The Bulletin

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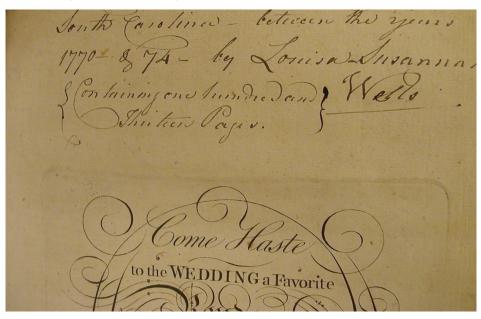
A Songbook and a Sea Voyage: The Legacy of Louisa Wells Aikman

By Bonny H. Miller

"This Collection was made in Charleston—South Carolina—between the years 1770 and 74 by Louisa Susannah Wells (Containing one hundred and Thirteen Pages.)" Looking back in 1812, Louisa Wells Aikman (1755, Charleston SC-1831, West Cowes, Isle of Wight, UK) inscribed these words into the bound volume of British song sheets that she carried to England when she was forced to flee Charleston as a Loyalist during the American Revolution. Now held at the Library of Congress, Aikman's songbook is a unique document of music making in Charleston in the 1760s and 70s.

Louisa's father, Robert Wells (1728—1794), came from Scotland to Charleston as a bookseller in 1753, and his business grew into the largest book inventory in the Carolinas. His successful business enterprises required the assistance of apprenticed young workers in addition to slaves. At his book and stationery shop, Wells also sold music from many British publishers, as well as publishing a newspaper, the *South Carolina and American General Gazette*, and fulfilling other printing and bookbinding jobs.

Wells claimed to carry hundreds of the latest song sheets and collections of popular tunes of the era from the theaters and pleasure gardens of London, Dublin, and Edinburgh. His stock of instrumental music would have included keyboard works (overtures, sonatas, exercises, song medleys, dances) and repertoire for flute, violin, guittar (a cittern, or modest fretted instrument like a mandolin), fife, or other popular melodic instruments. Wells advertised in 1766 and 1767 that he had music from theater works by Arne



(Artaxerxes, Love in a Village, and Thomas and Sally), as well as popular pastiches such as The Summers Tale, Daphne and Amintor, and the ever-popular Beggar's Opera (Butler, 231). Louisa's bound collection reflects the popularity of these theater works, especially the perennial favorite, Love in a Village. The final sixteen songs in her collection were taken from this pastiche.

The three Wells daughters—Griselda, Louisa, and Helena—no doubt used his stock of imported music to their advantage, as most girls from prosperous commercial families learned to sing and play the keyboard, harp, or guittar. The Wells women also had to their advantage their father's relationship with the St. Cecilia Society in Charleston. In addition to serving as a major supplier of books and music to the Southern colonies, Wells was involved with the St. Cecilia club of music lovers in Charleston from its early days. He conducted business transac-

tions with the Society as a printer and music vendor (Butler, 205)—even printing the Society rules in 1773 (Butler, 265—67)—and was likely a member as

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well (Butler, 273—78).

On a par with any commercial center in England, Charleston enjoyed a fashionable life of concerts, assemblies, literary societies, theater, and balls, but the St. Cecilia Society provided the focus of musical life. The Society concerts began in 1766 as a subscription concert series and a glee club for both dilettantes and music professionals, like the Anacreontic or Catch Clubs of London. Women were not allowed as club members, but were welcomed as members of the audience at concerts. Although few St. Cecilia Society programs or handbills still exist, contemporary newspaper advertisements suggest that their concerts featured the same musical fare of overtures, symphonies, chamber works, and fashionable song repertoire that audiences enjoyed in Great Britain at theater, pleasure garden, and concert venues (Butler, 203-36).

With the start of the Revolutionary War in 1775, Robert Wells, a British Loyalist, fled Charleston for England. Louisa and her brother initially remained in the city to carry on the family business, but she was banished as a Loyalist three years later. Taking her songbook with her, Louisa recorded her perilous departure from the American colonies and travel to England in The Journey of a Voyage from Charleston, S. C., to London undertaken during the American Revolution by a Daughter of an eminent American Loyalist [Louisa Susannah Wells] in the Year 1778 and written from memory only in 1779. Louisa's account reflects a harrowing experience for any person—especially for a vulnerable young woman— including episodes of dangerous weather, leaking ships, capture, imprisonment, and deprivation lasting six months. Surviving all adversities, she quipped that she was "...a tolerable Sailor in Petticoats" (Aikman, 63), and "... a watery Grave is not yet ready for me" (Aikman, 3). Louisa turned to singing or playing the guittar when the hazards of the trip permitted. She recalled that "...conversation, with a few songs from the Ladies, beguiled the time very pleasantly" (Aikman, 41). Her books and sheet music were precious possessions, and modern scholars are lucky that her songbook survives; one of her trunks containing music was confiscated after her departure from South Carolina (Aikman, 33).

Just as Louisa Wells Aikman's Journey of a Voyage earned recognition as an exceptional nonfiction work by an eighteenth-century North American woman writer and a remarkable primary source for American history, her personal song collection holds similar value for the evidence it provides about domestic musical culture in the colonial South. Because the works in Louisa's songbook often include the name of the publisher, location, and date of printing, they constitute a rich source documenting the music she played and cherished as a young woman. The London publishing firm most often represented in the songbook is Longman & Lukey, and composers represented in the songbook include Arne (Thomas and Michael), Baildon, Bates, Battishill, Boyce, Carey, Davis, Galuppi, Giardini, Gilding, Green [sic], Handel, Howard, Jackson, Lampe, Purcel [sic], Selby, Smith, Taylor, Tenducci, Valentine, Weldon, Worgan, and Yates. Additional songs can be attributed with certainty to Akeroyde, Bach (J. C.), Collett, Dibdin, Hook, and Wise. With the exception of a keyboard rondo based on a song from the pantomime The Elopement, Louisa's music consists of texted songs with a figured bass or keyboard accompaniment. In many cases the tune is repeated unaccompanied, transposed into keys more appropriate for melodic instruments like the German flute or guittar. Louisa probably chose the selections for her songbook from those she liked to sing or play from her father's large inventory. The six-page rondo for harpsichord by John Alcock may have been her favorite keyboard showpiece for the drawing room. A bookbinder, Wells probably bound Louisa's volume of song sheets himself, and while the majority of the pages survive, five pages numbered by Aikman are now missing.

