

# The Bulletin

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

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Fall 2007

## STANDPOINT: Scaling the Walls



— Susan Key  
San Francisco Symphony

SAM members can take pride in having moved the study of American music from the musical fringes to the mainstream, opening up not only new areas of study but also new approaches to established repertoire. And we did so in good spirits: I remember when the Sonneck Society was referred to as “the fun wing of the AMS.” Perhaps AMS is having

more fun these days, but we’re still in the vanguard. Where else can you stroll the halls of a conference hotel and hear Morton Feldman in call-and-response with Tommy Jarrell? A three-part fugue built from fragments of William Billings, Stephen Foster, and Ornette Coleman? (And how about that brass band?!) It was this open-eared eclecticism that so attracted me to our field and our Society – and I know I’m not unique among our membership.

I’d like to offer our Society another challenge: to lead academic musicology into a stronger relationship with the broader public. However spirited the texture of our conferences, the academic vocal timbre is remarkably consistent. Nor is musicology unique; it seems that

*Editor’s Note: Standpoints are opinion essays meant to provoke discussion, reflection, and controversy. The Winter issue of the Bulletin will contain responses to this essay. If you would like to contribute a Counterpoint, please e-mail it to Sandra Graham [sjgraham@ucdavis.edu](mailto:sjgraham@ucdavis.edu) by 7 December.*

an unfortunate aspect of the last generation of scholarship has been that the humanities have increasingly isolated themselves from the day-to-day discourse of actual humans. Ironically, the very critical vocabulary that we have developed in order to create a more relevant and inclusive *understanding* of music is itself a *communication* only to that tiny – and exclusive – class that shares it. The irony is especially acute for American music, whose analysis so often depends on the dynamic between music and its context, and whose openness to diverse voices has been not only refreshing but influential.

A more robust relationship with the world beyond academe would also have a more tangible benefit in today’s entrepreneurial workplace. Young professionals in business and law are told that they should anticipate changing careers several times in their lifetime – but our field remains mired in the “one outcome” model even in the face of the harsh reality of the academic job market. I’m not suggesting that there’s anything wrong with being a music professor – just that we should recognize other purposes for the study of music than more study of music. And we should value music-making, music-disseminating, and music-

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## San Antonio Conference Update

The Program Committee for the SAM annual conference to be held in San Antonio is pleased to report that they received approximately 280 submissions, including individual papers, panels of 3-4 papers, posters, and lecture-recitals. One hundred twenty presentations were accepted.

The Committee thanks Glenn Pillsbury for his excellent management of the online submissions system, which included remaining on call for the committee’s subsequent access to the submissions database from 16 June to the present (and

beyond). Work continues on fine-tuning the schedule, contacting session chairs, and various other details. More details will follow in the Winter Bulletin.

The conference will capitalize on an unprecedented number of submissions on “Spanish-speaking” American music and will offer sessions that interrogate familiar SAM topics in new interdisciplinary ways. Together with excellent papers and posters on more familiar SAM concerns, these sessions promise a 2008 program that will enliven and inform our professional dialogues.

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As I write from Western Massachusetts during the third weekend in August, where several trees have already begun to show their fall colors, and the unseasonably cool weather has required us to turn on the heat, it is quickly apparent that summer is about to end, and that fall is upon us, signifying a return to our regular work schedules, committee meetings, and a few months of conferences.

SAM's Board of Trustees is set to meet during the third weekend of September to receive reports from the chairs of our various committees, to set policy, and to discuss and guide the direction of our Society for the next few years. If any members have a request or an issue that they want the Board to address, please contact me or any member of the Board.

The Program Committee has completed its task of choosing the presentations for our thirty-second annual conference (only our second time in Texas) in San Antonio next spring. Although I have not yet seen the final program, reports from local arrangements and the program committee indicate that the conference is going to be exciting as well as informative. I hope to see you there during leap year weekend of 2008.

Finally, our stellar *JSAM* editor, Ellie Hisama, is completing her tenure in Spring 2008, with the delivery of the last issue of the second volume of our new journal. The Board is most grateful for the very difficult job she undertook in presiding over the launching of *JSAM*. If you are interested in serving as Editor, an exciting but time-consuming job, please send an e-mail indicating your interest and qualifications by 15 October 2007 to Michael Pisani, Chair of the Editor Search Committee: mipisani@vassar.edu.

— John Graziano

## Scaling the Walls

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educating activities for the opportunities they bring to our scholarship as well as our careers.

For me, the process of building a career outside academe was part necessity, part choice. As a late-in-life Ph.D. with a family, I had perhaps less flexibility than someone with a more traditional profile. I also confess that I was spoiled by living in great places: first Washington, D.C., then the San Francisco Bay area. Even so, I was in the second year of a three-year appointment at Stanford when I took a one-quarter leave to coordinate the San Francisco Symphony's American Mavericks Festival. My assumption that I would return to Stanford and continue my career in academe soon gave way to the realization that I was enjoying the SFS way too much for that! In the years since, I have worked at the SFS in a variety of roles: speaking, writing, designing exhibits and adult education courses, and currently as the full-time director of the Symphony's *Keeping Score* education program.

What did – and do – I love so much? Simple: less theory, more practice. It is being immersed in an environment with people who are deeply passionate not only about what they do but also about creating something that speaks to “real people.” I don't mean just rich people who come to the symphony hall to show off. In San Francisco we're lucky to have an imaginative music director (Michael Tilson Thomas), musicians, and administration; consequently, the orchestra attracts a diverse, engaged audience. At both ends of the relationship is a passionate engagement with *music*, not just musicology, and a

sense of mission that extends beyond a narrow circle. In the words of Lisa Halasz, an expert consultant on the *Keeping Score* websites who similarly made the transition from academe: “I spent many, many hours writing articles of interest to only a handful of people. While working for Carnegie Hall and the San Francisco Symphony, I have gotten to devise programs, write curricula and design websites that influenced the way tens of thousands of people learned about music. All this, while collaborating with some of the leading names in music. I don't know who has learned more ... me, or the people I am hoping to teach!”

I had some vague thoughts along these lines in 2003 when Paul Wells made his presidential remarks at our annual business meeting. After celebrating the progress of American musicology, he mused: “my inner geezer often tells me that something is amiss. While I see, hear and talk to many students who are writing their dissertation on, say, country music or rock because they are following their own hearts and interests, at least as often I get the sense that someone is pursuing a topic in vernacular or popular music simply because these are now the ‘hot’ areas, and that they are working in this vein simply to improve their chances in the job market. I have great fears that we may be turning out people who have all the intellectual tools and training that anyone could hope for, but who lack intimate knowledge of – and love for – the music they write about.”

I am often reminded of Paul's courageous and incisive remarks as I interact with the academic world. Oddly enough, the recent trend in cultural studies, which calls for authors to insert themselves through frequent reference

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## The Bulletin of the Society for American Music

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### Editorial Board

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Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616, or, preferably, submitted as an attachment to e-mail. Photographs or other graphic 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.

to their own “critical stance,” seems to have drained a good measure of their passion. As a scholar of the 1930s, I am keenly aware that nobody today would approach classical music (then the only “hot area”) the way, say, Deems Taylor did, but has our critical distance really resulted in a better understanding of the music? Or is it more about us? A reassurance that we’re above the uncritical worship of a particular canon?

Paul connected this phenomenon to the job market: “Our academic culture places an enormous amount of faith in the Ph.D. Getting the ‘union card’ is seen as the be-all and end-all.... Consider that I stand before you as president of the Society for American Music, with nearly 30 years of experience as a scholar of American music, yet am ineligible to apply for any current teaching position in an American university because I lack the essential credential – the Ph.D.” Paul’s situation is the opposite of mine: He has no Ph.D. but is doing a job for which a Ph.D. is normally required, and I have a Ph.D. but am doing a job for which a Ph.D. is normally not. Could I do my job without a Ph.D.? I could certainly do without the piece of paper – but my research and analytical skills (those that Paul acquired through experience) have been invaluable. I submit that it would be healthier if neither of us were an exception.

What’s musicological about my work? Just a few examples:

- Addressing performance practice issues of stage management, instrument building and tuning, and radio vs. recordings in the music of John Cage, George Antheil, and Lou Harrison;
- Designing a week of interdisciplinary exploration of Prokofiev’s Second Piano Concerto and Third Symphony for public school teachers without music backgrounds;
- Working on content for the SFS’s *Keeping Score* websites on Tchaikovsky, Beethoven, Stravinsky, and Copland ([www.keepingcore.org](http://www.keepingcore.org));
- Mounting exhibits at the San Francisco Performing Arts Library and Museum on John Adams and the history of Verdi performance in San Francisco.

A challenging series of projects on every level – certainly as intellectually stimulating as developing and teaching academic courses. Moreover, the fact that my work has resulted in students reading bilingual “Letters to Beethoven” on their local public radio station,

and attending a first orchestral concert with their families, is deeply meaningful to me. Old fashioned? Patronizing? Irrelevant? Visit a Title I school in California’s Central Valley, listen to a first-grader who wants to invite Aaron Copland to her birthday party, and get back to me.

