Please join us in Denver for the 2009 SAM conference at the Denver Marriott City Center, March 18-22, 2009. The Program and Local Arrangements Committees have prepared an outstanding conference! Building upon the extraordinarily rich and diverse SAM conference in San Antonio in 2008, and in keeping with the Society’s mission to encourage the understanding of American music in all of its facets, the Program Committee (John Koegel, Michael Pisani, Ann Sears, Cecilia Sun, Patricia Woodard, Mina Yang) and Local Arrangements Committee (Larry Worster, Joice Gibson, Petra Meyer-Frazier, Peter Schimpf, and Trudi Wright) are pleased to sponsor presentations and performances covering the entire historical, ethnic, geographic, and stylistic range of American music. We are particularly glad to note that the main themes of the conference—Native American music and music in the West—are very well represented on the program. No fewer than seven sessions will be devoted to Native American/First Nations/Indigenous musical traditions of the United States, Canada, and Mexico, surely a first for SAM. And sessions devoted to topics as wide-ranging as Canadian composers, Cage and Sousa, popular music in Los Angeles, music in Colorado and the Pacific Northwest, Julius Eastman and experimental music in New York City, 18th- and 19th-century repertories, film music, and musical theater also appear on the program. The diversity and depth of American music research as represented on the program is truly amazing. Interest in the conference was very strong, as reflected in the large number of proposals received (more than 260). Because of the strength of the proposals, the Program Committee was pleased to schedule four concurrent paper sessions for each time slot throughout the conference. Two poster sessions and a wide range of special interest group meetings further enrich the meeting. The lecture-performance sessions highlight three varied themes: the traditional New Mexican indita, the work of Sylvia Glickman and Hildegard Publishing Company in issuing the music of American women composers, and American piano music (including a presentation honoring the 100th anniversary of composer Elie Siegmeister).

Special conference events will be rich and numerous. Denver’s first church, Trinity Church (1859), is two blocks from the hotel and will host two Thursday night events: the traditional SAM Sacred Harp Sing and the induction of the 2009 honorary member Tony Isaacs, founder and chief recordist of Indian House Records, which will follow the sing. Isaacs has recorded the music of Native American singers and drummers for over forty years, and Indian House has one of the largest catalogues of recorded native music making available commercially. He will present a lecture on the Plains music of the powwow, illustrated with live performances by a prominent Colorado drum and singing group. On Friday after lunch, Buffalo Bill’s Cowboy band, featuring performers from Wyoming and Montana, will present a visually illustrated and narrated concert of the music of Buffalo Bill’s outdoor traveling Wild West Show, which defined and mythologized early popular notions of American cowboys and Indians in the American West. The Curator of the Buffalo Bill Museum in Cody, Wyoming will serve as narrator, and the Buffalo Bill Grave and Museum in Golden, Colorado is a co-sponsor of the event. A Saturday afternoon concert at Trinity Church by St. Martin’s Chamber Choir.
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On behalf of the Board of Trustees and myself, I extend to everyone heartfelt best wishes for a peaceful, healthy, and gratifying new year. May all of your endeavors be successful and your travels safe.

2009 will bring one exciting change for the Society, and that is the format for the 2010 annual conference, to be held in Ottawa. As announced recently, we are slightly amending the traditional design to include lengthier and in-depth sessions on a specific topic, called “seminars.” These will not replace the regular sessions, but will augment the program with opportunities to convene extended conversations based on pre-submitted papers. American music is our main interest and our passion; these seminars will allow us to share and investigate related ideas in a meaningful way. Visit the website to read the call for seminar proposals.

Although change can often be exciting, there is one change that is consistently troublesome, at least from my viewpoint: Address changes. If you are moving, please let us know ahead of time. We ask the Postal Service to inform us of changes and they are happy to do so. However, they charge us for this service and your Bulletin is tossed into their garbage. Please help us keep the landfills a little emptier and our pocketbook a little fuller by letting us know when and where you are planning to move. An email is all it takes: sam@american-music.org. I’m looking forward to seeing many of you in Denver!

