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All the Little Birdies Go “Tweet, Tweet, Tweet” USING DIGITAL RESOURCES TO TEACH AMERICAN MUSIC

By Carrie Allen

This morning, within the span of eight seconds, Twitter informed me of a tragic plane crash in Poland, reminded me of Tiger Woods’ indiscretions, and told me that Jesus could save my eternal soul. The issues of immortality, death, and redemption had been “tweeted” to me before I had even drunk my morning coffee. This dizzying cognitive ride reminded me that we inhabit a digital world and that we as professors are asked increasingly to marshal a dismayingly vast array of internet resources to enrich our teaching. Most of our current pedagogical philosophies about digital resources probably lie somewhere on the spectrum between Reluctantly Acquiescing to the Inevitable and Enthusiastically Riding the Wave of the Future. Most of us have come to love JSTOR; nearly all of us decry student reliance on Wikipedia; and a lot of us probably have pulled up a YouTube video “on the fly” during a class lecture. I propose that it is possible for those of us who teach American music to intentionally and intelligently move beyond showing the occasional YouTube video to harnessing multiple types of digital resources in order to strengthen our students’ understanding of the many musical traditions we love. Here I will briefly explore ways of using digital archival exhibits, online newspaper archives, online multimedia, and commercial music industry websites in undergraduate classes on American music topics. The following discussion is drawn from my experience in teach-

ing traditional and online undergraduate music and humanities courses in African-American music and American sacred music at a large urban university.

Librarians and archivists at many universities and museums are leading the charge in selecting, designing, and assembling excellent digital archival exhibits; in some cases, institutions have digitized entire collections of resources related to American history in general and American musical history in particular. These exhibits and collections of photographs, clippings, letters, and other primary sources can be used to enrich class lectures, posted in online teaching software (such as Blackboard) as supplementary resources for student research projects, and can form the basis of creative written assignments. Recently, a facsimile of an early-19th century defense of slavery by a Southern Methodist minister from the University of North Carolina’s “Documenting the American South” digital archive proved invaluable for contextualizing the spirituals for students during a lecture. The Beinecke Rare Book and Manuscript Collection at Yale University is curating a beautiful online exhibit entitled “Let It Resound: Sheet Music in the James Weldon Johnson Collection.” This focused sampling of sheet music, organized by genre with helpful explanatory captions, has allowed students to engage visually with the uncomfortable iconography of early and mid-20th century “race music.” In both cases, this exposure to primary sources would have been impossible to replicate without digi-

tal archives, given our university’s limited archival holdings.

Searchable online archives of historical newspapers can also be a helpful tool in building awareness of national or regional historical context. Some of these are database accessible only through university subscriptions (such as the ProQuest Historical Newspaper Database, or various state newspaper databases such as the Texas Historical Newspaper Database). Some newspapers, however, such as the *Chicago Defender*, have free, public searchable online archives stretching back for decades; students in my African American Music class sometimes search black newspapers such as these for historical data on musical practices and artists. A brief written assignment guiding students to search the ProQuest Historical Newspaper database for 18th-

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century newspapers mentioning hymn-writing and public hymn-singing helped students develop an awareness, based on primary sources they saw with their own eyes, of the broad popularity of public hymn-singing in colonial America.

Free audio and video files of interviews and performances at web sources such as NPR.org and PBS.org, and full documentaries on music traditions at www.folkstreams.net, can immeasurably enrich lectures and, like primary sources, form the basis of written assignments. The first lecture I gave in my American sacred music class featured archival footage of Martin Luther King, Jr., and a congregation singing “Leaning on the Everlasting Arms” during the Montgomery bus boycott. The grainy black and white clip was available only through the University of Georgia’s Digital Civil Rights Library. Recently, students streamed an audio documentary produced by Alabama Public Radio on the black gospel quartet tradition in Bessemer, Alabama, then answered a series of written prompts about the sound file. In another class, students visited Harvard University’s online Hip-Hop Archive last semester to stream free audio of recent rap songs engaging with social activism, then answered relevant questions asking them to combine insights from their listening with historical data drawn from reading. Professors can assemble entire playlists of free streaming audio at NPR.org using any mode of organization desired (artist; historical period; song topic; genre) which can help immensely when teaching courses for which no pre-existing CD compilation exists.