Louisa's songbook was purchased in 1992 by the Music Division of the Library of Congress, where it is housed today with the call number M1.A633 1769 (Case). On the spine of the volume is the binder's title: Songs. Louisa Susannah Wells. 1770-4. An anonymous sheaf of nine sides on five loose typescript pages—probably prepared by the seller, antiquarian dealer and musicologist Richard MacNutt—accompanies the volume of songs, explains its provenance, and lists the contents of the set. The 109 individual song titles can be reviewed in

the Library of Congress online catalog at www.loc.gov with a basic keyword search using Wells Louisa Songs, or by browsing call number M1.A633, and proceeding from Alcock's "Come Haste to the Wedding."

Some of the song sheets in Louisa's collection are not found in RISM, in the British Union-Catalogue of Early Music, or in the holdings of the British Library. However, eight of these eleven unrecorded works are included as entries in the EASMES database (Early American Secular Music and Its European Sources, 1589-1839: An Index), available as an online resource at the www.colonialmusic.org website. Out of 109 songs, 39 are listed in my own indexing project of music sheets included in popular British magazines (e.g., Gentleman's Magazine, London Magazine, Lady's Magazine, etc.). I first encountered Louisa's songbook while searching for magazine music sheets bound into personal volumes of sheet music. Three song sheets fail to appear in any of these sources: "The New Bath Minuet As Perform'd at the Rooms at Bath, Bristol & the Wells" (anonymous); "The Snow Ball," by F. B.; and "Poets Corner, or Rural Felicity," by Bartholomew Davis. The presence of previously undocumented British song sheets demonstrates the value and significance of Louisa's sheet music collection. Her songbook exemplifies the need for continuing efforts to catalog the 18th- and 19th-century sheet music from personal music volumes held in many American libraries.

Louisa's treasured volume of song sheets must have brought back many pleasant memories of her young years spent amid the cultural milieu of Charleston and the privileged planters' life in the Carolina low country. As she was completing her memoir of her dangerous journey, Louisa was already dreaming of "...a voyage to the West Indies" (Aikman, 70). After the Revolutionary War was over, Louisa made another perilous trip across the ocean, from London to Jamaica in 1781/82 in order to marry Alexander Aikman, a Scottish-born printer formerly apprenticed in her father's shop in Charleston. Louisa bore two sons and eight daughters in Jamaica before her final move to England, where she died at age 76. Her music volume undoubtedly passed

through many family hands, but more than 230 years after leaving Charleston, Louisa's well-traveled songbook has returned to the Americas to a permanent home in the Library of Congress.

Resources

Aikman, Louisa Susannah Wells. 1906. The Journey of a Voyage from Charleston, S. C., to London undertaken during the American Revolution by a Daughter of an eminent American Loyalist [Louisa Susannah]

Wells] in the Year 1778 and written from memory only in 1779. New York: New York Historical Society; reprint, 1968, New York: New York Times. The 1906 imprint is available online using a search of Google Books with keywords Louisa Wells Aikman, or using the link: http://books.google.com/books?id=RCMuAAAAYAAJ&xpg=PA108&dq=%22Louisa+wells+aikman%22&cd=1#v=onepage&q=&f=false Butler, Nicholas. 2007. Votaries of Apollo: The St.

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Miller, Bonny H. [forthcoming] *Index of British Magazine Music to 1800*. www.colonialmusic.org

Wells, Louisa Susannah (compiler). [1775] Songs. Louisa Susannah Wells. 1770-4. Bound volume of song sheets housed in the Music Division of the Library of Congress (M1.A633 Case). Purchased March 18, 1992.

AMERICAN MUSIC AND OUTREACH ON THE RADIO:

The Holy Librarians' Archive of Weird, Rare, and Interesting Music

by Melissa Ursula Dawn Goldsmith and Tony Fonseca

Our radio show, The Holy Librarians' Archive of Weird, Rare, and Interesting Music, was conceived as a play on the title of the Lawrence Lipton book The Holy Barbarians (New York: Julian Messner, 1959), which chronicles of the lives, activities, and aesthetics of the beat poets of Venice, California. In fact, the first show aired fifty years to the day Lipton signed his Preface. We are both librarians—we don't just pretend to be librarians on the radio—with strong interests in American music and poetry. Melissa Ursula Dawn Goldsmith (known on the show as DJ LC) earned her PhD in musicology from Louisiana State University and has been studying musical life in the other Venice since 2004, when she started to write about Iim Morrison and the underground newspaper the Los Angeles Free Press. Tony Fonseca (known on the show as DJ Dewey) earned his PhD in English literature from the University of Louisiana at Lafayette, where he developed a strong interest in the poetry of modernists like William Carlos Williams and Ezra Pound, as well as postmodern experimental schools of poetry-particularly those of the Beats, the Language, and the Black Mountain Poets.

Our radio personae, DJs LC and Dewey, were actually born during two-hour road trips between Thibodaux and Baton Rouge every Monday morning and Friday afternoon. Just as the story goes that Michael McKean with Annette O'Toole wrote much of the music for the mockumentary *A Mighty Wind* (2003) while they were driving from California to Canada, when the two decided to com-

pose parodies of bluegrass music spontaneously, the idea for The Holy Librarians began with spontaneous musings, song parodies, and impromptu comedy routines which were, to be frank, a response to the boredom of driving. Eventually we toyed with the idea of recording our banter and creating a radio show, so when the university n, Jake Shimabukuru, and Buffy St. Marie; and experimental rock bands and composers like Harry Partch, T.V. on the Radio, and Ironhorse (a bluegrass band from Alabama which performs renditions of rock bands like Led Zepplin, Metallica, Ozzy Osbourne, and Modest Mouse). DJs LC and Dewey bring a lot of humor and silliness to the show, but they also give context to the songs on their playlists through musicological discussion, musical analysis, or literary analysis. In homage to Lipton and the beat poets, the show begins with a beat or avant garde poem, usually accompanied by wind chimes, bongos, and other percussion instruments (claves, shakers, güiros, cabasas, drums, or cymbals), followed by a note on the poet, and then the introduction of the show, the week's theme, and one of the show's tag lines. Some of the tag lines are original creations, like "Ride the vibe" and "Anarchy for the people." Others are parodies of pop culture icons, such as "Shun the mainstream. Shun. Shunnn" (based on Charlie the Unicorn, a Youtube phenomenon) or "We control the amplitude, we control the modulation. You have reached the outer limits of radio" (a parody of the opening of The Outer Limits). The bulk of the show involves the DJs' playing rare and off-beat music that fits a theme, loosely and/or comically, often pairing and grouping songs in order to play out a

musical running joke.