— Mariana Whitmer

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THIRD ANNUAL CONFERENCE OF THE ORGANIZATION OF AMERICAN HISTORIANS IN MUSIC

The conference will be at the Denver Marriott City Center, located two blocks off the fifteen-block-long 16th-Street Pedestrian Mall with its many fine restaurants and shops. Free shuttle buses that run every few minutes throughout the day and evening allow for easy travel anywhere between the beautiful Capitol and Denver Art Museum complex to the south and the historic Larimer Square and Union Station district to the north. The conference will be on the same weekend as several fine cultural events. In addition to the Denver March Powwow, the newly expanded Denver Art Museum will be featuring a fine collection of Western art. The acclaimed Colorado Symphony Orchestra will present a masterworks concert on Friday and Saturday nights, including Puccini’s Preludio sinfonico, Stravinsky’s Symphony in Three Movements, and Beethoven’s “Emperor” Concerto.

Three SAM Friday afternoon excursions will be offered to pique your curiosity: a visit to the Denver March Powwow; a walking tour of historic Denver sites with afternoon tea at the luxurious Brown Palace Hotel; or a grand mountain tour to the Buffalo Bill Grave and Museum in Golden, Colorado and the 1876 Central City Opera House capped off by a gourmet dinner of buffalo and quail and a performance by yodeling cowboy singer/poet Gary McMahen at the world-renowned Fort Restaurant. The traditional Saturday night SAM banquet will be closed by an old-fashioned high plains hoe down, led by Chris Kermiet with old-timey band Poultry in Motion. We are ready to show off our hospitality. See you in Denver!

[Photo 2 goes away here. Credit: Denver Metro Convention & Visitors Bureau]

For hotel information, conference registration, and the conference program, see the SAM website: http://www.american-music.org. Registration deadline by mail: February 15, 2009. (Mail-in registration must be received by that date; register online or on site after that date.)
Getting Ready for Denver

The annual meeting in Denver is fast approaching! Student Forum organizes several events and we are always looking for volunteers to help. If you’d like to get involved, contact co-chairs Vilde Aasdil (vilde@virginia.edu) and Doug Shadle (dshadle@email.unc.edu).

Denver Events

This year’s Student Forum panel at the annual meeting will focus on resources and strategies for funding research in American music at the graduate school level and beyond. Check the program for the time and place.

Student Forum will hold a meeting on Friday at 12:30 p.m. to elect a co-chair and discuss student ideas and issues. Check the program for the location, or look for signs at the conference. After the meeting, we all relax at the Student Forum dinner. We hope to see you there!

Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the Denver conference are eligible to compete for the 2009 Mark Tucker Award. For information on where and when to submit applications, please see the society website: american-music.org.

Silent Auction

The Silent Auction, held annually at the Society meetings, supports the Student Travel Endowment. The auction is now coordinated entirely by Student Forum. This means we need your help! Receipts of the Student Travel Endowment are required to help out with the closing of the auction on Saturday evening, but we welcome and encourage other volunteers during the course of the auction. As always, we seek donations of books, recordings, and other SAM related materials for the auction. If you would like to help with planning, acquiring materials, or running the auction please contact co-chair Doug Shadle (dshadle@email.unc.edu).

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 Denver, please email Vilde (vilde@virginia.edu).

We look forward to seeing you in Denver!

— Vilde Aasdil and Doug Shadle

From the President

The University of Rochester Press welcomes manuscripts in its new series, the Eastman/Rochester Studies in Ethnomusicology. We invite submissions of work on all aspects of music in contemporary world cultures. We seek new and original manuscripts, primarily based on the anthropological method of ethnographic fieldwork, that examine intersections between contemporary musical practices of all kinds and their social and cultural contexts.

Although authors working in all areas of ethnomusicology are encouraged to submit their work, we especially seek studies that illuminate the relationship between music, gender, and sexuality. Both single and multiple-authored works will be considered. Submissions may also include supplementary materials, such as CD/DVDs, and web-based materials. An Advisory Board, consisting of scholars from a variety of institutions, will oversee the series.