I know that many SAM members are individually pursuing exciting, public-oriented projects of their own. Still, as a collective body we have yet to move our profession forward in this domain. Below I offer three major suggestions and a few practical tactics for doing so. My specific examples derive mostly from my own experience within the orchestral world, but I look forward to hearing from my colleagues in other areas:

### **1. Entertain the idea that a Ph.D. in musicology has more than one desirable career outcome.**

Let’s face it: the underlying assumption of academic institutions is to think that if a graduate student gets a tenure-track job, no matter what personal sacrifices might be involved, it’s counted a success, whereas if the same student finds stimulating employment in a desirable environment but it’s not “professing,” then it’s counted a failure. If someone wants to combine teaching and research in an academic institution, great! But let’s challenge the hegemony of the academe-or-bust paradigm – and let’s do it with more than lip service. I urge SAM faculty to seek non-academic professionals to speak with graduate students, to develop more career resources from outside academe, and to invite other organizations to interview at our conferences. The field of arts administration is worried about a looming deficit of talent to fill upcoming retirements; let’s make this an opportunity for aspiring musicologists.

### **2. Build – and value – relationships outside academe.**

There are thousands of museums, public libraries, performing arts organizations, and music-related companies in this country that could profit from a stronger relationship with scholars. Many musicologists not as geographically fortunate as I bemoan the tired repertoire and stuffy atmosphere of their local symphonies. We who have made music our life’s work should of all people be engaged in an effort to make the orchestra a more relevant, exciting institution. Equally promising opportunities for scholarly input exist in

institutions connected with other musical styles, especially in the midst of today’s variety of media outlets.

There are already great role models within our ranks. Joe Horowitz’s interest group Connecting Outside the Academy has featured a number of SAM-generated projects:

- Joe’s own “Dvorak in America” project is an interdisciplinary exploration of the composer and his time, which has led to innovative collaborations among performers, teachers, students, and scholars;
- Deane Root and Mariana Whitmer have developed the highly successful NEH-sponsored Voices Across Time project to work with teachers at the national level toward infusing music into the core curriculum;
- Dale Cockrell founded Pa’s Fiddle Recordings to produce and distribute music referenced in the *Little House* books by Laura Ingalls Wilder, a project that has been honored as the first music recording added to NEH’s prestigious “We the People” bookshelf;
- Ayden Adler, a recent Ph.D., has chosen to work in the education department of the Atlanta Symphony Orchestra;
- Carol Oja’s “Leonard Bernstein’s Boston” brought together family, creative artists, and students in a dynamic exploration of a musical figure and his community.

And, of course, Vivian Perlis received our Society’s Lifetime Achievement Award for her visionary work connecting the worlds of scholarship, research, preservation, and dissemination.

Admittedly, stepping outside institutional boundaries is not for the faint of heart. As Deane Root observes: “Working outside academe brings tremendous rewards, along with a few frustrations. The anxiety stems not from non-academicians undervaluing our work – because they tend to appreciate it intensely – but from the deep lack of understanding and appreciation we academics have for the content, procedures, and values of other professions.” It’s easier to explain, to fund, and to get credit for a project that falls comfortably within the status quo. And Deane’s thoughtful comments notwithstanding, working with the folks on the other side isn’t always a breeze: Even setting aside scheduling problems, the world of high-end musical performance can be as insular as any university (egos, anyone?). But there are exceptions, as Thomas

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Hampson reminded us in his gracious words upon accepting Honorary Membership in SAM.

There's a big elephant in this living room: The fact that tenure decisions in most universities give lip service to "outreach" but are really based on publication. My suggestion is that SAM take a lead role in challenging this practice. If we can do it with the curriculum, why can't we do it with the administrative apparatus? Do we care enough?

### 3. Watch what we say

Most of us strike an uneasy balance in talking about music in our classrooms. At one end of our linguistic spectrum is technical vocabulary – a must for the music major, and one that we attempt to impart on at least a basic level to the novice. Yet however essential, and however comfortingly objective, this vocabulary misses something crucial to the musical experience. At the other end is the diffuse, overly subjective, anything-goes vocabulary that begins and ends in the listener's personal response. We want to move our students' analytical abilities beyond this point but often are uncertain how to do it beyond teaching them technical terms. The field of cultural studies has attempted to bridge this gap by addressing the deeper levels of meaning embedded in music, but its dense analytical framework often makes it as impenetrable as the technical approach.

The same challenge exists in talking about music to the broader public – an issue I am especially aware of as a result of my involvement in the SFS's *Keeping Score* project. In the television and radio programs, Michael Tilson Thomas ("MTT") articulates

his approach to canonical works: Beethoven's *Eroica*, Stravinsky's *Rite of Spring*, Copland's *Appalachian Spring*. MTT's language offers us an opportunity to think about the ways we talk about music to a general audience: What kinds of analogies is he using? What do they mean in musical terms? What depth of musical comprehension and understanding lies beneath his seemingly everyday vocabulary? Musicians and scholars often escape to the relative safety of esoteric language in order to avoid the risk of seeming like mere entertainers, but in doing so they lose a potentially powerful tool.

Many of us write program notes and give pre-concert lectures. No doubt we are careful to be accurate and informative. Are we as careful to share our enthusiasm? those facets of our subjective experience that might illuminate the music for a broader audience? Are we actively working to reconcile everyday language with rigorous musical analysis so that we are not just talking into a mirror?

A final point: Not just our scholarship but our culture would be strengthened by more awareness of the intersecting worlds of performance, education, academe, and public policy. At our last business meeting, Judith Tick introduced two resolutions for our Society to consider: against the use of music as a tool of torture, and against the suspension of habeas corpus. I found the relationship of these issues to our Society convincing and appropriate. Yet as I was working on this article, I wondered whether we might look closer to home: Surely there is no issue of more significance than the quality of American education, especially the way No Child Left Behind has eviscerated the role of music in our schools. Who better than SAM to speak with conviction about the importance of music in the lives of American

citizens? Among the many testimonials from teachers involved in Voices Across Time is one from a teacher who used music to engage the students in a vigorous discussion of the competing demands of loyalty and protest in wartime. Is this not as important as any piece of paper we generate at a business meeting? Do we have a responsibility to our fellow citizens to reach out with tools we know to be of immense value? Or do we stand back and analyze from a safe distance?

We need to ask ourselves tough questions. Have we really changed any paradigm beyond the one in our course catalogues? How socially significant is it to opine polysyllabically about race, class, and gender in popular music when only the wealthiest boys and girls in this country have any awareness of – and thus any access to – music beyond the popular? How socially responsible is it to teach a course on hip-hop at an elite university while the school district in the same town can't support a band? It would be a hollow victory indeed if our efforts on behalf of disenfranchised music and musicians resulted in intellectual enrichment for those privileged few behind ivy-covered walls while the greater population languished from a lack of access to music of any canon.

Paul Wells ended his address this way: "I hope that we never lose sight of the fact that what is really important in our sphere is passion for the music, and a desire to feed this passion and to share it with others. This is what gave birth to our Society, and is what keeps me going." I urge all of us to revisit Paul's words, and to keep our Society's reputation as "the fun wing" even while heeding his call to "share it with others." Let's step out front again.

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### "FREE AND FOR THE LISTENING":

## Discovering American Music with "Art of the States"

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– Martin Brody  
Wellesley College

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It might almost seem that the World Wide Web was created to contain our unruly American musical culture – to express our intransigent pluralism, our impatience with institutional hierarchies, and our hybrid fertility. But the *virtual* prairie may be too vast, even for us; it threatens to overwhelm the American

sublime, releasing our antinomian creative impulses into zero gravity space. Back on terra firma, things are already hard enough. The sites and practices of our musical cultures are getting more difficult to chart; already blurry borders on our old cultural maps now seem to be evaporating; the old dialectics (*local/global*, *medium/message*, *here/there*, *high/low*, *simulated/real*) have stalled out. However, even as composer websites metastasize and the outpourings of streaming audio, opining blog-

gers, and online music stores continue to swell and move into the ephemeral, unbounded digital zone, music still sometimes happens, and wants to happen, in *places*. Real-world sites of music production continue to emerge, morph, evolve. Thus, we need a new cultural topography to grapple with a newly challenging dynamic: *local/virtual*, a dialectic that confuses the familiarly depressing (if reassuringly familiar) mechanics of global commodities

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and their distribution. And first among the challenges of this new dispensation: how to produce a serious dialogue between the mercurial orders of communal musical life happening on the ground and the sublime emptiness of the web?

Enter *Art of the States*, a hybrid enterprise (radio show and website) that mines every accessible nook and cranny in the American music repertory to produce a particularly creative, alert response to our new cultural disorder. Here's how the jazz-rock pianist Ethan Iverson describes *Art of the States* as he has encountered it on the web (artofthestates.org):

*Art of the States* ... is an incredible resource for American classical music. In fact, the very same Randall Hodgkinson performances (Sessions and Martino) we praised a couple of entries ago are there, free and for the listening.

