.26
Office	1,156.78
Board	841.92
Treasurer	672.50
Membership Services	1,146.92
Fees and Miscellaneous	2,837.09

**TOTAL ADMINISTRATIVE** **\$20,478.47**

**TOTAL EXPENSES** **\$71,710.49**

**INCOME MINUS EXPENSES: \$ 3,536.22**

# BULLETIN BOARD

## Members in the News

Flutist **Peter H. Bloom** and his trio Ensemble Chaconne, with mezzo-soprano Pamela Dellal, are touring with a new concert, *Benjamin Franklin, A Musical Portrait: The English Frenchman Who Invented America*, celebrating Franklin's 300th birthday in 2006 and beyond. The trio and Ms. Dellal recently released a new CD, *Measure for Measure: The Music of Shakespeare's Plays* (Americas Musicworks CD 1594). For information: [phbloom@comcast.net](mailto:phbloom@comcast.net) or <http://www.americasmusicworks.com/>.

**Renee Camus** has been appointed Music Editor at Scarecrow Press in Lanham, Maryland. Her dance company, Centuries Historical Dance, has recently released a DVD titled *Dawn of a New World: Two-Step to the Lindy Hop (1890s to 1940s)*, the first volume in a series of documentaries featuring demonstrations of social dances. For ordering information, please see [www.centuriesdance.org](http://www.centuriesdance.org).

**Dale Cockrell** has recently edited *The Happy Land Companion: Music from the World of Laura Ingalls Wilder* (Nashville: NDX Press, 2005); this songbook contains the source music, in "quasi-scholarly editions," to the songs, hymns, and tunes heard on *Happy Land: Musical Tributes to Laura Ingalls Wilder* (Pa's Fiddle SAR 1259). Available at [www.pasfiddle.com](http://www.pasfiddle.com) or 888-573-3902.

On 9 July 2005 **Joe Hickerson** was presented with the annual Excellence in the Traditional Arts Award by Walt Michael, Director of Common Ground on the Hill at McDaniel College in Westminster, Maryland. Joe's 70th birthday concert at St. Mark Presbyterian Church in Rockville, Maryland, included an oral-history interview by Mary Cliff, host of "Traditions" on WETA-FM. At the 50th Annual Meeting of the Society for Ethnomusicology in Atlanta, November 2005, Joe was presented with an Honorary Membership, for his outstanding achievement in the field and for noteworthy contributions to the organization.

Joe was Secretary of SEM for eight years and served as its Current Bibliographer for 23 years.

**Ralph P. Locke**, Professor of Musicology at the Eastman School of Music (University of Rochester), published an essay about Copland's only full-length opera, *The Tender Land*. Entitled "Outside This Fence . . .," it appeared in the program book of Bard SummerScape 2005, in conjunction with performances of the opera (in Murray Sidlin's widely praised version with reduced orchestration). He also has reviewed a CD of three song cycles by Libby Larsen, including the first recording of *Try Me, Good King: Last Words of the Wives of Henry VIII* (2001). It appeared in *American Record Guide*, vol. 68, no. 2 (March-April 2005): 119-21, and is also available online (in lightly revised form) at [OperaToday.com](http://OperaToday.com).

Kristin Solli, a graduate student at the University of Iowa who studies with **T. M. Scruggs**, was awarded the Lise Waxer Prize by the Popular Music Section of the Society for Ethnomusicology, for the best student paper at the annual SEM conference in November 2005. Her paper was titled "Keeping it Køntry: Country Music, Class, and Cultural Hierarchy in Norway."

**Christopher Wilkinson** is one of two professors awarded this year's Benedum Distinguished Scholar awards, the premier research honor at West Virginia University, which carries a \$5,000 award. Wilkinson was recognized for breaking new ground in his research on the history of musical life of black West Virginians from 1930 to the beginning of World War II. He has investigated the creative process of composer George Crumb, a West Virginia native, among other art music composers. In 2001, his biographical study of Don Albert, *Jazz on the Road: Don Albert's Musical Life*, was published. Currently he is researching the musical culture of big band jazz and dance music in the African American communities of the West Virginia coal fields during the Great Depression. The study will con-

clude with a monograph tentatively titled *Truckin' on Down in the Mountain State: Big Band Jazz in Black West Virginia*.

**Artis Wodehouse** gave a concert of "Forgotten Treasures" at Merkin Concert Hall at the Kaufman Center, Goodman House, 129 W. 67th Street in New York City on Monday evening, 24 April at 8 p.m. Works on the program included the world premiere of Anthony Heinrich's *Toccatina Capricciosa* (1823); Arthur Bird's *Music for the American Harmonium*, Op. 37 (1897) played on an original 1918 Mason & Hamlin foot-pump organ (second New York performance); a New York premiere of four rare Duke Ellington Concert Paraphrases and Transcriptions from the 1940s; and Beth Anderson's 1983 *Quilt Music*. Wodehouse writes, "Of special interest will be my performance on my American reed organ. Bird's music seems literally to emerge organically from the dusky, deep and powerful tonal palate of the instrument, which produces a sound like none other."