Anyone interested in submitting work for consideration should send a pre-proposal or prospectus to the series editor, Ellen Koskoff. The proposal should include: 1) a brief description of the work addressing its intended contribution to the existing literature; 2) an abstract of 300 words or less, summarizing the work’s content; 3) a complete Table of Contents; 4) one sample chapter. For further details, see the University of Rochester Press website: www.urpress.org.

Call for Manuscripts

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The Bulletin of the Society for American Music • Vol. XXXV, No. 1

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The Society for American Music is pleased to welcome these new members.
The Center for American Music Receives National Leadership Grant

The Institute of Museum and Library Services (IMLS) has awarded the Center for American Music at the University of Pittsburgh, the American Music Center, and the Society for American Music, a 2008 National Leadership Grant in the amount of $59,982.66. The grant will be used to fund a planning conference in April to kick off the start of RAMH2, the new electronic version of Resources in American Music History. The planning conference will participate in the planning of a new comprehensive reference tool for American music history. The planning conference will be held at the University of Pittsburgh, with Mariana Whitmer serving as Project Director. The RAMH2 project is one of nine planning grants made nationally by the IMLS and was chosen out of a field of one hundred and four proposals. IMLS identified the collaborative project as “one that will have an impact on library and information services and serve as models to libraries across the nation.”

The new electronic version will be an enormous resource for scholars in American music by allowing them access to archival documents, scores, recordings, photos, and other materials all in one central online location. Experts in information technology, and in American-music archival and library specialties will participate in the planning of a new comprehensive reference tool for American music history. Viewers for the IMLS were impressed that the two-day conference will bring together specialists in metadata, information technology, and union cataloging, with preliminary work being done by experts through solicited papers.

For more information on the project and the April planning conference, visit www.library.pitt.edu/RAMH2.


By Chad Berry, director of the Appalachian Center at Berea College, has brought together eight scholars to explore various facets of the history of the National Barn Dance (NBD), the long-lasting radio program, launched in 1924, following the “strictly for discussion” format. Tyler concludes that the dominant southernness of postwar country music should not grant the southern apologists an exclusive claim to the music’s historical roots. The dynamic folk traditions of string bands and songsters from the 1920s and into the 1930s, and the more professionalized soloists, vocal duos, and swing bands of the late 1930s and early 1940s were equally developed by rural musicians from the Midwest, the West, and the North.(33) Three other recent studies also make this point: James P. Leary, Pulpitville: How the Gospel Group Ramblers Redefine American Folk Music(2006), and John Cohen’s most recent title would seem to indicate: Michael Ann Williams, Staging Tradition: John Lair and Sarah Guthrie Knott (2006); and Kristine M. McCaskill, Luncheon Cousins and Hunk-Tyke Angels: The Women of Barn Dance Radio. Although Cohen and Williams are also represented in The Hayloft Gang, it would now appear that any future study of early country music will have to address the SAM Members Win Big at 2008 ARSC Awards

The Association for Recorded Sound Collections (ARSC) is pleased to announce the winners of the 2008 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound research. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. A maximum of two awards is presented annually in each category— one for best history and one for best discography. Certificates of Merit are presented to authors running-up for works of exceptionally high quality. The 2008 Awards for Excellence honor works published in 2007. Additionally, a Lifetime Achievement Award and an Award for Distinguished Service to Historical Recordings are also presented annually. The 2008 winners include three SAM Members.

Sam Brylawski received the award for Distinguished Service to Historical Recordings. Of this award, ARSC writes, “Sam Brylawski received the Award for Distinguished Service to Historical Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.” ARSC singled out Brylawski’s thirty-four years at the Library of Congress, where he began in 1970 as a transfer engineer. Over the next three decades the served as a reference librarian and later the Curator for more than twenty-three years. The last eight years of his service at the Library saw him as head of the Recorded Sound Sector of the Motion Picture, Broadcasting, and Recorded Sound Division. Brylawski’s tenure at the Library oversaw the acquisition of collections of commercial, non-commercial, and broadcast recordings and manuscripts, as well as the development of the online SONICbooth, which indexes 200,000 recordings, including 90,000 radio broadcast recordings of the NBC network. Today he serves on the National Recording Preservation Board and is the Editor and Project Manager of the Encyclopedic Discography of Victor Recordings, by the University of California, Santa Barbara. Roberta Freund Schwartz won the Best History prize in the Best Research in Recorded Blues, Rhythm and Blues or Soul Music category for her book How Bert Ain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom (Ashgate); and William A. Everett was awarded a Certificate of Merit in the Best Research in Recorded Classical Music category for Sigmund Romberg (Yale University Press).