Also: Nancarrow, Partch, Feldman (listening to *For Stefan Wolpe* at the moment – killing), Helps, Harrison, Carter, Babbitt, etc. Cats we always wanted to check out, like Ingolf Dahl, Pauline Oliveros, and "Blue" Gene Tyranny. A Steven Mackey orchestral piece with Joey Baron and Bill Frisell. Sonic Youth playing a James Tenney "postcard" arranged by William Winant. At last, a chance to hear a little of that Bob James ESP disk from the sixties without buying it (we knew it had curiosity value only; Barre Phillips sounds good). A particular fave on LP, now found in digital: the late Robert Helps playing Morton Gould's best piano

piece, "Rag-Blues-Rag" ... For those in need of a 19th-century fix, *Art of the States* has William Billings and Louis Moreau Gottschalk too ...

(Ethan Iverson, [thebadplus.typepad.com/dotthemath/2005/12/art\\_of\\_the\\_stat.html](http://thebadplus.typepad.com/dotthemath/2005/12/art_of_the_stat.html))

Although Iverson's chronology may be a little approximate, his cheerful précis captures something of the exploratory sensibilities animating *Art of the States* (AOS), brainchild of record and radio producer Joel Gordon. Gordon inaugurated AOS in 1993, and it currently thrives both as a radio show of American music for international distribution, prepared and distributed each month by Gordon and co-producer Matthew Packwood, and as an online listening resource of the show's repertory. Gordon:

*Art of the States* is and has always been about connecting the creators of new and adventurous music from the U.S. with their most natural and widest audience – which is, I believe, an international one – and to do so in the most direct, economical, and effective way.

We began with a cultural and economic dilemma. A new piece is written and performed, representing thousands of hours of creative work, collaboration, and sometimes many thousands of dollars in expense. The piece gets performed for a live audience of a few dozen to a few hundred, and that's typically where it all ends. Maybe the performance is recorded, but there are few broadcast outlets for concert recordings of new music domestically, and even those pieces

which make it onto commercial CD are basically unknown either here or abroad.

The natural remedy to this dilemma was already out there: radio broadcasters around the world serving audiences of millions and willing to present their listeners with new and challenging music from abroad. But the economics of the new music world meant that few new music titles and virtually no concert recordings were ever reaching this vast audience. Few recording companies were serving the international radio market and, unlike other countries, there was no governmental initiative to make this segment of American culture known internationally.

*Art of the States* was created to serve this audience by providing free, curated access to contemporary music of the U.S. presented in the meaningful musical context of a radio program.

Currently in use by 75 major broadcasters in 50 countries, *Art of the States* is broadcast to an international audience of millions. Gordon and Packwood, who together bring decades of music production experience to the table, regularly comb through a vast reservoir of broadcast, music festival, and ensemble recordings, as well as submissions from composers and performers. They have produced 118 shows to date, distributing over 700 works by 300 American composers. Each monthly show includes a CD with at least an hour of music, extensive notes on pieces, composers, and performers, a letter that further suggests connections between the works included, and even a spoken pronunciation guide for radio

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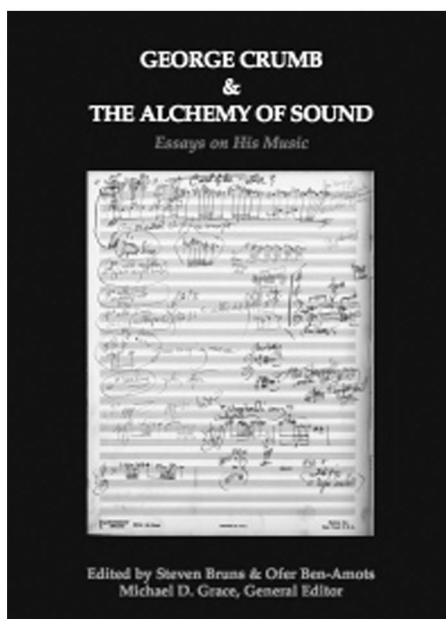
# GEORGE CRUMB & THE ALCHEMY OF SOUND

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show hosts across the planet.

In its radio incarnation, *Art of the States* has remained lean and pristinely independent, even as it has cultivated and sustained a far-ranging network of international collaborators. On one level, the success of *AOS* can be measured in part by the public awards it has received – among them the ASCAP-Deems Taylor Broadcast Award and the Bronze Chime Award for Best Production from the Shanghai International Radio Music Festival. Even more striking (and relevant to our current predicament): the affecting personal responses that have come in from far-flung producers and listeners alike. If the show began as a leap of faith – by releasing many messages in bottles, CDs cast out to a multitude of radio stations and anonymous individuals – it has developed into something extraordinary: a loose confederation of actual people.

One small-town, middle European radio producer, writing to announce that he was setting out to translate 100 shows worth of *AOS* liner notes into Polish, couldn't contain his enthusiasm: "I didn't dream that sometime I would be presented with great American modern music art! ... My Polish listeners start to be very keenly interested in Cage, Feldman, Partch. I'll be happy to present the broad spectrum of American music!" The composer Eric Chasalow, one of the 300 Americans represented on *AOS* broadcasts, received an equally zealous response from a young Chilean poet and *Art of the States* enthusiast: "Yesterday I listened on a radio your wonderful and overwhelming composition based on John Berryman's *Dream Songs*. Your music touched the bottom of my heart ... How can I get the record for a review in a literature magazine that will be issued here in the second semester?"

Why are these intense, personal responses so poignant? In part because Gordon and Packwood's person-to-person consortium – a hybrid medium that integrates the old (and increasingly corporate) distribution systems of radio with the anarchy of the emerging society of the Web – complicates our generic assumptions about how music exists and moves around the world, how it communicates to its listeners. But if *Art of the States* has shown us how to make radio more democratic and personal, it may also demonstrate how the Internet might become a site for a new kind of musical community. Using materials originally developed to aid and abet radio production collaborators

around the world, [artofthestates.org](http://artofthestates.org) provides an exceptionally rich and rewarding compendium of American music for domestic and foreign audiences alike. The music presented there (in streaming audio) may be thrillingly heterogeneous, but it's tightly organized as well: All of it can be searched by composer, performer, instrumentation, time period, and genre, and all of it comes with the kind of program annotations that have turned on radiophiles from Moscow to Montenegro.

Now funded by various foundation grants, *Art of the States* has recently charted a new course and cut loose from its original institutional base at WGBH Radio in Boston. Gordon and Packwood will continue to produce radio shows, build up their consortium of international collaborators, and augment the repertory of the *AOS* website. But the most important new initiative of *Art of the States* is likely to be an expanded Web presence and a new association of American domestic music educators, new music players and presenters, and (of course) individual listeners, who wish not only to keep searching out new musical experiences but to collaborate in a conversation about what they are finding. Thus, *AOS* will continue to challenge both the old and the new wisdom about how music circulates in the world. The website is already actively in use, providing grist for the mill in university settings coast to coast (e.g., for graduate students developing open courseware at MIT, or for a literature professor at Stanford, seeking out examples of how American artists represent biological extinction in their work – and finding Lee Hyla's exquisite piece *Wilson's Ivory-bill*). In its next phase, however, *Art of the States* promises to

To that end, *Art of the States* is actively exploring partnerships with institutions across the U.S., seeking out regional centers of musical activity to present them to a global audience.

lead the way in making the Web a friendlier, more navigable, and more interactive site for American music: a virtual place, to be sure, but ever more tangibly communal as well. Packwood:

We have always striven to represent American art music in its considerable variety and diversity, acknowledging the traditions that inform it (classical, folk, or otherwise) and the experiments that continue to advance it into new and hybrid forms.

To that end, *Art of the States* is actively exploring partnerships with institutions across the U.S., seeking out regional centers of musical activity to present them to a global audience. The first of our partnerships in this regard is the University at Buffalo, which has long been an important site of American

music making and creativity through its "June in Buffalo" festival. Future partners will highlight other musically rich and unique areas of the country.

Given today's saturated musical climate, we also recognize a need for better understanding of the traditions and innovations at work in American music. In our international radio service we take great care to provide the best context in which to hear a piece of music – a premise just as relevant to audiences in the US encountering a new composition for the first time.

With our partners we plan to develop new ways to convey the beauty and complexity of American art music to a wider listening audience. Working with musicians, teachers, and students, we will create new educational tools on [artofthestates.org](http://artofthestates.org), harnessing the creative possibilities of the Internet to foster musical appreciation and insight in the U.S. and worldwide.

If you are a teacher, student, or aficionado of American music, check out *Art of the States*. You'll find much to admire, much to use – and even more, especially as the site develops, a glimpse into (and a hand in) the future of American music.

# STUDENT FORUM

## Conference Update: San Antonio

It is time to gear up for the 2008 annual meeting in San Antonio, Texas! Student Forum organizes several activities and is looking for volunteers to help out. For more information, please e-mail one of your Student Forum co-chairs, Sarah Gerke (srgmusic@gmail.com) or Vilde Aaslid (va5s@virginia.edu). Here is some information to start off your conference planning.