## Jazz Perspectives Journal

Routledge announces *Jazz Perspectives*, the world's first peer-reviewed journal entirely devoted to jazz scholarship. As an international, cross-disciplinary platform for jazz studies, the journal will consider all articles reporting on original research and analysis (musical, historical, cultural, or otherwise). The journal additionally welcomes articles on topics in biography, oral history, discography, and primary source studies. The first issue of *Jazz Perspectives* will appear in January 2007. Thereafter, the journal will be published biannually with issues released each April and October. The deadline to be considered for the first issue is 1 April 2006.

The birth of *Jazz Perspectives* is an exciting event in jazz scholarship. While there continues to be a growing number of large and small commercial periodicals devoted to jazz, this new academic jazz community has yet to find a collective international forum to promote cross-disciplinary scholarly dialogue. This is the

goal of *Jazz Perspectives*. As a refereed academic journal with an international editorial board, *Jazz Perspectives* aims to bridge the jazz-as-music and jazz-as-culture divide of contemporary jazz studies, as well as to promote broader international perspectives on the jazz tradition and its legacy. The pages of the journal will be devoted to all aspects of – and all approaches to – jazz scholarship. The journal will be an open platform for historical inquiry, music analysis, and cultural studies. Our mission is to stimulate the international study and appreciation of the rich legacy of jazz and its many musical and cultural tangents, both past and present.

*Editors-in-Chief:* Lewis Porter and John Howland, both of Rutgers University-Newark. *Review Editor:* Wolfram Knauer, Director of the Jazz-Institut, Darmstadt. *Editorial Board:* David Ake, Paul Berliner, Graeme Boone, Eric Charry, Scott DeVaux, Krin Gabbard, Lawrence Gushee, Travis Jackson, Robin Kelley, Wolfram Knauer, Jeffrey Magee, Ingrid Monson, Catherine Parsonage, Marcello Piras, Eric Porter, Brian Priestley, Ronald Radano, Guthrie P. Ramsey, Jr., Gabriel Solis, John Szwed, Sherrie Tucker, Walter van de Leur, Tony Whyton.

All communications and article submissions should be submitted (preferably) via e-mail to both editors (jlhowland@mac.com and Lrpjazz@gmail.com). For further information on submission guidelines, please see the journal's web site at [www.tandf.co.uk/journals/titles/17494060.asp](http://www.tandf.co.uk/journals/titles/17494060.asp).

## CONFERENCE ANNOUNCEMENTS

### Society for New Music Symposium

The Society for New Music announces a call for papers for a special symposium on the topic of music and nature, to be held at Syracuse University, 23–24 September 2006. The symposium will occur in conjunction with the September 24th premiere performance of acclaimed composer Robert Morris's multimedia outdoor work in and around the quad at Syracuse University. The performance will feature the Syracuse University Symphony Band, Syracuse University Marching Band, members of the Syracuse University Orchestra, Syracuse Children's Choir, an area high school choir, Syracuse University organist Christopher Marks, members of Open Hand Theatre, and the Society for New Music chamber ensemble. The Syracuse University carillon atop Crouse College will serve as conductor.

The relationship between music and nature has long been a favorite subject of Morris, stemming from his time spent hiking in natural surroundings and his interests in non-Western religion, philosophy, and aesthetics. His experiences echo those of many other composers throughout history, such as Beethoven, Bartok,

Ives, Messiaen, Cage, the British impressionists, Stockhausen, R. Murray Schafer and others, who have forged deep connections between music and nature. Their musical endeavors have attracted the attention of numerous scholars, ranging from musicologists and music theorists to those interested in the philosophy of biology and ecology. This symposium hopes to add to this growing dialogue. As such, we welcome paper and panel submissions that deal with any aspect of music and nature, and especially the following areas: Music/Philosophy, Music/Nature, Music/Ecology, Music/Physics, Music/Religion (Shinto, Taoism, Buddhism, etc.).

Paper abstracts should be no more than 250 words. Please send submissions to the symposium program chair, Theo Cateforis <[tpcatefo@syr.edu](mailto:tpcatefo@syr.edu)>. E-mail submissions are strongly encouraged. However, those preferring to submit by ground mail may send their abstracts to Theo Cateforis, Department of Fine Arts, 308 Bowne Hall, Syracuse University, Syracuse, NY 13244-1200. Submission deadline is June 1, 2006. For more information, please contact Theo Cateforis or visit the Society for New Musics website <<http://www.societyfornewmusic.org>>.

### The Society for American Music 33rd Annual Conference

A joint conference with the  
Music Library Association,  
Hilton Pittsburgh  
1–4 March 2007

The Call for Proposals, published in the Winter Bulletin, is also available at the website.

**Deadline for proposals is due 1 July 2006.** Online proposals submission is available. Visit [www.american-music.org](http://www.american-music.org) for more information.



The Music Library Association and the Society for American Music join forces in Pittsburgh 2007

# AWARDS OF THE SOCIETY

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

## H. Earle Johnson Bequest for Book Publication Subvention

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

## Sight and Sound Subvention

This fund is administered by the Sight and Sound 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, written in English. Application deadline is February 15th, for dissertations completed between 1 January and 31 December of previous year.

## 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  
University of Pittsburgh  
4301 Forbes Ave.  
Pittsburgh, PA 15260



Change Service Requested

Printed in USA

Nonprofit org.  
U.S. Postage  
PAID  
Pittsburgh, PA  
Permit No. 5636