In the typical show, which takes the form of faculty outreach to students, the two give a brief musicology lesson every 30 minutes or so, explaining elements such as the origins and development of a song, instrumentation choices (performance forces), a band's history, or even chord progressions and rhythmic details. Typically, halfway through the two-hour show, the two perform a second poem. The themes have included murder ballads (with an emphasis on the ballad "Pretty Polly"); oddball covers of songs; a tribute to the songs of friends John Lennon and Harry Nilsson; songs in other languages (the "No Habla Anglais Show"); The "Kitty-Kat Show" (featuring songs about cats); a tribute to ukuleles; a tribute to The Cars and its band members; and topically themed shows that relate especially to students, such as "The I Hate My Roommate Show"; "The Armageddoon Show, or It's The End of the Semester as We Know It: A Musical Salute" (the word "Armageddoon" is purposely misspelled it is a combination of Armageddon and Brigadoon); and "The All I Want for Christmas Show." Like the show itself, themes are usually conceived during road trips; often the preparation for any one theme will take 8-10 hours of gathering music, reformatting it to work on the station's Mega-Seg software, and scripting banter, music lessons, and original parodies. LC and Dewey have already created two fictional sponsors, Monkey Mints and The Rock Lobster (A B-52s themed seafood restaurant), for which they have fake commercials complete with jingles based on rock songs, and have created various fictional listeners: they are quite

fond of using the fake phone call comedic routine made popular by Bob Newhart. The two also spend some time looking for composers (like Dawn K. Williams) and unsigned musicians (like Florida's The Arcadia Hillbillies) who allow their music to be aired, and other unsigned artists on Youtube who might consent to their songs being played at KNSU.

Regardless of the program's potential for engagement, the fact remained that it was aired for two hours a week, on a radio

station with a range of under 30 miles, so at the urging of one of Dewey's friends who lived out of range, the two started to consider an online presence. They purchased web space, but the prohibitively expensive cost of licensing (reinforced by the Internet Radio Equality Act) soon threw a monkey wrench into their plans. The cost of licensing also prohibited KNSU from streaming online through a website like UStream, so LC and Dewey came up with the idea of creating a Facebook presence (http://www.

facebook.com/holy.librarians?ref=ts), and each week they post the play list from the previous week, with links to Youtube videos for the songs when they are available. They now have fans and listeners as far away as Tokyo, Kuala Lumpur, and Sidney. In time, LC and Dewey plan to add various archives to the site: their play lists with links to Youtube video when available; original .mp3 files featuring parodies and fictional commercial ads created by the duo; and music lessons of the week.

FROM THE PRESIDENT



Dear Friends and SAM members,

Our upcoming conference in Ottawa next March will be the first SAM meeting outside the United States since *Musical Intersections*, the Toronto mega-conference of 2000, and of course it is the first SAM meeting ever in the Canadian national capital. The cultural and musical programs on offer will be sumptuous.

As I write this message, at the time of the Copenhagen climate change conference, I am reminded that our newest honorary member will be R. Murray Schafer, an extraordinary composer and creative thinker about "acoustic ecology" and "soundscapes," ideas that have much to do with environmentalism defined in the broadest sense. (Canadians have roughly nine times more land mass available per capita than the United States, and we all know that big rooms have fascinating acoustical properties!)

Our program and local arrangements committees have prepared an actionfilled series of sessions, exploring "The Idea of North," and featuring opportunities to meet, listen to, and talk with eminent Canadian musicians. Two new conference seminars, entitled "The Art of Association," which will examine institutions as agents of American Music in theory and practice, and "Nineteenth-Century American Music Studies," an overview of the state of research in that era, should be interesting additions to the usual program of concerts, papers, and poster displays. You will want to examine the Society website and read the seminar reports beforehand since no formal papers will be read at these discussion sessions.

As Jim Deaville explained in the fall bulletin a variety of other treats await you in bilingual, multicultural Ottawa. Besides numerous musical delicacies, there will be guided tours of the Canadian Parliament (for those who prefer indoor sports), the Library and Archives of Canada, the Museum of Civilization, and an outing to observe the traditional process of maple sugar gathering.

Despite the challenges posed by slashed travel budgets, and budgets in general, and the normal stresses of everyday life, I hope you will make an effort to visit Ottawa for what I know will be a rewarding week. Whether you crave a close-up look at First Nations culture, a bicycle ride along the Rideau Canal, a sentimental visit to the home of hockey and curling, or an elegant meal at Le Buffet des Continents, all of this and much more awaits you there.

I am looking forward to greeting friends old and new. I also expect to be conferring with past SAM presidents in drawing up some long-range plans as well as announcing the next stages in our Sustaining Scholarship campaign to create a \$250,000 endowment, for bolstering the future health and financial stability of the Society. See you in March, eh!

Cordially, Tom Riis

The Bulletin of the Society for American Music

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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.