## Student Travel Endowment

Through the Student Travel Endowment, which is supported by the generous donations of the Society's members and the proceeds of the annual Silent Auction, students may receive financial assistance to help defray the cost of attending the SAM national conference. 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). Students presenting a poster or paper are given first priority, but all student attendees are eligible. The endowment will support as many applicants as possible with the available funds.

Financial assistance can be applied to transportation costs (the least expensive round-trip airfare available, round-trip train fare, or mileage at standard IRS-allowed rates for personal travel (half of business rate) plus gas costs and tolls for automobile travel). It does not cover parking, car rental, or local transportation. The application form and further instructions are available at <http://american-music.org/awards/StudentTravelEndowment.php>. Mail the application by 15 December 2007 to:

Student Travel Fund  
Society for American Music  
Stephen Foster Memorial  
University of Pittsburgh  
Pittsburgh, PA 15260

Awards will be announced on or before January 1.

## Roommate Search

Help stretch your travel budget and get to know a fellow SAM student member by participating in the Student Forum roommate search. If you need help finding a roommate for San Antonio, please e-mail Vilde.

## Mark Tucker Award for Outstanding Conference Paper

Mark Tucker, Vice-president of the Society for American Music at the time of his death in December 2000, is known to most SAM members as a leading jazz scholar. His *Ellington: The Early Years* and *The Duke Ellington Reader* are landmarks in Ellington scholarship and models of musical biography. But Mark was deeply interested in many aspects of American music besides jazz. He wrote papers, participated in performances, and published pieces dealing with topics as diverse as Charles Ives's love of the Adirondacks; nineteenth-century parlor song; the compositions of Alec Wilder; the musical plays of Brahm, Harrigan, and Hart; and hip hop.

Recognizing Mark Tucker's gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, and wishing to honor his memory, the Board of the Society for American Music has established the Mark Tucker Award, to be presented at the Business Meeting of the annual SAM conference to a student who has written an outstanding paper for delivery at that conference. The recipient of the award, which consists of a modest cash prize and a more significant amount of recognition, will be decided before the conference by a committee appointed annually.

Students who will be presenting papers at the San Antonio conference are eligible to compete for the 2008 Mark Tucker Award. For information on where and when to submit applications, please see the Society website: [www.american-music.org](http://www.american-music.org).

## Silent Auction

The Society holds a Silent Auction at the annual SAM conference to benefit the Student Travel Endowment. For the first time, the 2008 auction will be coordinated entirely by Student Forum. More than ever, we need your help with planning, acquiring materials, and running the auction in San Antonio. This is a great way to get more involved and to get to know other students in SAM. If you would like more information or would like to volunteer, please e-mail Vilde.

*We look forward to seeing you in San Antonio!*

## Job Opening for Editor of JSAM

SAM is seeking a new editor for the *Journal of the Society for American Music*, to commence in 2008 for a period of 4 years (4 issues per year). The editor must be an active member of the Society. The duties include the following:

- establishing and maintaining a production schedule that ensures its publication in a timely fashion, upholding standards of incisive and relevant contents, and following editorial and production guidelines that place *JSAM* among the leading journals in music
- soliciting article manuscripts and sending them out for anonymous review
- supervising review editors (books, recordings, multimedia)
- handling correspondence with authors
- acting as liaison with the production and publicity teams at Cambridge University Press
- reporting to the Board of the Society

Desired qualities include attention to detail, ability to handle projects in several different phases of production, diplomacy, familiarity with editorial procedures, and basic knowledge of publishing (proofs, printing). This is a rewarding but time-consuming job. Editors have traditionally been successful in getting institutional support (from their universities or colleges), either in the way of an editorial assistant, course release, or both.

*Please consider serving the Society and the wider academic community!*

### To apply, contact:

Michael Pisani  
Associate Professor, Vassar College  
[mipisani@vassar.edu](mailto:mipisani@vassar.edu)  
845-437-7320

# MENC Celebrates Centennial in Keokuk, Iowa

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– Sondra Wieland Howe  
Independent Scholar

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Keokuk II: The MENC Centennial History Symposium was held in Keokuk, Iowa, 31 May to 2 June 2007. Organized by the History Special Research Interest Group of MENC under the leadership of Jere T. Humphreys of Arizona State University, the Symposium celebrated 100 years of music education in the United States. Symposium sponsors included the MENC, Keokuk Area Convention and Tourist Bureau, Hal Leonard Corporation, and music departments of the University of Michigan, Arizona State University, and the University of Mississippi.

MENC: The National Association for Music Education, the world's largest organization of music educators, began in 1907 when 104 attendees from 14 states met in Keokuk to observe the teaching of Philip Hayden. Many of these music teachers were active in the Department of Music Education of the National Education Association. Since the 1906 meeting of the NEA was cancelled because of the San Francisco earthquake, and the 1907 meeting was scheduled for Los Angeles, Hayden decided that teachers and music supervisors from the Midwest would prefer to meet in Iowa. Hayden was a teacher in Keokuk and the editor of the *School Music Monthly*. Keokuk in 1907 had excellent railroad service. Located on the Mississippi River, it was a thriving city with an interesting history. Samuel Clemens (Mark Twain) had a print shop in Keokuk in the 1850s. During the Civil War both Union and Confederate soldiers were brought to the military hospital on Main Street. Keokuk today has a declining population and little industry.

The 1907 meeting included demonstrations of teaching strategies and concerts by schoolchildren, presentation of scholarly papers, group singing, and a formal banquet. Under the leadership of Frances Elliott Clark, the music supervisors informally discussed many topics: musical terminology, curriculum content, methods of teaching, preparation of teachers and supervisors, and standardization of patriotic songs. This group became

the Music Supervisors National Conference (MSNC) in 1910, changing its name to the Music Educators National Conference in 1934.

The planning committee for Keokuk II in 2007 wanted to recreate the spirit of the 1907 meeting while examining the history of music education throughout the twentieth century and looking toward the future. The keynote addresses were presented by Barbara Finkelstein (University of Maryland, College Park), "Re-Inventing Tradition: A Future for Historians in a Transculturally Congested World?" and Gordon Cox (University of Reading, United Kingdom), "The Influence of Recapitulation Theory on Music Education: Some Anglo-American Crossing Points in Curriculum History." There were papers about the early leaders of the MSNC: Charles Fullerton, Frances Elliott Clark, Alice Carey Inskeep, Philander P. Claxton, and Satis N. Coleman. Papers were presented on various music teaching methods: music reading of Philip C. Hayden, music charts of Charles H. Congdon, and the Orff method. Papers on music organizations included information about the National Education Association, Young People's Symphony Concert Association in Minneapolis, Music Teachers National Association 1906-1930, and the Illinois School Band Association 1924-1940. Other topics included early childhood music research, the role of radio in music education, and high school credit for music. A panel discussion on "Perspectives on American Music Education – Past, Present, and Future" included Lynn Brinckmeyer, MENC President; David Circle, MENC Immediate Past

President; and Michael Mark, historian and MENC Hall of Fame Member. Another panel on "Music Education in the United States: Views from the Outside" included music educators from the United Kingdom, Germany, Ireland, Australia, and Canada.

The 1907 meeting was held in the Westminister Presbyterian Church in Keokuk, and the 2007 meeting was held in the Holiday Inn Express and the United Presbyterian Church in Keokuk. When the original

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observe the  
teaching of Philip  
Hayden.



The Tempered Brass Quartet played at the MENC centennial concert: Linda Fisher, front, and Jonathan Cryer, Bob Engel, and Check Kreeb (L to R). They describe themselves in these words: The Tempered Brass is a quartet of brass instruments that play in the lower range. Unfortunately these instruments are “temperamental” and refuse to perform by themselves. Consequently they are accompanied by four “well-tempered” folks who are set on having fun while providing their listeners with a bit of enjoyment. All four are members of the Iowa City New Horizons Band.

Westminister Presbyterian Church burned down in the 1960s, the congregation merged with another Presbyterian church to form the United Presbyterian Church, and rebuilt on another site. The ladies of the church prepared a formal banquet in 1907 and the ladies of the church (different ladies!) prepared an elegant banquet in 2007.

Since musical performances have always been an important part of MSNC/MENC conferences, a concert in the United Presbyterian Church was held for the centennial on Friday evening, organized by Sondra Wieland Howe (Minnesota). The church organist played the prelude and postlude and accompanied the congregation for “My Country, ’Tis of Thee” and “America the Beautiful.” The church was filled with conference attendees and local residents from Missouri, Illinois, and Iowa. There were enthusiastic performances by the Clark County High School Jazz Ensemble from Kahoka, Missouri; the Southeastern Community College Chamber Choir from West Burlington, Iowa; and Tempered Brass – New Horizons Quartet, a brass ensemble of retired musicians from Iowa City, Iowa. Since

community singing was so important in the first third of the twentieth century, sing-alongs were held at the Friday night concert, accompanied by piano, brass, and organ, and during lunch, accompanied by guitar and accordion. Led by James T. McRaney of Reinhardt College in Waleska, Georgia, the songs were selected from *Get America Singing... AGAIN!* (Hal Leonard, 1996), a book of folk and patriotic songs developed as a project of MENC. At a ceremony dedicating a commemorative marker for the founding of MENC, the Keokuk High School Choir performed.