A final category of online resources that can be incorporated into teaching include commercial and social networking websites. Crafting written assignments based on websites of record labels, artists’ promotional websites, and online music trade journals can help students gain insight into the marketing, promotion, and production aspects of many American musical genres. This semester, successful assignments based on these sites included a scavenger hunt in which students mined several weeks’ worth of Wynton Marsalis’ “tweets” on www.twitter.com in order to answer questions about the canonization and institutionalization of certain jazz subgenres (Marsalis

frequently tweets about his appearances at cultural landmarks such as Carnegie Hall, as well as his many government awards and educational endeavors). Another assignment designed to help students understand Southern Gospel music as a commercial industry required them to visit www.singingnews.com, the genre’s main trade publication, to answer guided questions about industry data, musical values, and religious and political ideology presented on the site.

In experimenting with assignments based on digital resources, I have found several strategies that seem to yield more useful results, both for students and for professors. When crafting assignments based on online resources, provide students with clear parameters to prevent their being overwhelmed within a website or database: restricting the years of the online search, giving them precise search terms and synonyms, specifying a discrete number of search results to examine, and providing detailed written prompts can help students successfully navigate and coherently organize “raw” digital data. Additionally, stating the purpose(s) of the assignment motivates students to take it seriously and even enjoy the exercise. A written assignment using digital resources might include a purpose statement such as “this exercise will familiarize you with searching an online newspaper archive in order to prepare you for your term paper research; it will also help you develop a stronger awareness of the widespread nature of revival movements in the American northeast in the mid-19th century.” Warning students about anachronistic terminology to describe race or gender and explaining unfamiliar typographical conventions are two more ways you can facilitate more successful experiences with primary print sources online.

For the professor, locating and managing a potentially-overwhelming mound of digital resources can be streamlined through a few easy steps. Many venerable cultural institutions with strong American music sources, such as Smithsonian Folkways, NPR, and the Center for the Study of the American South at UNC-Chapel Hill maintain very active Facebook “pages.” By setting up a Facebook account and becoming a “fan” of these and other organizations and institutions, free streaming audio media and articles are sent to my Facebook account almost daily. To

organize the sources I find online, I use Delicious, which allows me to “tag” a digital resource from any computer as soon as I see it with self-designed genre or artist categories such as Delta blues, early soul, Chicago gospel, or ragtime. Later, when searching for a suitable resource for a particular unit or topic, I can look up websites organized under my Delicious tags and begin sifting through resources to craft a focused assignment or enrich a lecture.

In conclusion, it has helped me to see digital resources as a complement to, rather than a replacement of, standard pedagogical tools such as textbooks and journal articles. Many of the written assignments my students complete require them to engage with both older and newer forms of print and audio media. The benefits for students in engaging with digital media are manifold. For courses in American music, using free online sound media can circumvent the paucity of available CD compilations suitable for college instruction in American music traditions. Examining digital archives allows students to engage with primary sources housed far outside their home institutions, which may not have strong archival holdings in the relevant topic areas. Using high-quality resources maintained by academic and government arts institutions takes students out of Wikipedia territory into more reliable and rich intellectual terrain and helps them develop the ability to critically evaluate the digital media with which they will be saturated the rest of their lives. Providing audio, visual, video, and print materials appeals to multiple learning styles and creates a richer learning experience. Most of all, though, teaching with carefully-selected digital resources sends the message to students that, far from being dusty nostalgic traditions, nearly every American musical genre enjoys a vibrant and living presence in the digital world that has become our home.