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Electronic Resources

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

Annual Conferences

36th Annual Conference, Ottawa, Ontario, Canada Michael Pisani, Program Committee Chair James Deaville, Local Arrangements Chair

37th Annual Converence, Cincinnati, Ohio bruce d. mcclung, Local Arrangements Chair

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

Lisa Cleveland, Manchester, NH Lars Helgert, Alexandria, VA David Gramit, Edmonton, Alberta Benjamin Haas, Carrboro, NC Judith Klassen, Winkler, Manitoba Sean Gregor, Austin, TX Sarah Baer, Easton, PA Melinda O'Brien, Palm Springs, CA Christy Miller, Lawrence, KS Katie Buehner, Houston, TX William Cheng, Cambridge, MA James Wright, Ottawa, Ontario Dylan Robinson, Toronto, Ontario Scott Douglass, Manakin Sabot, VA Marc Gidal, Jamaica Plain, MA Kimberly Greene, Corona, CA Jessica Brown, Halifax, Nova Scotia Paula Musegades, Waltham, MA Joy Doan, Cleveland, OH Marta Burton, Denver, CO Maggi Smith-Dalton, Salem, MA Maria Noriega, Calgary, Alberta Nathaniel Parker, Scranton, PA

SAM Announces New Non-Academic Institutional Affiliate Membership Category

The Society for American Music is excited to introduce a new level of membership for organizations other than academic institutions. Being a Non-Academic Institutional Affiliate provides short-term advertising for your new products, services, and upcoming events, full-year advertising in the Directory and Society website, and reduced prices on other advertising opportunities.

Membership Packages

All Affiliate membership packages include a special Directory listing and are eligible for a reduced rate, sponsorship link on our website (\$25 for six months; \$45 for one year).

- Basic affiliate: \$60 membership includes a ¼ page advertisement in one issue of the Bulletin
- Premium affiliate: \$85 membership includes a ½ page advertisement in one issue of the Bulletin and eligibility for a reduced rate on a full page advertisement in the Conference Program
- Sponsor: \$2500 membership includes advertisements in the Bulletin and conference program as well as a prominent sign at the annual conference.

Special Events and New Formats in Ottawa 2010

We invite all of you to have a capital experience in Ottawa, Canada's national treasure! The hard work of the Program Committee and the Local Arrangements Committee has paid off, resulting in a rich program and memorable special events that highlight the meeting's Canadian location and its specific site in the nation's capital, while offering the normal array of papers and annual SAM events. One of the high points will be the Friday evening tribute to the dean of Canadian composers, R. Murray Schafer, who will be inducted as honorary member for 2010 at a concert of music by him and other leading Canadian composers. Attendees will have the opportunity for a more intimate encounter with Schafer earlier that day through a special soundwalk he will guide through the streets of Ottawa. (Space is limited, so be sure to sign up early.)

Other Friday-afternoon excursions provide a range of Canadian cultural experiences, including a guided tour of our unique Parliament (with a lecturedemonstration of the national carillon), a music-themed visit to the stunning National Gallery of Canada and its wonderful collection of Tom Thomson and the Group of Seven, and a guided tour through the Museum of Civilization (the Canadian equivalent of the Smithsonian) with a performance of Inuit throat singing. For the banquet, we are fortunate to have been able to book the local Métis ensemble Jig on the Fly, which offers a full program of Métis and other First Nations dances to the accompaniment of fiddle you will want to limber up for this event! Attendees who wish to strike off on their own will find a bewildering assortment of attractions within walking distance of

the conference hotel: among museums, the Bank of Canada/Currency Museum, the historic Bytown Museum, National Archives of Canada, and the Canadian Museum of Contemporary Photography; other nearby attractions include the historic Byward Market (where President Obama bought the confection called "beaver-tail"), the beautiful Ottawa River walkways, and the Tomb of the Unknown Soldier. Further away, and thus requiring a taxi or bus, are the Canadian War Museum, the Changing of the Guard Ceremony at Rideau Hall (the Governor-General's residence) and - rather far but quite interesting - the "Diefenbunker -Canada's Cold War Museum" (nicknamed after Prime Minister John Diefenbaker). The Westin Hotel itself is located on the Rideau Canal, a UNESCO World Heritage Site and North America's oldest fully operating canal: in winter, it becomes the world's longest skating rink. All of these opportunities are served up to you with Canadian savoir faire, in a world-class bilingual city that is known for its architectural and natural beauty.

While Canadian musical life is certainly featured prominently in this year's meeting, the program committee worked hard with the vast array of proposals to make sure that all aspects of music in the Americas were well represented, as well as solid representation from a variety of genres, regions, and periods. A principal theme of the conference, "the idea of North," is also highlighted in several sessions. There were a large number of proposed panels, and we regret that only a portion of these could be accommodated in the program. The committee made what it thinks are some innovative decisions in the planning of sessions.

We avoided too many that were limited solely by period or genre. While you may find a session embracing unified themes such as Florenz Ziegfeld on Broadway or the "Cold War," for example, you are just as likely to find eighteenth-century papers mixed in with twentieth, Latin American with Canadian, Francophone with Anglophone, or popular music with classical. We hope this will encourage you to hear papers in the music of the Americas that you might otherwise not have considered.

This is also the first year for the new seminar format. There are two seminars that meet on Thursday afternoon. The papers for these will be made available in advance through the SAM website, beginning in mid-January. When you register for the conference, you will receive a password that will allow you to get into the system where the seminar documents will appear as pdf files. (Access to these documents, in other words, requires conference registration.) Travel to Ottawa is likely to be more expensive for those coming from the U.S. Plan early, and consider train and bus travel as well, if coming up along the east coast. Also note that Montréal is only two hours away, with flights into Trudeau International Airport generally cheaper than to Ottawa and easy direct rail from that airport to Ottawa. Check the SAM website for more details on travel and for the full conference program, now posted in pdf format. Nous espérons vous voir à Ottawa en mars prochain!

> James Deaville, Local Arrangements Chair Michael Pisani, Program Committee Chair

STUDENT FORUM

By Doug Shadle and Monica Ambalal

Call for Items for the Silent Auction

It is time to begin thinking about what items you may have that are ready to be given to the SAM Silent Auction in 2010. Dusty, crusty, shiny, or new: all items of interest to the SAM membership will be accepted. Books, which tend to increase revenue substantially, are especially welcome. Donations are tax deductible, and all of the auction's proceeds benefit the

Student Travel Endowment. This year, we request that donations be carried with you in your travel luggage. Mailed donations will have to travel through Canadian customs, and we highly discourage taking this route. Contact Student Forum cochair Monica Ambalal (dshadle@email.unc.edu) or Executive Director Mariana Whitmer for more information.