Keokuk II: The MENC Centennial History Symposium was a wonderful opportunity for both local music teachers and university professors to reflect on music teaching in the public schools in the twentieth century, share teaching experiences, and look at the future of music education. At the 2008 MENC conference in Milwaukee, Wisconsin, the MENC History Special Research Interest Group will feature a Visual Retrospective of photographs from Keokuk II and panel discussions on writing articles and dissertations on the history of music education.

## The Live Wire: **Hearing Woody Guthrie Live**

“Upon transferring the wire recordings and listening to them for the first time, we quickly realized that we had miraculously acquired something *precious*. This is one of the only existing documentations of Woody Guthrie as a performer in front of a live audience.”  
—Nora Guthrie

For the first time, fans and music lovers everywhere will be able to listen to a live concert recording of Woody Guthrie when the Woody Guthrie Foundation, under license to Woody Guthrie Publications, Inc., releases the never-before-heard Guthrie concert that took place in December 1949 at the YM-YWHA's Fuld Hall in Newark, New Jersey.

With the help of many talented recording engineers, the Foundation painstakingly transferred this rare live performance from a delicate wire recording to digital audio, and, with state-of-the-art technology, restored it to near-perfection. On 6 September 2007, as part of its mission to preserve and perpetuate the legacy of Woody Guthrie, Woody Guthrie Publications, Inc., in cooperation with the Woody Guthrie Foundation released *The Live Wire: Woody Guthrie in Performance 1949*, accompanied by a 72-page book illuminating the performance and the project.

In 2001 Paul Braverman sent a small package containing 2 spools of wire recordings to the Woody Guthrie Archives in New York City. He had discovered them while cleaning out his closet. He had made the recordings himself while a student at Rutgers University, using a small wire recorder which was briefly used in the late 1940s. He was a recording hobbyist and often recorded events and programs held by the Y in the late 1940s and early 50s.

Nora Guthrie, President of the Woody Guthrie Foundation and Woody's daughter, and Jorge Arevalo Mateus, Curator of the Woody Guthrie Archives, first had the opportunity to hear the wires in 2002 at Art Shifrin's home studio in Queens, NY. Art had hand-built the only known wire recording transfer device available. At this point, they had no idea what was on the wire, and were thrilled to discover that

the recordings contained a never before heard complete live performance given by Woody Guthrie. His wife, Marjorie Mazia, was the dance teacher at the Y, and she acted as moderator for the program. The evening was a cultural event meant to introduce Woody Guthrie's songs to this small group of adults and children. As Mr. Braverman recalled, “there were about 25 people in the audience.”

In 2003 the Foundation decided to produce the recording for public release, and worked with Airshow Mastering to clean and edit the recording. However, by 2006 many technological advances had been made in audio restoration. Jamie Howarth at Plangent Processes, along with Steve Rosenthal at the Magic Shop in New York City, were brought in to continue and refine the difficult task of creating the cleanest and best sounding recording possible. *The Live Wire: Woody Guthrie in Performance 1949* is the result of these many years of researching and audio restoration.

The recording consists of 18 tracks of songs, stories, and conversation. The accompanying book includes rare and newly discovered photographs of Woody and Marjorie, insightful contributions by Nora Guthrie, historical text on the performance and songs by Jorge Arevalo Mateus, and technical notes on the audio restoration process by the participating engineers. Grammy Award-winning designer Susan Archie created the unique CD and book design, which also includes original lyrics from the Archives. Due to the large amount of dialogue, a transcript of the performance is included on the CD, allowing listeners to read along. Not only will you be able to hear Woody perform, but you will also be able to learn about the history of the recording, the event, and the technology necessary to bring this project to fruition.

# NOTES FROM THE NORTH

## Canadian Music Centre Launches Composer Portraits: Influences of Many Musics

On Thursday, 14 June, *Composer Portraits: Influences of Many Musics* became the latest feature to be added to the Canadian Music Centre's innovative and award-winning website, [www.musiccentre.ca](http://www.musiccentre.ca). Designed to offer users a discovery space where curiosity, cultural diversity, and Canadian talent are explored, this new online exhibit features multimedia profiles and related materials for 40 first-generation Canadian composers.

The Canadian Music Centre (CMC) represents the output of 670 Associate Composers – a collection representing over 18,000 works. A substantial number of these composers are “new Canadians” who have come to Canada over the past 50 years and collectively come from over 25 countries, including South Africa, China, Japan, Taiwan, Egypt, Central America, and Eastern, Central, and Southern Europe. These first-generation Canadians all have stories and experiences that are shared and integrated in their music. Their works have become part of Canada's musical fabric and are heard and experienced regularly on stage through performances by the country's major orchestras, ensembles, and dance, theatre, and opera companies.

Through the use of individual portrait collages, consisting of multimedia clips, score samples, photos, interviews, and materials pulled from the CMC's extensive collection of archival material, this exhibit will provide visitors from across Canada and around the world with the opportunity to experience the impact that multiculturalism has on Canada's contemporary classical music.

In addition to individual composer profiles this exhibit also features an online *World Instrument Gallery*, which provides information about non-West-

ern musical instruments that are being integrated more and more into the work of Canada's composers. A downloadable teacher's guide is also available to facilitate more in-depth learning of both the featured composers and the instruments used in their work.

In order to achieve its objectives for this online exhibit, the CMC enlisted the creative forces behind a number of its previous online projects – web design firm *ecentricarts inc.* (Toronto) and musicologist Dr. Mary Ingraham (University of Alberta). Their previous effort, an exploration of sound and music fundamentals for young learners entitled *Sound Adventure*, was awarded

Best Information and Educational Site by *Applied Arts Magazine* in its 2005 Design & Advertising Annual and was featured at the 2006 World Expo in Japan.

*Composer Portraits: Influences of Many Musics* was made possible through the generous support of the Department of Canadian Heritage's Canadian Culture Online Program (CCOP) and the collaborative assistance of the CMC's project partners: *ecentricarts inc.*, Tapestry New Opera Works, Soundstreams Canada, Arraymusic and the Alliance for Contemporary New Music Projects.

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Composer Maya Badian (b. 1945, Bucharest, Romania) immigrated to Canada in 1987. She has composed more than 80 major works for orchestra, choir, instrumental and vocal ensembles of various sizes and combinations, and for multimedia. In this 2001 photo, she consults with conductor Gheorghe Mustea at a rehearsal in Romania for *MultiMusic Canada, a Legacy for the New Millennium*. From the CMC's website.

## Members in the News

**Carol K. Baron** has edited the book *Bach's Changing World: Voices in the Community* (Eastman Studies in Music/University of Rochester Press, 2006, 2nd printing), which was directly inspired by religious and music culture in the United States during the past forty to fifty years.

**Marianne Betz** is the editor of the recently published *George Whitefield Chadwick: String Quartets Nos. 4–5* (A-R Editions).

**Harry Eskew**, Professor Emeritus of Music History and Hymnology at New Orleans Baptist Theological Seminary, has two recent publications related to the shape-note tradition: "Georgia Origins of The Sacred Harp" in *Viewpoints: Georgia Baptist History*, vol. 20 (2006), and "William Walker: Carolina Contributor to American Music" in *Journal of the South Carolina Baptist Historical Society*, vol. 29 (2005/2006). He also planned and helped host a Sacred Harp Heritage Tour of England and Wales, visiting the places associated with the hymn texts of this tunebook, in June 2007.

**Clayton Henderson**, Professor Emeritus of Music at Saint Mary's College (Notre Dame, Indiana), received a publication subvention grant from the American Musicological Society for the forthcoming 2nd revised edition of his *Charles Ives Tunebook*, to be published by Indiana University Press in Spring 2008.

**Robin Rausch** (Library of Congress Music Division) published "The MacDowells and Their Legacy," in *A Place for the Arts: The MacDowell Colony 1907–2007*, published by the MacDowell Colony on the occasion of their centennial anniversary. It is distributed by the University Press of New England. Rausch was also curator of "A Century of Creativity: The MacDowell Colony 1907–2007," a Library of Congress exhibition that ran from 22 February through 18 August 2007. An online version of the exhibit is available at <http://www.loc.gov/exhibits/macdowell/>.

**Kay Kaufman Shelemay**, G. Gordon Watts Professor of Music at Harvard

University, was appointed by Librarian of Congress James H. Billington to the Chair of Modern Culture in the John W. Kluge Center at the Library of Congress. While in residence at the Kluge Center, Shelemay will pursue research for a book on Ethiopian music and musicians in the United States.

The following SAM members were winners of the 2007 Association for Recorded Sound Collections (ARSC) Awards for Excellence in Historical Recorded Sound

Research, under the category "Best Research in Recorded Popular Music": **Paul Bierley** for best discography, *The Incredible Band of John Philip Sousa* (University of Illinois Press); **Howard Pollack** for best history, *George Gershwin: His Life and Work* (University of California Press); **Mark J. Butler**, who was awarded a certificate of merit for *Unlocking the Groove: Rhythm, Meter and Musical Design in Electronic Dance Music* (Indiana University Press).