The Center of American Music – Kendra Leonard

Did you teach a course in American music last semester, or are you prepping one for the spring? Do you have a research in progress that you want to share, or a recent research or teaching experience that would be interesting and helpful for your colleagues? The Bulletin is just the place for descriptions and syllabi of your courses on American music, short articles, and essays about your research, teaching, and ideas about all aspects of American music. Feel free to email me at kleonard@americanisms.org, or talk to me at our upcoming conference in Denver about articles you want to write or topics you want to see covered.

FOR COORDINATORS (due Friday, January 30, 2009): A broad topical theme in some area of American music needs to be first proposed by someone who is willing to act as moderator of the seminar. Topics can be focused on specific genres or regions, should ideally be issue-oriented and be construed broadly enough so they cannot be confined to a single paper. Proposals for seminar themes should be submitted by January 30 and should consist of three things: a 500-word abstract of the seminar theme, a bibliography, and a cv of the coordinator. The proposal should convey the breadth of the topic, with reference to relevant bibliographical sources. The coordinator submitting the proposal is also free to identify or recommend to the program committee two or three abstracts. This is to insure that there is sufficient expertise on the panel. The coordinator is responsible for contacting recommended presenters as well as alerting those who he or she thinks may be interested in contributing abstracts in support of the seminar theme. Each session will be 90 minutes long with no stated limit on the number of presenters. On the seminar topics have been reviewed, the two chosen by the program committee and board for the Ottawa conference will be posted on the web at a password protected site for the Ottawa conference. A broad topical theme in some area of American music needs to be proposed by someone who is willing to act as moderator of the seminar. Topics can be focused on specific genres or regions, should ideally be issue-oriented and be construed broadly enough so they cannot be confined to a single paper. Proposals for seminar themes should be submitted by January 30 and should consist of three things: a 500-word abstract of the seminar theme, a bibliography, and a cv of the coordinator. 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The 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. All 100 of these go to libraries.

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SUBMIT ADS TO:
Bullet of the Society for American Music
Staging Tradition: The Story of the National Barn Dance, hopefully out soon.


Gillmore’s introduction offers a great deal of insight into the paths shared by Anhalt and Rochberg, drawing upon her book Staging Tradition, with the focus on the strained relationship of John (“Jack”) and Sarah Gertrude Knott, who brought the National Folk Festival once to Chicago in 1937. Stephen Perry and Brinckerhoff on the Association of American Composers, Writers, and Conductors, and John (“Jack”) and Sarah Gertrude Knott, who brought the National Folk Festival once to Chicago in 1937.

This volume is only the beginning of such a process, as scholars delve into the complex history of country music, now hopefully without limiting their range to the South and Southwest. One problem is in the definition(s) of country music, which is never the same as the broader terms “traditional” or “vernacular” music terms. In its early years, it was a music of mining, lumberjack, and ethnic musicians; he also recorded in New England. Although Lomax found a plethora of mining, lumberjack, and ethnic music, he also recorded in New England. Although Lomax found a plethora of mining, lumberjack, and ethnic music, he also recorded in New England. Although Lomax found a plethora of mining, lumberjack, and ethnic music, he also recorded in New England.

It is not surprising that the correspondence of composers often illuminates various consistent musical traditions present in their biographical narrations. However, in this compendium of letters which details the forty-five-year friendship between Canadian composer Impulse. As American composer George Rochberg, editor Alan Gillmore provides not only an elucidation of stylistic clichés, but a tapestry of intellectual worldview interwoven with spiritual investigations, personal suffering, and aesthetic introspection.