Getting Ready for Ottawa

The annual meeting in Ottawa 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 Doug Shadle (dshadle@email.unc.edu) or Monica Ambalal (mambalal@hotmail.com).

Ottawa Events: This year's Student Forum panel at the annual meeting will focus on rethinking the pedagogy of American music. What are new ways for teachers to conceive of "American" music

and how can we creatively enact these conceptions in the classroom? The Panel is scheduled for 12:45–1:45 on Saturday, March 20. Panelists include Ron Pen (University of Kentucky), Carol Hess (Michigan State University), Kiri Miller (Brown University), and David García (University of North Carolina–Chapel Hill). Check the program for the location.

Student Forum will hold a meeting on Friday at 5:30 p.m. to elect a new cochair and discuss student ideas and issues. Check the program for the location, or look for signs at the conference. After the meeting, we will 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 Ottawa conference are eligible to compete for the 2010 Mark Tucker Award. For information on where and when to submit applications, please see the society website: www.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! 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 Monica Ambalal (mambalal@hotmail.com).

Student Travel Endowment Award Winners: All recipients of the Student Travel Award will be required to assist with the Silent Auction, the conference registration desk, and/or paper sessions. If you have special requests about when or where you wish to work (e.g., help at a paper session you would like to attend), please contact Doug (dshadle@email.unc.edu) after checking the program. Given sufficient notice, we will make every effort to accommodate your requests. Please note that all recipients must register and remain for the entire conference.

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 Ottawa, please email Monica (mambalal@hotmail.com).

We look forward to seeing you in Ottawa!

PLAN NOW FOR CINCINNATI 2011

While it might seem early, it is time to consider participating in the 2011 meeting in Cincinnati, Ohio. The Society invites proposals for papers, panels, concerts, lecture-performances, and posters for this meeting. The new seminar format will continue in 2011. This format allows for a different kind of session that bears significantly on specific issues, genres, disciplines, styles, or regions of American Music in which: 1) a specific theme or topic that reflects some current preoccupation in the field, recent hot-button issue, important but neglected area of study, or new field of research may be

more deeply explored; 2) an ongoing problem in the nature of American Music studies can be more extensively tackled; 3) a topic that cannot be contained in a single session can be explored across several sessions and perhaps several days; and 4) accepted papers could be read in advance of the conference so that sessions can be devoted to a moderated discussion of the topic.

For seminar coordinators (due February 12, 2010): A broad topical theme should first be proposed by the moderator or

continued on page 10

Journal of the Society for American Music

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Contributor

Articles

Rekindling Ancient Values: The Influence of Chinese Music and Aesthetics on Harry Partch S. Andrew Granade

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BOOK REVIEW

Cuban Zarzuela: Performing Race and Gender on Havana's Lyric Stage. By Susan Thomas. Urbana: University of Illinois Press, 2009. 250 pp. ISBN-13 9780252033315. Cloth.

John Koegel

Susan Thomas presents a fascinating interpretation and tightly focused look at the vernacular zarzuela—the Spanishlanguage popular musical theater—as created in Cuba in the 1920s and 1930s by composers Ernesto Lecuona (1895-1963), Gonzalo Roig (1890-1970), and Rodrigo Prats (1909-80). Thomas shows how issues of race and gender played out on stage in their key works, especially Lecuona's El cafetal (1929), María la O (1930), and Rosa la China (1932); Roig's Cecilia Valdés (1932); and Prats's Amalia Batista (1936). She convincingly demonstrates how Havana's musical theater repertory represented and debated national identity, race relations and politics, gender and class roles, developments in popular music styles, vestiges of colonialism, and the "power of Cuba's white female bourgeoisie to influence the entertainment industry" (2). Cuban zarzuela was a hybrid mix of popular theater, musical styles, and elite-class culture.

While this genre is probably unfamiliar to most North American readers, many will know some of the individual songs from these Cuban zarzuelas that became popular as separate numbers (e.g. Lecuona's "María la O" and "Siboney"). There has been a revival of interest in Spanish zarzuela in recent years, in Spain, Latin America, the USA, and elsewhere, and new recordings of classic works, with world-class singers such as Plácido Domingo, have been released. CD reissues of earlier recordings of classic Spanish zarzuelas are also readily available. Other Spanish and Latin American opera singers such as Conchita Supervía, Miguel Fleta, Victoria de los Ángeles, Teresa Berganza, José Carreras, and Montserrat Caballe have also promoted zarzuela (see Casares and González Peña, Instituto Complutense de Ciencias Musicales, Pujol, Webber, Zarzuela.net). Recordings of Cuban zarzuelas are more difficult to find, however, and thus Thomas's informative introduction to the topic and musical and sociological analyses

are particularly welcome. Thomas's book presents a compelling case for including the zarzuela—both the Spanish peninsular and Latin American forms—in the ongoing dialogue about the American musical theater since zarzuela has had a great impact throughout the Americas, including the United States (see Bissell, Kanellos, and Sturman). *Cuban Zarzuela* takes its place alongside a growing number of works in English on Cuban and Latin American zarzuela and musical life (see Moore and Orovio).

In Chapter 1, "Cuban Lyric Theater in Context," Thomas gives a brief overview of musical theater in Cuba, mainly from the early nineteenth century on, and provides a useful definition of the different types performed in Havana (opera, operetta, zarzuela, sainete, revue, and other forms). Early-to-mid-nineteenthcentury Havana was a major center for Italian opera with its Teatro Tacón, one of the most luxurious and beautiful opera houses in the world. The Italian opera troupes that performed there also extensively toured the United States to great acclaim (see Preston). From the midnineteenth century, Spanish zarzuela was also a dominant form in Havana. Thomas points here to the inter-connected nature of operatic and theatrical repertories and performance histories in Latin American and North American cities, which highlights the need for careful and accurate studies from cross-geographic perspectives. A case in point is the lack of documentary studies on Italian opera and musical theater in Havana on par with Vera Brodsky Lawrence's Strong on Music series for New York. Such studies would make clear Havana's substantial theatrical history, which is not well known, especially outside of Cuba. Thomas mentions that a series of laws in Cuba banned foreign-language operas and non-Spanish singers during the early nineteenth century (12). If this occurred, it must have been before the late 1820s and 1830s, when Rossini's and Bellini's operas were premiered in Havana in Italian: Rossini—Il Barbiere di Siviglia (1828), Mosè in Egitto (1834), Semiramide (1835), La Donna del Lago (1840); Bellini—Il Pirata, 1834), La Sonnambula (1836), Norma (1836) (see Loewenberg).