## Choral Sounds from the University of Wisconsin-Madison School of Music

The Robert Fountain Legacy Project began in 2000 when the Mills Music Library at the University of Wisconsin-Madison embarked on digitizing the recorded archives of the distinguished choral conductor Robert Fountain. The collection of 350 concert recordings documents the history of choral music at the university from 1971 to 1994. The first three compilations are: *The Bach Motets*, a reissue of the 1978 holiday LP originally titled *We Come a Wassailing*; *In the Bleak Midwinter*; and *Deep River*, American spirituals conducted by Robert Fountain. All CDs are \$15.00.

### Robert Fountain The Bach Motets

*Robert Fountain, Conductor*

A re-issue of the 1978 holiday LP originally titled *We Come a Wassailing*.

## The Pa's Fiddle Project Honored by the NEH

The National Endowment for the Humanities has announced that America's music will, for the first time, have a place on its *We the People Bookshelf*. *Happy Land: Musical Tributes to Laura Ingalls Wilder* (Pa's Fiddle Recordings PFR 0167-2) will be among the set of classic texts sent to 2,000 community and school libraries as part of this year's program. Other titles include those by Aesop, Robert Frost, Madeleine L'Engle, Willa Cather, F. Scott Fitzgerald, Walt Whitman, and Thomas Paine, rarefied company indeed for the strains from Pa Ingalls' frontier fiddle!

*Happy Land* was the first CD released by *The Pa's Fiddle Project*, an educational program conceived, designed, and produced by Dale Cockrell, Professor of Musicology at Vanderbilt University. Foundational to the project is Cockrell's *The Ingalls-Wilder Family Songbook*, a scholarly edition of the 126 songs and tunes embedded in the *Little House on the Prairie*, a volume that will be published as a number in the AMS-sponsored MUSA series.



The Port Townsend Summer Band

*It is always nice to know that the work of SAM members (as transmitted in the Bulletin!) is of practical use to musicians, and that it finds its way into community libraries, as the following letter demonstrates:*

Dear Friends,

In my search for information about the composer George Southwell (1852–1916) I seemed to be looking in the wrong places. A sojourn to my local library unearthed (with the help of the reference librarian!) a reference

to Mr. Southwell on page 53, Vol. XXVI, No. 2/3 of The Bulletin for the Society for American Music.

Can you provide me with the address of Dr. Lavern Wagner who presented a paper recently to your organization in Charleston: “Music for America’s Hometown Bands: Tracing the Southwell Publishing Firm.”

I conduct the Port Townsend Summer Band, and on June 24th we are performing Mr. Southwell’s Overture “Golden Gate.” I would like some information about him

to share with the audience, and also to find other works of his which our town band could perform.

Any information you can provide will be much appreciated.

With every good wish,  
Sincerely,

Karl F. Bach  
Senior Chief Musician, U.S. Navy (Ret.)  
Port Townsend, WA

## News from the Publications Committee

### New Book Review Policy

The Publications Committee is please to announce that, beginning with the next issue, reviews of books, records, and other media will be published in the Bulletin and online. Because *JSAM* can print only a fraction of the many worthy publications that the editor receives, the Bulletin will carry book reviews in at least two issues per year. Additional reviews will be published in a Web-only version on the SAM website. Publishers and authors should continue to contact the *JSAM* review editors first; the *JSAM* editor will then funnel those books and other media that cannot be reviewed to the Bulletin. Brian Moon has accepted the job of Reviews Editor for the Bulletin; he will solicit reviewers and

be responsible for coordinating publication in the Bulletin and on the SAM website.

We will announce the publication of new reviews via listserves and in the Bulletin. If you are asked to review a book, please accept the invitation! The success of this project hinges on everyone’s willingness to participate!

### New Look for the Bulletin

In this issue you undoubtedly have noticed some new design features. This is thanks to our new layout person and typesetter, Allison Gallant. Allison is currently a senior at Carnegie Mellon University and is studying Communication Design and Human-Computer Interaction. We are delighted to have her on the Bulletin team!

### SRAR Now on the Web

Although Some Recent Articles and Reviews is no longer published in the Bulletin, Joice Waterhouse Gibson has compiled a list of periodicals that publish on American music which now appears on the SAM website, with links to their Web pages and tables of contents. To find this list, follow the following prompts from the SAM home page: Resources / Web Resources / Periodicals.

## Bulletin of the Society for American Music

### Specifications and Rates for Advertisements

The Bulletin of the Society for American Music is the regular conduit for keeping members updated on the state of the discipline. It contains short articles and open discussions relating to American music, and occasional reviews of books, recordings, and web resources. It also includes information regarding conferences and performances, along with news relating to member activities. It is sent to members three times per year. Circulation: 1,000 copies. About 100 of these go to libraries.

#### SUBMISSION DEADLINES:

15 December, 15 April, and 15 August

To reserve, call Mariana Whitmer at  
(412) 624-3031 or e-mail: SAM@  
american-music.org

Tear sheets will be sent after publica-  
tion.

#### SPECIFICATIONS AND PRICES

Overall Page size: 11" x 8½" (page height  
x width). PDF format appreciated;  
images should be in black/white or  
grayscale.

\$ 125.00 Full page: 10" high x 7½" wide  
\$ 75.00 Half page: 5" x 3¾"  
\$ 50.00 Third page: 3½" x 7½"  
\$ 40.00 Quarter page: 2½" x 2¼"

All prices are per single issue. A 15%  
discount will apply for ads placed in all  
three issues of a volume.

#### ELECTRONIC FILES ENCOURAGED

Submit jpg, gif, or pdf files to: SAM@  
american-music.org

## 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 of the Society for American Music (JSAM)*, 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.

#### Officers of the Society

President ..... John Graziano  
Past President ..... Michael Broyles  
Vice-president ..... Mary DuPree  
Secretary ..... Jeffrey Magee  
Treasurer ..... Paul Laird  
Members-at-large ..... Beth Levy, Gayle Sherwood Magee, Kay Norton,  
Michael Pisani, Howard Pollack, Larry Starr  
Editor, *Journal of the Society for American Music* ..... Ellie Hisama  
Editor, SAM Website ..... Mark Katz  
Executive Director ..... Mariana Whitmer

#### Standing Committee Chairs:

Finance: Paul Laird; Long-Range Planning: John Graziano; Development: Deane Root; Honors and Awards: Mary Wallace Davidson; 2006 Lowens Award (Book): James Deaville; 2006 Lowens Award (Article): Mary Jane Corry; Housewright Dissertation 2006: Patrick Warfield; Mark Tucker Award: Lisa Barg; Membership: Karen Bryan; Conference Site Selection: Carol Hess; Nominating: Larry Worster; Public Relations: Vacant; Book Publications Subvention (Johnson Bequest): Jeffrey Taylor; Sight and Sound: Kip Lornell; Silent Auction: Student Forum; Publications Council: Michael Broyles; Cultural Diversity: Steven Swayne.

#### Appointments and Ad Hoc Committees:

ACLS Delegate: Michael Broyles; 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: Samuel Brylawski.

#### Interest Groups:

American Band History: Susan Koutsky; American Music in American Schools and Colleges: Christine de Catanzaro and James V. Worman; Connecting Outside the Academy: Joseph Horowitz; Dance: Renee Camus; Early American Music: Nicholas Butler; 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 Theatre: James Lovensheimer; Popular Music: Philip A. Todd; Research on Gender and American Music: Liane Curtis; Research Resources: Alisa Rata; Twentieth-Century Music: David Patterson

#### Electronic Resources

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

#### Annual Conferences

34th Annual Conference, San Antonio, Texas  
Kay Norton, Program Committee Chair  
Carl Leafstedt, Local Arrangements Chair

35th Annual Conference, Denver, Colorado  
John Koegel, Program Committee Chair  
Larry Worster, Local Arrangements Chair

# GRANT ANNOUNCEMENTS

## Fulbright Senior Specialists Program

The Fulbright Senior Specialists Program, one of several Fulbright initiatives administered by the Council for International Exchange of Scholars (CIES), is looking for qualified academics and professionals in the field of American Studies Music to join its Roster.

The Senior Specialists Program is designed to provide short-term academic opportunities (grant lengths range from 2 to 6 weeks) for U.S. faculty and professionals. Grantees have the opportunity to interact with host institutions abroad in a variety of ways.

For American Studies, the applicant's multidisciplinary credentials must strongly reflect a background of either an American Studies or a comparative American Studies focus; a combination of teaching, research, and study from a historical and/or cultural context. For performing and visual artists, performance and/or work must be directly or comparatively linked to American studies.

Activities of past American Studies grantees include:

- The organization of a cross-cultural performance on contemporary American music.
- Lectures and performances on U.S. repertoire for flute.
- Participation in workshops on African American musical traditions, such as the music and cultural heritage of low country Gullah/Geechee communities.
- A seminar on the issues and practices of public cultural programming and work in the areas of alternative health care, secondary education, and cultural tourism, featuring American policies and practices.
- Lectures on script writing for film and theatre from an American perspective.