“Stephen Foster in American Cultural History”

On April 23rd and 24th, the University of Pittsburgh Department of Music and Center for American Music co-hosted a Symposium on Stephen Foster and American Cultural History. The program brought together national and international speakers for the first-ever scholarly gathering on Foster, timed to coincide with the premiere of a theater work using his music, produced by the Pittsburgh Irish and Classical Theatre (PICT) and Opera Theatre of Pittsburgh (OTP). The Symposium, held in the Charity Randall Theater in the historic Stephen Foster Memorial, examined the songs’ meanings and role in culture of the United States and as an American export abroad, from the composer’s lifetime (1826-64) to the present.

The new play, *Beautiful Dreamers: An American Odyssey*, by Martin Giles, is a drama set in the United States just before the Civil War. The story incorporates some of Foster’s lesser-known songs including “No One to Love,” “Don’t Bet Your Money on the Shanghai,” and “Comrades, Fill No Glass For Me,” in addition to the more famous “Oh! Susanna,” “Camptown Races,” and the title hit, “Beautiful Dreamer.”

After remarks by Mr. Giles, the symposium began with a broad historical overview of Pittsburgh’s landscape and demographics during Foster’s lifetime, presented by Mariana Whitmer. This was followed by presentations highlighting particular aspects of Foster’s songs during his lifetime. Susan Key’s presentation, “Voices and Virtues: The Parlor Songs in Foster’s Lifetime,” was a refreshing reminder of “parlor values” and the need to understand the role of sentimentality, and Dale Cockrell talked about the social commentary of minstrel shows and the music’s roles in working-class life. Deane Root reviewed how “Foster’s Music Reached Its Public,” with an emphasis on ambient uses of Foster’s songs in daily life.

Saturday morning began with American baritone Thomas Hampson (via Skype) discussing his experiences with Foster’s songs in the repertory of classically trained vocalists, and his growing appreciation for Foster’s handling of controversial material in his own time.

Steve Saunders questioned our prevalent notions about Foster’s songs, with

particular attention to the tropes in Foster publications over the last two decades. Japanese Foster scholar, Kazuko Miyashita, considered the impact that Foster’s songs have had internationally as she outlined how Foster came to be so popular in Japan. Recordings of Foster sung in Japanese and her recent publication “Cross-Cultural Communications” enhanced her presentation.

Ken Emerson, the author of *Doo Dah! Stephen Foster and the Rise of American Popular Culture* (1997) and of the PBS documentary *Stephen Foster* (2001), recounted experiences and challenges in his research as an introduction to the afternoon session, which considered Foster in 20th and 21st century popular culture. Joanna Smolko examined the use of Foster’s songs in the production of Looney Tunes cartoons, particularly their portrayal of the South. Kathryn Miller Haines described the myriad of ways Foster’s songs have been used in recent feature films and television.

The last two presentations were by recent Foster record producers, David Macias of Thirty Tigers, and Joe Weed of Highland Publishing. David described his experiences surrounding the production of his Grammy-winning CD, *Beautiful Dreamer: The Songs of Stephen Foster* (2005), including how and why many of the performers came to be chosen. Joe demonstrated how some of Foster’s songs have entered the realm of traditional music as popular fiddle tunes. Foster’s “Angelina Baker,” for example, transformed into “Angeline the Baker,” and “Gentle Annie” became “Little Annie.” Joe ended the Symposium by speculating on the future of Foster, particularly as seen through the recordings.

The University of Pittsburgh Arts and Sciences Faculty Research and Scholarship Program funded the symposium.