Chapters 2-6 of Cuban Zarzuela offer five inter-related case studies that make up the main part of the book and represent Thomas's most important contribution; her approach provides a model for future research. She carefully applies theories underpinning studies of gender and race to this important theatrical repertory that was rife with racial and gender conflicts and signifiers. Thomas wisely limits her coverage to the 1920s and 1930s, when this type of Cuban zarzuela was developed, and fully integrates her extensive analytical discussion of the music of the main zarzuelas into the narrative. (Different varieties of Cuban zarzuela existed long before her beginning date of 1927.) Scholars have rarely given Latin American popular musical theater this kind of deep-level reading to tease out important musical and sociological implications. Thomas shows how this form of Cuban nationalist zarzuela emerged in 1927 and flourished through the 1930s with the works of Lecuona, Roig, Prats, and other composers. She also demonstrates the fluidity between theatrical genres and the musical and dramatic hybridity that was at their core. These Cuban zarzuelas combined elements from Spanish zarzuela with a bel canto, operatic approach to melody, as well as local stereotypical blackface comedy and real Afro-Cuban culture, with the son, rumba, and tango-congó. Very much to her credit, Thomas discusses how Cuban zarzuelas reflected some North American, Tin Pan Alley influences. This kind of cross-cultural comparative approach is extremely valuable in musical theater studies.

Though scholarly research in Latin American discography is still in its relative infancy, Spottswood's *Ethnic Music on Records* and Díaz Ayala's *Cuba Canta y Baila* (the latter is available online and in print) place Cuba in the forefront of Latin American countries in this regard.

The extensive Díaz-Ayala Collection at Florida International University contains much primary source material related to Thomas's topic. Despite its title, the Strachwitz Frontera Collection of Mexican and Mexican American Recordings, hosted by UCLA, also includes many recordings of Cuban theatrical and popular music, some by Lecuona, Grenet, Roig, Prats, and other Cuban composers studied by Thomas. The author gives a sampling of recordings of the main works discussed in the book in the discography, combined with a list of scores and librettos, but without full discographical information. A separate and more complete discography would have made a very useful addition, especially since this is mostly unfamiliar repertory. Spottswood, Díaz Áyala, and the Strachwitz Collection can clear up confusion about the history of the recording of Cuban zarzuela and musical theater. For example, Thomas states that Ramón Espigul and Margarita Cueto were members of Havana's Teatro Alhambra Company and made recordings of its repertory between 1910 and 1920 (17). According to Díaz Ayala, Cueto (born 1900), a Mexican soprano, only started recording Cuban music on a regular basis in 1928, in New York. Espigul, however, was a member of that famous company and made numerous recordings in the 1910s. Discographical research can significantly inform historical interpretations of stage repertory and performers.

The dissemination of Spanish zarzuela scores throughout the Americas, and the development of national forms of Latin American zarzuela in Mexico City, Havana, Buenos Aires, and other cities are important issues. Thomas points out that while some individual songs from Cuban zarzuelas were published, complete piano-vocal scores were not. This was different from the situation with Spanish zarzuelas, since the major Spanish publishers such as Casa Dotesio and later Unión Musical Española regularly issued in Spain and Latin America all the numbers from popular works in complete piano-vocal versions-minus the spoken dialogue—as well as individual songs from these shows. Orchestral scores of Spanish zarzuelas were rarely if ever published, and these scores as well as orchestral parts circulated in manu-

script copies throughout Cuba and the Spanish-speaking theatrical world (see Díaz Vázquez). Librettos were regularly published for use by performing companies and for sale to audiences. Because Thomas had access to archival collections in Cuba, she was able to obtain rare copies of sheet music from Cuban zarzuela productions, which made it possible for her to include a large number of musical examples. The reader will especially appreciate the inclusion of these examples since they allow the author to provide extensive and accessible musical analyses that demonstrate how each relates to the main themes of race and gender. This kind of musical analysis is rare in musical theater studies, although it would have been helpful if these musical examples had been identified by title in the cap-

Thomas's writing style is elegant and sophisticated yet free from distracting jargon, and she cogently explains important issues and scholarly interpretations relating to race and gender as they were played out on Havana's stages. Her emphasis on how middle-class white women patronized and helped determine the trajectory of Cuban national zarzuela in the 1920s and 1930s is especially compelling, though it tends to overshadow the role taken by male audience members. Since box office reports, especially those that indicate the gender of audience members, are lacking, Thomas's assertion about the dominant role of women in zarzuela audiences is supported by necessity by some contemporary newspaper and magazine reviews and other accounts rather than quantifiable data. Unfortunately, photographs of composers, performers, and theaters were not included; these would have made it easier for readers to imagine this mostly vanished form of vernacular musical theater.

A future printing will give the University of Illinois Press the opportunity to correct some obvious errors. Many of the important references cited in the notes in brief form do not appear in the bibliography. Some persistent typographical errors can also be corrected: revue instead of musical review, censor instead of sensor, premiere not premier for first performance, strange symbols inserted for Spanish accents in the bibliography. These comments aside, *Cuban Zarzuela* is of significant value to American musical theater scholarship because of its coverage of a relatively

unknown subject and since it is one of the first to apply in a serious and well-grounded, yet approachable way the complicated issue of race and gender to the zarzuela and to musical theater studies. Because of its many fine attributes, Thomas's book will be of interest to a wide readership.