Rochberg assumed that Gillmore’s project, which was over a decade in the making—largely due to the composers’ initial reticence to publish their private correspondences—would include some kind of “running commentary” (332). While Gillmore does provide exhaustive and comprehensive footnotes and cross-references, he allows the two men to speak for themselves through their engaging and almost archaic prose. Rochberg himself seemed to have a sense of the rare quality of their exchange when he offered in a letter to Ginsel, “for two young men growing up in the same environment of southern New England, the only thing we had was music” (166). Dan Ginsel, on the other hand, focuses on “Cowboys in Chicago,” in particular Gene Autry, Patsy Montana, the Westerners, and the NCBT. The film, America’s Roots: Songs of the People and Their Medicine Men, 1942-1945 (see note 146). Dan Ginsel, on the other hand, focuses on “Cowboys in Chicago,” in particular Gene Autry, Patsy Montana, the Westerners, and the NCBT. The film, America’s Roots: Songs of the People and Their Medicine Men, 1942-1945 (see note 146).

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It is not surprising that the correspondence of composers often illuminates various consistent musical traditions present in their biographical narrations. However, in this compendium of letters which details the forty-five-year friendship between Canadian composer Impulse. As American composer George Rochberg, editor Alan Gillmore provides not only an elucidation of stylistic clichés, but a tapestry of intellectual worldview interwoven with spiritual investigations, personal suffering, and aesthetic introspection.

Rochberg assumed that Gillmore’s project, which was over a decade in the making—largely due to the composers’ initial reticence to publish their private correspondences—would include some kind of “running commentary” (332). While Gillmore does provide exhaustive and comprehensive footnotes and cross-references, he allows the two men to speak for themselves through their engaging and almost archaic prose. Rochberg himself seemed to have a sense of the rare quality of their exchange when he offered in a letter to Ginsel, “for two young men growing up in the same environment of southern New England, the only thing we had was music” (166). Dan Ginsel, on the other hand, focuses on “Cowboys in Chicago,” in particular Gene Autry, Patsy Montana, the Westerners, and the NCBT. The film, America’s Roots: Songs of the People and Their Medicine Men, 1942-1945 (see note 146).
It is growing dark. And I do not wish to lose the sweetness of the day" (24). The following year, Rochberg shares his first attempt to "employ other composer's music" in his Coscio Morto e Tempi (1964). In this way, Anhalt's approving reaction to the work made him "generally encouraged to go on" to follow this "general plan of action" in two works that would follow: Music for the Magic Theater of the same year and String Quartet No. 4. Rochberg's letter to Anhalt that year, which Anhalt kept, seems to soften assertions that Rochberg had turned away from music for a year following Paul's death. Indeed, if there is an overall theme to the correspondence, it is that Rochberg secular and Rochberg are "survivor sufferers" of the compositional process, critical reception, personal trials, and most notably, the backdrop of world events. Anhalt's intertwining in a Hungarian Army labor camp during World War II guides much of his worldview, and Rochberg is sensitive to Anhalt's horrifying experience. Rochberg himself served as a second lieutenant in the same war. The letters provide commentary on Vietnam, ongoing events in the Middle East, and American politics, the Israeli-Arab conflict, the Oklahoma City bombing, and the attacks on September 11th. It is Rochberg's struggle, rather than music or art, in which Anhalt, in particular, reinforces his sentiments on various topics by making reference to his own experiences. In his dramatic Traces (Tikkun) of 1994, in which he expressed an idealized hope for a "more stormy paradigm" in the case of Israel and Judaism in general, each composer dramatically depicted "the annihilation of the paradigm of totality: A mere three weeks after Paul's death, Rochberg has no immediate rapturous Anhalt nor Rochberg's friendship appears to wane in the face of Rochberg's personal trials. Rochberg seems to have any particular angst regarding their advancing years, only two books that seem to realize.