As the first-ever Foster Symposium, this event will contribute towards establishing a focus and direction for future scholarly activities of the Foster collection. The unique opportunity afforded by the new production of *Beautiful Dreamers* brought high visibility to the Center’s Foster Museum, not only amongst scholars, but also the dramatic community and the general public. The production and symposium together gen-

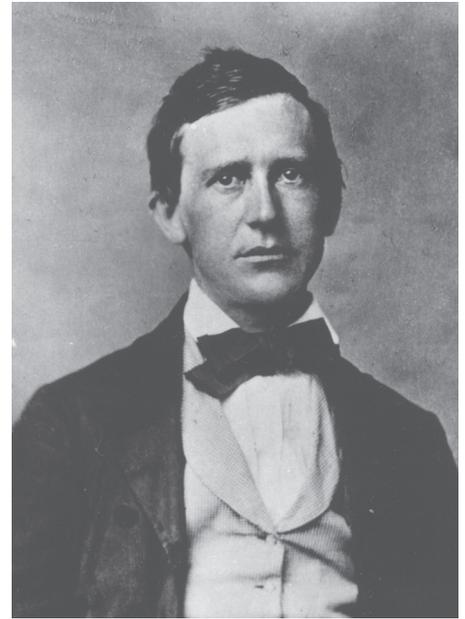


Image Courtesy of the Foster Hall Collection, Center for American Music, University of Pittsburgh Library System.

erated the most regional press attention to Foster in at least the past thirty years. Newspaper articles added to the interest in the Symposium and museum attendance increased dramatically. As the sole repository for the original manuscripts and materials of Stephen Foster, the Center is an international destination for visitors to Pittsburgh.

Ottawa Conference Report



SAM Members at the Peace Tower in Ottawa. *Photo courtesy of James Deaville.*

Your local hosts were quite gratified to observe how many members of SAM (over 300) braved the recession, the high Canadian dollar (even higher in the meantime), and our intemperate (in this case, unusually warm) weather to attend the conference in Ottawa. While it may seem disingenuous for the Local Arrangements Chair to point out the successes of the conference, I have to admit that even I was surprised over how well everything went, with no small assistance

from the Dean of the Faculty of Arts and Social Sciences John Osborne, Carleton colleague James Wright and department friend Dianne Parsonage, as well as the student volunteers. Each of the Friday afternoon outings sold old, with 30 participants for the SoundWalk with Murray Schafer, 25 for the tour of Parliament and the Dominion Carillon, 15 for the Museum of Civilization, and 12 for the National Gallery of Art. The conference gave us the opportunity to show off

another local resource, the musical talent of Carleton students, whether at the reception on Wednesday night (a small student jazz combo) or the banquet on Saturday night (a graduate of the program led us in dancing to the strains of Cape Breton etc. fiddle music). In conjunction with SAM and Carleton University, Ottawa New Music Creators co-hosted the well-attended Friday evening tribute to R. Murray Schafer, which featured an ear-opening concert of his and other contemporary Canadian music – a highlight of the concert was the bestowal of honorary membership on Schafer, with the citation read by President Tom Riis. Finally, I understand that many delegates took advantage of the good weather to explore the historic Byward Market, to follow the paths along the World Heritage Rideau Canal, and to take walks to other nearby attractions including the Houses of Parliament, the National Arts Centre and the Ottawa River. Of course, I could not close this report without recognizing the invaluable contributions of SAM Executive Director Mariana Whitmer and Conference Manager Joice Gibson to the success of the whole.

James Deaville
Local Arrangements Chair

Sacred Harp Singing at Ottawa

I am pleased and delighted to announce that the “SAM SING”—the 2010 version of the annual Sacred Harp Singing, was a grand success. Despite the daunting obstacles posed by singing over the border without being buttressed by a gathering of local community singers, and without enough loaner copies of the book to go around, the assembled host of “throats” raised a grand and glorious sound. The sixty singers, both callow novices and grizzled veterans, joined in social and musical harmony on the following tunes: 45, 155, 47, 312b, 107, 159, 163, 178, 186, 268, 209, 133, 208, 324, 203, 38, 64, 146, 47a, and 361. Closing with “Parting Friends” (267), the nomadic annual singing adjourned until March 2011 in Cincinnati, OH.