The Fulbright Senior Specialists Program differs from the traditional Fulbright Scholar competition in that CIES builds a roster of specialists in a variety of disciplines through an online application process. Applicants recommended by independent specialist peer review committees and approved by the J. William Fulbright Foreign Scholarship Board

(FSB) become candidates for Fulbright Senior Specialists awards and remain on the Roster for five years. The FSB has recently adopted new eligibility requirements for previous Fulbright Scholars. Please visit our Web site to review the revised guidelines.

For more information on the program and its possibilities in American Studies, please visit [www.cies.org/specialists](http://www.cies.org/specialists), e-mail [fultspec@cies.iie.org](mailto:fultspec@cies.iie.org), or call 202.686.4026.

## ACLS

The American Council of Learned Societies announces the following fellowships:

- Mellon/ACLS Early Career Fellowships Program (first or second year following PhD)
- Andrew W. Mellon Foundation / ACLS Dissertation Completion Fellowships (dissertation completion year)
- Charles A. Ryskamp Research Fellowships (tenure-track Assistant Professors and untenured Associate Professors)
- Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars
- ACLS Digital Innovation Fellowships
- Henry Luce Foundation / ACLS Dissertation Fellowships in American Art (doctoral students)
- Conference Grants to support conferences producing new research publishable in a conference volume
- Travel Grants to support travel for presentation of papers at scholarly conferences.

For further information on these and other opportunities, please visit the ACLS Fellowship Competitions site, [www.acls.org/fel-comp.htm](http://www.acls.org/fel-comp.htm).

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

## Individuals:

Drew E. Davies, Chicago, IL  
Danielle Fosler-Lussier, Columbus, OH  
Karen Myers, Bluemont, VA  
Alfredo Colman, Austin, TX  
James Stegall, Macomb, IL  
Flicka Rahn, Corpus Christi, TX  
Jose Flores, Corpus Christi, TX  
Laura Lohman, Fullerton, CA  
Alyson Payne, Three Oaks, MI

## Students:

Justin Schell, Minneapolis, MN  
Steven Mathews, Reading, PA  
Peter Hill, Davis, CA  
Joanna Zattiero, Kennewick, WA  
Jessica Stankis, Santa Maria, CA  
Tara Biard, Whittier, CA  
Frank Jolliffe, Paterson, NJ  
Jessie Vallejo, Liverpool, NY  
Gregory Weinstein, Chicago, IL  
Elisa Weber, State College, PA  
Clifford Murphy, Cambridge, MA

## International Student Members:

Jonathan Bakan, Toronto, ON Canada

## Retired:

Carl Tancredi, Philadelphia, PA

## Student Members who have upgraded to individual status:

Todd Decker, Washington University (St. Louis)  
Karen Murphy, Mississippi State University  
Andrew Berish  
Xiaole Li  
Travis Stimeling, Millikin University

# PERFORMANCE CALENDAR

## ***The Doctor of Alcantara* in Bethesda, MD (Feb. 2008)**

The first American operetta, Julius Eichberg's *The Doctor of Alcantara*, will be revived Saturday, 16 Feb. 2008, at the Strathmore Arts Center (near Washington, D.C.) as part of an evening celebrating the first African-American opera company – the American Opera Company of Washington, which toured Eichberg's operetta along the East Coast.

The same afternoon, at 4 p.m., a program of talks, discussion, and live music will consider "The American Opera Company in Context." The afternoon's musical participants are pianist Raymond Jackson (Howard University) and student performers from George Washington University. In addition there will be three paper presentations (see below). This 2-hour event will be produced and hosted by Joseph Horowitz. For further information: 301-581-5100, or [www.strathmore.org](http://www.strathmore.org). The paper topics are as follows.

"Crossing Boundaries: John Esputa, John Philip Sousa, and the Colored American Opera Company," Patrick Warfield, Georgetown University. Nineteenth-century Washington, D.C., is often viewed as a world of racial intolerance, but the career of the Navy Yard musician John Esputa demonstrates that racial boundaries were no more firm than their musical counterparts. Esputa was not only a member of the United States Marine Band and a teacher of John Philip Sousa, but also the leader of America's first African-American opera company and one of the first music teachers in Washington's black public schools. This presentation examines Esputa's career in Washington and reminds us that the lines of racial and musical segregation were not always as firmly drawn as we imagine.

"*The Doctor of Alcantara* and What 'Opera' Once Meant to Americans," Karen Ahlquist, George Washington University. In 19th-century America, opera could be exclusive or democratic, elevated art or cheap popular entertainment. To revive *The Doctor*

*of Alcantara* in 2008 is not only to revisit a lively specimen of 19th-century American musical theater, but also to glimpse a range of "operatic" repertoire unknown in the century to come. The same touring troupe might one night perform Eichberg's lighthearted diversion – with English spoken dialogue – and Donizetti or even Verdi (in English or Italian) the night after. Drawing on musical examples in live performance, Karen Ahlquist, a leading authority on 19th-century American opera, will illustrate how *The Doctor's* plot, characters, and style relate to a wide variety of bygone operatic traditions.

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"A Rarefied Art? Opera and Operatic Arias as Popular Entertainment in Late-Century Washington, D.C.," Katherine Preston, College of William and Mary. Washington, D.C., was on the regular theatrical circuit in late-century America. Itinerant musicians of all types – including opera troupes, musical theater companies, and "star" singers who performed operatic arias in their concerts – routinely visited. The mixed nature of American "operatic" audiences, as well as the regularity, variety, and sheer quantity of operatic music heard in America during the period, would surprise modern Americans. Perhaps most surprising were the operatic activities of such African-American performers as the sopranos Elizabeth Taylor Greenfield (1819–1876) and Sisieretta Jones (1868–1939), famous as "the Black Swan" and "the Black Patti" (and yet, according to racial conventions of the period, never heard in collaboration with white operatic artists).

## **Concerts at Bard College (Sept.)**

### **John Cage Tribute Concert**

Sosnoff Theater,

Thursday, 27 Sept., 8 p.m.

Cunningham Dance Company Musicians: *Four3*, *Water Walk*, and *For John* (world premiere); Nexus: *Dance Music for Elfrid Ide* (US premiere).

### **Lecture on the Weather**

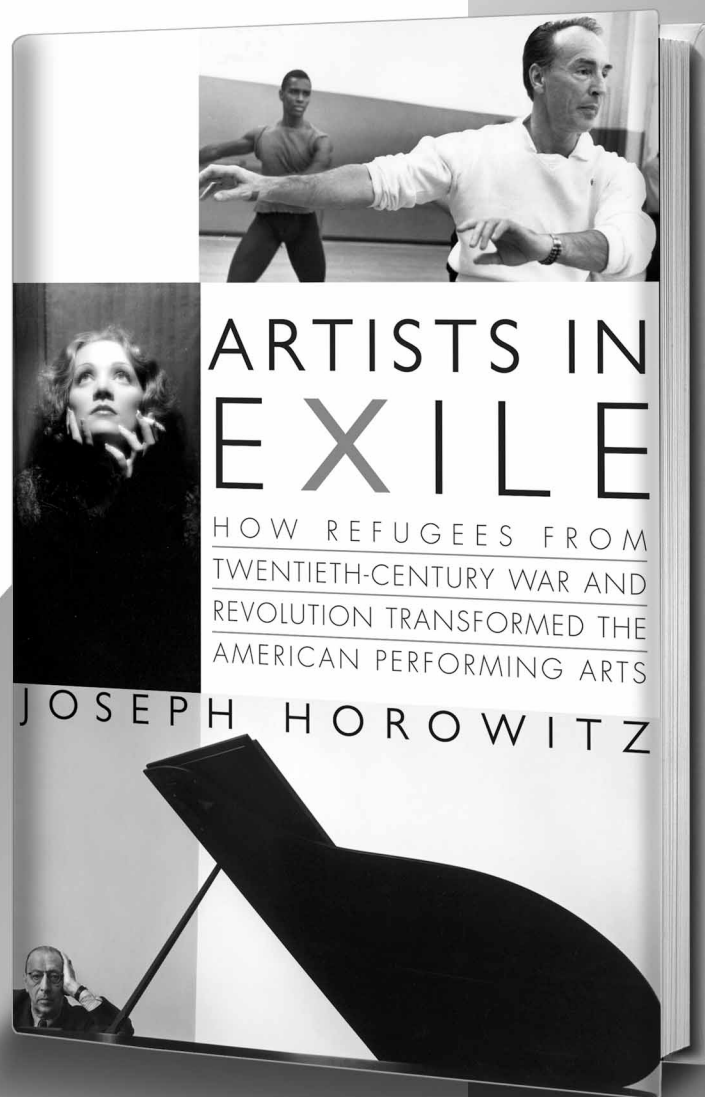
Sosnoff Theater,

Friday, 28 Sept. 8 p.m.