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coordinator for the seminar. Topics should be issue-oriented and be construed broadly enough so they cannot be contained in a single panel. Proposals should consist of: a 500-word abstract outlining the theme, a bibliography, and a c.v. of the coordinator. The coordinator is also free to identify or recommend to the program committee two or three presenters. The coordinator is responsible for contacting presenters. Each session will be 90 minutes long with no limit on the number of panelists. Two proposals will be chosen by the program committee and

board and will be announced by the time SAM meets in Ottawa in March, 2010.

For individual proposers/panelists (due June 15, 2010): All abstracts should be submitted in the usual way by the regular SAM deadline, except that the specific seminar topic should be clearly specified. Unless the author specifies otherwise, abstracts not accepted for either of the two seminars will be considered by the program committee for one of the regular sessions. A short précis of the paper may be given by each of the panelists, but the bulk of the session will be devoted to discussion of the papers as they relate to the

general theme. We encourage materials that are recently published or "in press" as one kind of submission that would be appropriate for the seminar structure. Papers for the conference seminars will be posted at a password protected site in advance of the conference, where they may be read by interested SAM members. The act of participating in the seminar constitutes the same level of participation in an academic conference as would a normal paper, and therefore those submitting abstracts toward a seminar cannot also submit toward a regular session.=

BULLETIN BOARD

In the Fall of 2009, the Duo "2" (flutist Peter H. Bloom and harpist Mary Jane Rupert) gave the North American premiere of American composer Elizabeth Vercoe's 2008 composition Butterfly Effects (flute, alto flute, bass flute, and piccolo for one player, plus harp) at Lewis University in Illinois. The piece, written for "2", received its world premiere during their tour of Thailand earlier in the year. In other fall projects, Bloom gave a recital at Christie's Rockefeller Center, demonstrating fine historical flutes including, among others, the legendary platinum flute made by the redoubtable American flute maker Verne Powell for American flutist William Kincaid. Bloom also concertized in New York and New England with mezzo-soprano D'Anna Fortunato (performing Daniel Pinkham's Vowels among other works), and he appeared as featured guest soloist with the MIT Festival Jazz Ensemble, performing Spanish Mood by American composer Mark Harvey. For more information, email phbloom@comcast.net or visit www.americasmusicworks.com.

Roger Lee Hall, a music preservationist, is Moderator for a website focused on five areas in American music: New England music, Shaker music, Classical composers, Film music, and Popular songs. He has also formed a new support group known as: Society For Earlier American Music (www.americanmusicpreservation.com/SEAMhome.htm) and is now seeking new members among scholars, students, and musicians for participation and support of the preservation and performance of neglected American music from the 17th to 20th centuries. He has compiled eight CDs now available

from this Society. He has also compiled a list of representative recordings covering two centuries of American music, available under the title of Essential American Recordings Survey (www.americanmusicpreservation.com/EARS.htm).

Iohn Edward Hasse curated an exhibition, Jazz Composers: Duke Ellington and Billy Strayhorn, at the Smithsonian's National Museum of American History, on view in spring and summer 2009. The exhibition can be seen and heard at http://americanhistory.si.edu/docu- mentsgallery/exhibitions/ellington_strayhorn 1.html In a program broadcast in September 2009, Hasse helped solve a "mystery" about Billy Strayhorn for PBS History Detectives. In 2008, Hasse helped organize a State Department tour to Egypt by the Smithsonian Jazz Masterworks Orchestra, under maestro David Baker, and lectured on Louis Armstrong at American University in Cairo and at the American Cultural Center in Alexandria. In 2009, for the State Department, Hasse lectured—on Louis Armstrong and Duke Ellington—in Addis Ababa, Ethiopia; Nairobi, Kenya; and Lusaka, Zambia.

Max Lifchitz has given a Lifetime Achievement Award from the Zethus Fund for Contemporary Music. Composer and Zethus Fund Executive Director Robert Martin announced the \$10,000 award for Lifchitz, whose involvement in new music encompasses a broad range of activities—conductor, composer, pianist, and the founder/director of the North/South Consonance performing group, concert series, and recording label. Lifchitz, who was born in Mexico City in 1948 and has been based in the United States since

1966, is a graduate of The Juilliard School and Harvard University. He has served on the faculties of Columbia University and the State University of New York at Albany where he has been a mentor to generations of younger composers and musicians. As a composer, Lifchitz has composed works in numerous media spanning solo works to pieces for full symphony orchestra. And as a pianist and conductor he has championed the music of composers encompassing a broad range of styles.

Bill C. Malone was awarded a 2009 Certificate of Merit by the Association for Recorded Sound Collections (ARSC) for his book *Working Girl Blues: The Life and Music of Hazel Dickens*, by Hazel Dickens and Bill C. Malone (University of Illinois Press).

Pianist and musicologist Cesar Reves is the president of the committee Mexico 2010: Two Hundred Years of Music, a year long celebration of Mexican Music in the United States commemorating the Bicentennial of Mexican Independence and the Centennial of the Revolution. The celebrations opened with a Lecturerecital on November at the American Musicological Society conference at Philadelphia. He also presented the second edition of the Latin American Piano and Song Festival of New York, the first festival in the United States dedicated to the exploration of classical, folk and popular traditions of Latin American piano and song repertoire. For more information and upcoming performances visit: www.myspace.com/LatinoPianoFest.

Deane Root has been named Editor in Chief of Grove Music Program at Oxford continued on page 11 University Press. Root, Professor of Music and Director of the Center for American Music at the University of Pittsburgh, has worked as both a copyeditor and advisory editor on the 1980 New Grove Dictionary of Music and Musicians under Stanley Sadie, was an integral part of the creation of Resources of American Music: A Directory of Source Materials, and is founder and director of the Voices Across Time project. Root will be creating a new editorial board for the project and will oversee the review process for content

developed over the last several months as well as work with the staff at OUP to set the course for the next phase of Grove's development as a scholarly resource.

Ora Frishberg Saloman has published Listening Well: On Beethoven, Berlioz, and Other Music Criticism in Paris, Boston, and New York, 1764-1890 (Peter Lang, 2009). The book contains twelve selected essays. Five chapters relate to musical life and to the critical reception of works by Beethoven and then by Berlioz in Boston and in New York between the 1840s and 1890.