We are indeed fortunate, particularly during these turbulent, uncertain, and economistic times, to have the memories and musical talent of Ethel Merman and Fred Astaire to entertain us. Caryl Flinn's wonderful biography and the latest CD from Bradford Conner and Ben Harbold help us escape into the wonderful world of American musical theater. While not discounting the biographical information included in Flinn's volume, we must to the biased and perhaps problematic views of Merman that they present. Caryl Flinn's carefully researched and engagingly written biography presents a more nuanced portrait of the woman behind the role playing of Merman who was still, in the hearts and minds of the American public, "the lady with the knock out physical beauty" (15), and the "seasoned performer" of Merman's life, but surrounds them with enlightened discussion of the book's and Merman's life. Let me (in the interest of fair disclosure) state clearly that this is an enthusiastic biography of Merman, with Flinn's admiration and respect for the perseverance of Merman shining behind every sentence. As Flinn explains in her acknowledge- ments, "it is not possible or not even necessary to re-focus our attention temporarily on what was happening in the entertain- ment world. With Merman's death, the Merman narrative, we return with addi- tional insights. Examples include chap- ters, "The Illusion of the Golden Age" and "Ethnic Interplay" (11), "War and Changes in American Entertainment" (1994), and "Furnace and Fowl: The day before Merman's death" (1997), and "Censorship" (231) to name just a few. These short forays away from Merman's life to a broader understanding of her life and career, and also explain how the changing world around her influ- enced the nature of Merman's life and career, as well as how her audiences perceived her.

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Members in the News

Anna-Marie Barker Schwartz, Director of Musicians of Ma’alwyck, an ensemble that is in residence at the 1767 Albany home of General Philip Schuyler, announces three performances of the 1783 comic opera The Poor Soldier in New Orleans. He also received an American Music Theory, Musicology, Performance Grant Committee’s Decision via email by Professor Waksman is an American musicologist who makes some of the most important recordings of Latin American folk and indigenous music. The closing concert of the festival, held on November 24th, consisted of Latin American Piano Dances from Colombia, Ecuador, Peru, Bolivia, Venezuela, Cuba, the Dominican Republic, and Mexico. The evening was dedicated to the Cuban-American Maestro Germán Díez, honoring his contributions to the teaching of Latin American music in the United States. This festival was a part of the 3rd Annual Latin American Cultural Week.

On April 22, at DC’s Harman Center for the Arts, Post-Classical Ensemble presents a “John Adams Snapshot,” with performances of American Berceau, Pygmy Gates, and Gnarly Buttons. The pianist is Benjamin Pasternak, the clarinetist is Benjamin Delapp-Brekt, and the pianist Benjamin Pasternak.

Harry Eskew, Professor Emeritus of New Orleans Baptist Theological Seminary, has been honored with a festschrift entitled “Hymnology in the Service of the Church: Essays in Honor of Harry Eskew” (St. Louis: Morning Star Music, 2008).

Post-Classical Ensemble, the DC-based Choral ensemble of which Joe Horowitz is Artistic Director, has produced another stunning DVD featuring a fresh film score: The City, with music by Aaron Copland. As with Post-Classical Ensemble’s previous DVD of A Streetcar Named Desire that Broke the Plateau and The River, this film is a matted to a fresh recording of the music (what the liner notes consider Copland’s most successful film). The release date is late January. Concurrently, Post-Classical Ensemble presents “Copland and the Cold War,” a concert with commentary on Jan. 31 at American University. This performance includes piano works, excerpts from The City, and a re-arrangement of Copland’s testimony before Senator Joseph McCarthy’s subcommittee. The participants include the historian Joseph McCartin, the music historian Jennifer DeLapp-Brekt, and the pianist Benjamin Pasternak.