Featuring Bard College faculty and student musicians and special guest vocalists Leon Botstein, Merce Cunningham, Sage Cowles, Kevin Klose, Garry Kvistad, Mikel Rouse, and John Ralston Saul.

*For further information, please e-mail Laura Kuhn, Director of the John Cage Trust at Bard College, at [lkuhn@johncage.org](mailto:lkuhn@johncage.org).*

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# CONFERENCE CALENDAR

## De-Canonizing Music History

International Symposium for Histories of Popular Music, Jazz, and Folk Music

29 Nov.– 1 December 2007; Sibelius Academy, Helsinki, Finland.

The purpose of the symposium is to acknowledge and discuss the various ways in which traditional music history is challenged by emergent critical and cultural views, de-canonizing our conventional understandings of the musical past. Keynote speakers will be Professor Roberta Lamb (Queen's University, Kingston, Ontario, Canada), Professor Derek Scott (University of Leeds, UK), and Professor Lewis Porter (Rutgers, The State University of New Jersey, USA). Admission is free of charge. For further information contact Laura Pohjola, Dept. of Music Education, Sibelius Academy, P.O. Box 86, FIN-00251 Helsinki, Finland.

## musica ficta/Lived Realities: A Conference on Engagements and Exclusions in Music, Education, and the Arts

[http://www.music.utoronto.ca/events/conferences/musica\\_ficta.htm](http://www.music.utoronto.ca/events/conferences/musica_ficta.htm)  
24–27 January 2008, Faculty of Music, University of Toronto

The conference *musica ficta/Lived*

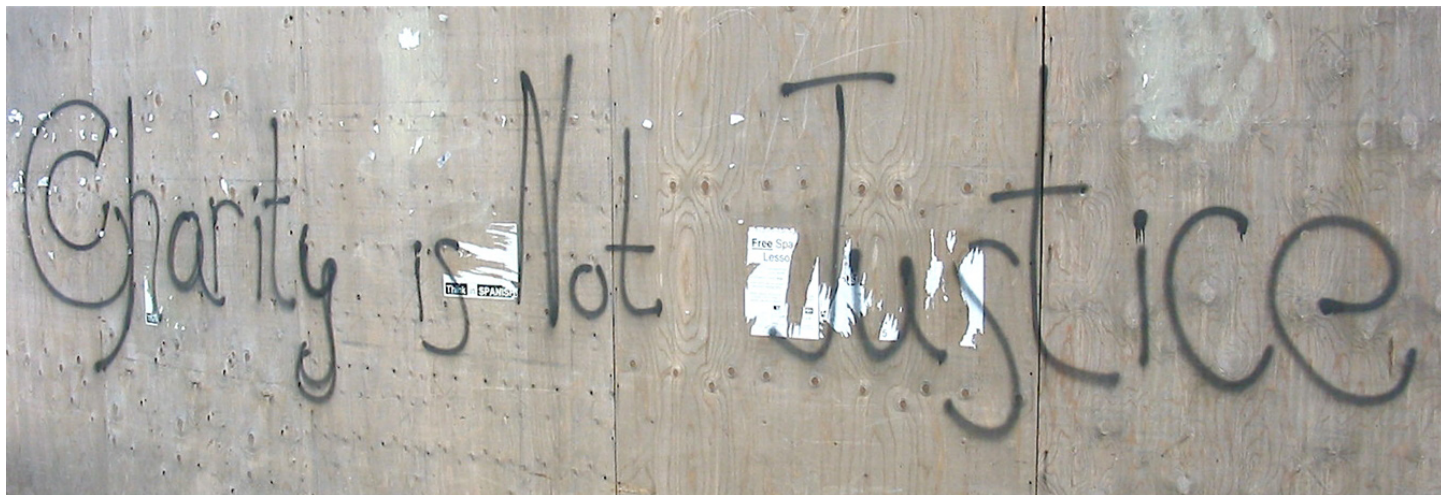
*Realities* focuses on social justice in music education, where music education is defined to include interactions between students and teachers, musicians and audiences inside and outside educational and artistic institutions, and social justice is understood as an ongoing contested process. The objective of *musica ficta/Lived Realities* is to radicalize ways in which social justice is conceived in music education research and practice, contributing to research and social justice practices in schools and communities. Extending the commitment evinced at the 2006 International Conference on Equity and Social Justice in Music Education, it will explore with researchers, music educators, students, artist-educators, and activists potential tools for substantively and responsibly encountering and engaging lived realities of social justice in music education.

Often translated as “feigned music,” *musica ficta* refers to a technique prevalent during the late Middle Ages in Western Europe for altering pitches so that they would conform to normative melodic and harmonic progressions. As a regulatory device, “correcting” pitches had the stabilizing effect of excluding unacceptable forms of melodic and harmonic dissonance, thus constraining “other” possibilities. We deploy this term to acknowledge ways in which music’s connections with everyday

life are articulated through theoretical imperatives that support prevailing social structures, highlight ways in which musics and those who engage in them are legitimated, and as a catalyst to investigate musical practices inherited in processes of “othering.”

Organized around three themes, complicity, complacency, and complexity, the conference explores ways in which music educators and researchers tacitly or actively contribute to creating and perpetuating various types of inequities, injustices, and oppressions. Opening spaces to interrogate salvation narratives enacted in research and music education pedagogical and curricular strategies that do not adequately theorize and account for difference and diversity, the conference articulates social justice in ways that may literally make a difference for all involved.

Selected featured speakers include Deborah Wong, University of California, Riverside; Rinaldo Walcott, Canada Research Chair, Social Justice and Cultural Studies, OISE; Rick Surpin, Independence Care System, New York, NY; and Estelle Jorgensen, Indiana University.



# CONFERENCE CALENDAR

## The Extensible Electric Guitar Festival

Clark University, Worcester MA, USA

4–5 April 2008

Call for Presentations

SYMPOSIUM: Instruments of the Post-Prohibitive Age

**Deadline for submissions:** 1 Jan. 2008

This symposium begins where Kyle Gann's keynote to the Extensible Toy Piano Festival (Nov. 2005) left us – with a consideration of the “post-prohibitive era.” Listeners have access to music from every historical era, social context, and geographic location, and it's all accessible instantaneously. Musicians can synthesize all previous musical thought. Every musical style, unusual sound, revolutionary impulse, or aesthetic ideal can be incorporated into new music. If modernism's relationship with mass culture was marked by a fear of contagion, our post-prohibitive era might be thought of in terms of information overload. How do we go about making sense of it all?

Matt Malsky and David Claman, the directors of the Extensible Electric Guitar Festival, invite paper proposals for a symposium as part of the Festival on 4–5 April 2008. This symposium will provide a forum for an open and far-ranging discussion on themes and issues complementary to the Festival. Presentations will be 30 minutes long. Possible topics might include (but are not limited to):

- instruments vs. instrumentality: guitars and other expressive objects and formation of listening subjects
- pleasurable sounds: entertainment & music's relationship to mass culture

- music and technoculture: musical means, creativity, and technological possibility
- gendering instruments
- racial perspectives on guitars and guitar music
- historical perspectives on musical performance and social practices
- multimedia and new music: the intersection of new musical instruments in diverse media
- the political economy of contemporary composition: the composer and our division of musical labor
- the (impossible) concert: music in everyday/public life
- the live and the canned: performance and listening in the age of the studio
- post-literacy in music: aurality vs. orality

Proposals should be no more than 500 words and should include audiovisual requirements. Please submit your proposal by 1 Jan. 2008 via e-mail to [mmalsky@clarku.edu](mailto:mmalsky@clarku.edu) or by surface post to:

The Extensible Electric Guitar Festival  
Clark University  
Department of Visual and Performing Arts  
950 Main St.  
Worcester, MA 01610 USA

*For more information on the festival, please see <http://www.clarku.edu/faculty/mmalsky/xeg/xeg.html>.*

# JOURNALS: CALL FOR SUBMISSIONS

*Music Research Forum* is currently accepting submissions from outstanding graduate students and young professionals. The postmark deadline for submissions for Volume 23 (Summer 2008) is 14 January 2008.

*Music Research Forum* is a peer-reviewed journal published annually by the Graduate Student Association of the University of Cincinnati College Conservatory of Music. Articles will be considered in any area of music scholarship, including musicology, theory, performance practice, ethnomusicology, music and culture, and criticism. Faculty are encouraged to pass this information along to their students and recent graduates.

Authors should submit three hard copies of each article to:

Nicole Morton, Editor  
*Music Research Forum*  
College-Conservatory of Music  
University of Cincinnati  
P.O. Box 210003  
Cincinnati OH 45221-0003

A cover sheet listing the author's name, address, telephone number, e-mail address, and academic affiliation (if applicable) must precede articles. Articles should be between twelve and thirty pages, word-processed on 8.5 x 11-inch paper. All materials, including example captions, should be double-spaced and conform to the footnote guidelines found in *The Chicago Manual of Style*. For additional information: [http://www.ccm.uc.edu/comp\\_theory\\_hist/mrf](http://www.ccm.uc.edu/comp_theory_hist/mrf).

# 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.

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