CONFERENCE CALENDAR

CFP: The American Music Research Center at the College of Music, University of Colorado at Boulder invites the submission of paper proposals for the sixth Susan Porter Memorial Symposium, October 2-4, 2010. Proposers may wish to address broad social and economic subjects-including, but not limited to, ethnicity, gender, class, and race-within canonical works, or discuss specific Broadway characters, productions and individual performers in New York during the period from 1920 to 1970, with foci on work of American Jews and first-generation immigrants of all backgrounds in the creation of the Broadway musical and Broadway composer Frank Loesser's and the decade between his two classic shows, Guy and Dolls (1950) and How to Succeed in Business Without Really Trying (1961). All individual paper presentations are limited to 25 minutes and discussion panels will be capped at 90 minutes each. Panels should be planned to include at least four participants and reserve at least half of the allotted time for audience participation. Abstracts must be limited to 500 words, include the names and contact information (full name, affiliation, and postal address) of all proposed presenters, and submitted by email, email attachment, or in hard copy by February 15, 2010 to: L. Bailey, Porter Symposium, AMRC, University of Colorado at Boulder, 280 UCB, Macky 201, Boulder, CO 80309-0280, lisa.bailey@colorado.edu.

CFP: In celebration of the 150th birthday of Edward MacDowell (1860–1908), the Department of Fine and Performing Arts at Elizabethtown College will host a MacDowell Symposium, December 3–5, 2010. The Symposium invites paper pro-

posals on any topic in American music between the Civil War and World War I, with priority to proposals relating to the life and works of Edward MacDowell. Scholars are invited to submit a one-page proposal for papers of 20 minutes duration. Deadline for submission: May 30, 2010. MacDowell Symposium, Department of Fine and Performing Arts, Elizabethtown College, One Alpha Drive, Elizabethtown, PA 17022. For information contact Douglas Bomberger, (717) 361-1212, MacDowellSymposium@etown.edu.

Conference: The 44th annual Association for Recorded Sound Collections (ARSC) Conference will be held at the Chateau Bourbon, 800 Iberville Street, New Orleans, Louisiana, May 19-22, 2010. For more information about the 2010 conference, visit: http://www.arsc-audio.org/conference/. Questions regarding the conference should be directed to Brenda Nelson-Strauss, ARSC Conference Manager, bnelsons@indiana.edu.

Workshop: NEH Teacher Training Institute, "Dvorak and America: In Search of the New World," July 12-30, 2010. Applications are currently being accepted, with a postmark deadline of March 2, 2010. Full-time teachers of grades 5 to 12 are eligible to apply, whether from public, parochial, charter, independent, or private schools; homeschooling parents are also eligible, as are librarians and school administrators and certain Americans teaching abroad. Up to three institute spaces are available for current full-time graduate students who intend to pursue careers in K-12 teaching. For more information, visit: http://www. pittsburghsymphony.org/pghsymph.nsf/ web/dvorak home.html.

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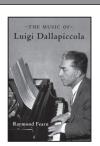
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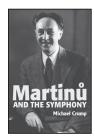
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Broadway Music of the Roaring Twenties

This collection, lovingly assembled, comprises sheet music from Broadway shows, 1919 to 1929, from the end of WWI to the start of the Great Depression. Present are music folios for 237 songs from 167 musicals of the period. The variety of subjects, composers, lyricists, and stage stars represented by the decade is staggering. This collection vividly demonstrates the sea changes that swelled in American life and music during the 1920s.

We find the old-fashioned, sentimental shows by Romberg, Friml, et al. (e.g. "Student Prince in Heidelberg", "The Royal Vagabond" and "Blossom Time"), the big revues (e.g. "Earl Carroll's Vanities", "Greenwich Village Follies", "George White's Scandals", and of course various annual versions of the "Ziegfeld Follies"). Here are the star-based shows, including "Banjo Eyes" (Eddie Cantor), and "Big Boy" and "Bombo" (Al Jolson), and shows built around Fanny Brice, Sophie Tucker, George Jessel and others. Perhaps most interesting, though, are the shows by the "new" composers and lyricists, including early efforts by Cole Porter ("Hitchy Koo", 1919), Jerome Kern ("Sally", 1919, and of course, "Show Boat", 1927), George Gershwin ("Oh, Kay," 1926, and "Strike Up the Band", 1927), the Hammerstein-less Richard Rodgers (with Lorenz Hart: "The Girl Friend", 1926, "A Connecticut Yankee in King Arthur's Court", 1927), the Rodgers-less Oscar Hammerstein (with Kern: "Showboat", 1927 and Friml: "Rose Marie", 1924), and African-American groundbreakers Eubie Blake ("Shuffle Along", 1921), and Noble Sissle/Eubie Blake ("In Bamville", 1924, later renamed "Chocolate Dandies" and still a flop since it didn't conform to the black stereotypes that audiences of the time demanded). We see also the occasional oddity, including the show "The Gay Young Bride", starring a female impersonator. Still other shows feature "the new woman" of the period--the flapper (e.g. Little Miss Vamp).

The songs from these shows, not surprisingly, run the gamut from corny to classic. Here are the well-known hits from well-known shows (e.g. *Tea for Two* from "No, No, Nanette"; *Indian Love Call* from "Rose Marie"; *Ol' Man River* from "Showboat"; *Someone to Watch Over Me* from "Oh, Kay") and the now-classic hits from now-little-known shows (e.g. *April Showers* from "Bombo"; *You're the Cream in my Coffee* from "Hold Everything"; *Button Up Your Overcoat* from "Follow Thru" (a show about golf!); and *Moanin' Low* from "The Little Show").

The eye-catching covers of these music sheets would make a stunning exhibition. Folios that don't feature photos of the singing stars, often have evocative, colorful drawings in a wide variety of then-current styles, including art deco.

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Compiled by Laura Moore Pruett

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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.

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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.

Adrienne Fried Block Fellowship

This fellowship, endowed in honor of Adrienne Fried Block, shall be given to support scholarly research leading to publication on topics that illuminate musical life in large urban communities. Preference shall be given to projects that focus on the interconnections among the groups and organizations present in these metropolitan settings and their participation in the wide range of genres that inform the musical life and culture of their cities.