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CFP: The Music Graduate Students Society (MGSS) of the Schulich School of Music at McGill University is calling for papers for the 2009 McGill Music Graduate Symposium. Submission in all areas related to music, including but not limited to the following, will be considered: communications, composition, ethnomusicology, music cognition, music education, music technology, music theory, musicology, performance (including lecture-recitals), and sound recording. This year’s keynote speaker is Steve Watson, Professor of Music and American Studies at Smith College in Northampton, MA. Professor Watson is the author-award winner of Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience (Harvard, 1999). Abstracts (400-word max.) should be emailed to cfp@music.mcgill.ca by January 16, 2009. Papers should be approximately 20 minutes in length, lecture-recitals may be up to 40 minutes. Applicants will be notified of the program committee’s decision via email by February 2, 2009. We invite applicants to visit www.music.mcgill.ca/mgss/symposium/ for further information.

CFP: Festival of Faith and Music, April 2-4, 2009, Calvin College, Grand Rapids, MI. The Festival of Faith and Music is a biennial conference that brings together musicians, journalists, academicians, students and lovers of music and popular culture to discuss diverse forms of popular music and issues of faith. Participants include The Hold Steady, Over The Rhine, and T Bone Burnett, and we anticipate the inclusion of many other artists. Our keynote speaker will be Cornel West, and other confirmed speakers include Makoto Fujimura, Josh Jackson (creator of Paste Magazine), Jessica Hopper, Terry Mattingly, Carl Sultan, and Andy Crouch. We are seeking proposals for 20 minute (2,000-2,500 word) papers that address issues of faith in popular music and its various social and cultural contexts. We are particularly interested in papers related to our artists and speakers. Updates on confirmed artists and speakers can be found on the festival website: http://www.calvin.edu/admin/arts/festival. Please email a 500-word abstract (attached in Word format) to Drs. Benita Wolters-Fredlund and Mary Mcmcallum at bmf Eugene, Oregon.

CFP: Musical Heritage: Movement and Contacts International Conference, October 29- November 1, 2009, Faculty of Music, Universite de Montreal. The Laboratoire de recherche sur les musiques du monde (LRMM - OICCM) in association with the Canadian Society for Traditional Music (CSTM) invites you to its international conference, Musical Heritage: Movement and Contacts, in Montreal (Canada) from October 29th to November 1st, 2009. Abstract submissions are now being accepted. Submission deadline: February 2, 2009. Full details: http://www.lrmm.montreal.ualmont.ca/ cfp.html. Submissions are now being accepted for the Thurnau Award for Music Theatre Studies for young scholars which will be awarded National Call for Applications

The James Weldon Johnson Institute for Advanced Interdisciplinary Studies of Emory University invites applications for its Visiting Scholars Program whose focus is upon the modern civil rights movement. Supported by a generous grant from the Andrew W. Mellon Foundation, the Visiting Scholars Program provides up to five fellowships for both junior and senior scholars and their caretakers each academic year, to work from the legacies of the modern civil rights movement from 1905, or the rise of the Niagara Movement, to the present. We welcome applications from scholars in the humanities, the humanistic social sciences and law. We are interested in research projects in American Studies, African American Studies, English, Ethnic Studies, Gay and Lesbian Studies, History, Law, Music and Women’s Studies that examine the origins, evolution, impact and legacy of the modern civil rights movement from 1905, or the rise of the Niagara Movement, to the present. We also support research projects that consider the modern civil rights movement and its points of intersection with other social movements such as the Women’s Movement, the Gay and Lesbian Movement and the Human Rights Movement. Scholars will each teach one course in the spring semester. The deadline for applications is January 15, 2009. Notification of award is February 16, 2009. Visiting Scholars will be in residence at Emory’s Johnson Institute for the academic year 2009-2010. Candidates must hold a Ph.D. or a terminal degree in law at the time of application. Please visit the following website for a downloadable application: http://www.yale.edu/yea/fellowships/2009/index.html. For more information contact: The James Weldon Johnson Institute Building A 3205 Broadway Atlanta, GA 30306 Phone: 404-727-2515 Website: http://www.jwjd.uni.edu/
the second time in 2009. The Thurnau
Institute for Music Theatre Studies at
Bayreuth University in Germany (Forschungsstätte für Musiktheater –
fmt) is an internationally unique research
institution focusing on music theatre. We
are looking for modern, creative and out-
standing methodological approaches in
music theatre studies, trying to encourage
interesting topics in neglected fields of
research. Please send in your stimulating
academic article from 18.000 - 27.000
characters incl. blank spaces (10-15 pages)
which can be written in English, German,
French or Italian. The essay may just be
prepared for publication or already be
published (not longer than 2 years ago).
The deadline is February 15, 2009.
Full details: http://www.fmt.uni-bayreuth.
desktop.de/Thurnauer_Wissenschaftsprize/index

CFP: Echo: a music-centered journal is pleased to announce its fourth annu-
al conference, “Music and Humor,” to
be held at UCLA on June 5-6, 2009. Scholars from all disciplines are invited to submit proposals for papers on this theme. Submissions must be received by February 27, 2009 and may be sent elec-
tronically to echoconf@ucla.edu (please put “Echo Conference Submission”
and your last name in the subject line).
Please visit http://www.echo.ucla.edu/
Volumen8-6.issue1/conference09.htm for full details.

CFP: Africa Meets North America Conference, October 22-25, 2009, University of California, Los Angeles. This global Symposium, hosted by Dialogue on Music Project, will focus on scholarly sessions, which demonstrate intercultural relations between Africa and North America, and will feature special discussion sessions directed by composes-
tors and performers. The Festival will
feature interactive workshops, original compositions, and live concerts demon-
strating intercultural relations between Africa and North America. Registration
begins November 20, 2008. DEADLINE
for Registration and proposal submis-
amna.ethnomusic.ucla.edu. For addi-
tional information contact Dr. Kimasi L.
Brown at kbrowne@apu.edu.

CFP: “Covers in Music” Thin issue of
Copyright proposes a multidisciplinary
approach to questions on musical cov-
ers including: what new light can they
then bring to the act of creation within
the popular music, as well as to the latter’s relationships to their own history? How
can covers inform us about the ontology
of popular music? What are the differ-
ent interrogations specific to each type of
cover (tribute, divination, parody, revision, recontextualization, etc.)? General analy-
ses and case studies are expected and
welcome. Contributions must be sent via
email before April 15, 2009 to the fol-
lowing addresses: edition@etrem.net, matthias.salading@udonat.jedediah.
sklower@hotmail.com.

Conference: Forum on Music & Christian
Scholarship, 2009 Annual Meeting, February 27-28, 2009, University of Notre Dame, Departments of Music and Theater.
The 2009 annual meeting of the Forum on Music and Christian Scholarship will be held in McKenna Hall (the Center for Continuing Education) at the University of Notre Dame in South Bend, Indiana. Complete information is available at the web site: www.fms.us/2009

Conference: Symposium: Musicological
Studien; Bibliography, and Editions, Doheny Library, University of Southern California, February 26-28, 2009. This three-day symposium on film
music and sources will include scholars from the United States, Canada, Mexico, England, Germany, and Italy.

Conference: The Harvard Graduate
Music Forum announces its sixth gradu-
ate student conference, “Un-Music,” tak-
ing place on March 7, 2009. For a full
schedule and information, visit http://
www.hcs.harvard.edu/gamfnus
Conference: Crosscurrents: American and European
Music in Interaction, 1900-2000 (Crosscurrents: Wechselwirkungen
zwischen amerikanischer und europäisch-
er Musik, 1900-2000), Ludwig-
Maximilians-Universität Munich, May 7-9, 2009. Info: http://crosscurren
ts08-09.org.

Conference: Heavy Metal and Gender
Conference: Crosscurrents: American and European
Music in Interaction, 1900-2000
Conference: Heavy Metal and Gender,
Cologne, 8-10 Oct 2009 University of
Music Cologne / Hochschule für Musik
Köln, Germany. For full information, see www.metalandgender.de

John Tower • Christian Wolff • Morton Feldman • Julia Eastman • Lou Harrison • Earl Hines — and many more . . .
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AWARDS OF THE SOCIETY

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

H. Earle Johnson Bequest for Book Publication Subvention
This fund is administered by the Book Publications Committee and provides two subventions up to $2,500 annually. Application deadline is November 15th.

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.