Ron Pen

BUSINESS MEETING REPORT

By Carol Hess

The Annual Business and Awards Meeting of the Society for American Music was called to order by President Tom Riis at the Ottawa Westin Hotel on 20 March 2010 at 4:04 p.m. Reminding the membership that the Ottawa meeting was the Society’s thirty-sixth annual conference, President Riis commented on the “passion for American music on either side of the [Canadian-US] border.” He also thanked Local Arrangements Chair James Deaville and Program Committee Chair Michael Pisani for contributing to the success of the Ottawa meeting.

The minutes of the 2009 Annual Business Meeting (Denver, Colorado) were approved without correction.

President Riis noted that the Society lost several members in 2009. The mem-

bership rose for a moment of silence in memory of Adrienne Fried Block, Horace Boyer, Mike Seeger, and Catherine Parsons Smith.

President Riis described some recent projects undertaken by the Board, including a long-range planning commission, a newly formed Development Committee (which looks forward to launching a capital campaign), and the revitalized Membership Committee. In addition, the Executive Director Mariana Whitmer has worked hard to streamline the Society’s financial reporting system with greater transparency as a goal. President Riis also announced that the History of the Society Project is now complete and that the Society’s records and other materials are housed at the Library of Congress. The membership applauded Denise Von

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Glahn for her sustained work on this project. President Riis also acknowledged long-time member and former president (of the Sonneck Society) Raoul Camus, and asked that he help reorganize the Early American Music interest group, a foundational area of interest for many members.

Treasurer Douglas Bomberger then gave his report for the year ending 31 December 2009. He indicated several positive developments. First, the Society has recouped losses incurred in the recent downturn of the stock market, news that was greeted with applause. In addition, the Adrienne Fried Block behest has increased the Society's endowments; also, the Denver meeting (2009) was quite profitable. As a result, total assets are at record levels. Nonetheless, Bomberger cautioned that income and expenses vary considerably from year to year, and that this year, expenses have outpaced income.

Leta Miller, editor of the *Journal for the Society of American Music (JSAM)*, reported that the journal is in excellent shape. Turnaround time for articles, all of which are externally reviewed, is six weeks. In the past year the number of submissions has almost doubled. Because approximately 25% of submissions are accepted and 25% are rejected, the largest category is "revise and resubmit." Miller also stated that the royalty figure for *JSAM* is \$10,000, which is projected to increase to \$12,000 for the coming year. She encouraged members to make sure their home institutions subscribe to *JSAM* and, if necessary, to inform their librarians that *JSAM* and *American Music* are two different publications. Miller praised Assistant Editor Mark Davidson and Editorial Associate David Anderson as well as Sally Hoffman from Cambridge University Press. The outgoing Book Review, Recording, and Multimedia Editors (Amy Beal, Daniel Goldmark, and Jason Stanyek respectively) were thanked and their successors (John Koegel, Nita Karpf, and Jessica Sternfeld) welcomed. Miller concluded with the customary words of encouragement to the membership: "Send me your best work."

Kendra Preston Leonard, editor of the *Bulletin*, then gave her report. She invited members to submit short articles and reviews, including those involving ped-

agogy and works-in-progress. Leonard thanked Brian Moon, who has served as Review Editor for several years, and welcomed his successor Patrick Warfield.

Drew Massey read the report for the Website Committee on behalf of Chair Patrick Warfield, encouraging any "geeks" in the membership to become involved with the committee. Online renewal, projected for fall, will enable members both to renew their memberships and identify scholars with similar research interests. Massey encouraged members to contact either Patrick or him with questions or suggestions.

Student Forum co-chairs Doug Shadle and Monica Ambalal reported next. Shadle (who will be succeeded by Jen Myers) thanked all involved with the Student Forum, including the Student Travel workers and donors to the student travel fund. Ambalal also thanked members who brought items across the border for the Silent Auction, noting that New York Philharmonic tickets and nine titles from W. W. Norton (donated by Music Editor Maribeth Payne) were among the items being auctioned this year. The Student Forum continues to seek ways to increase participation among students, as well as recent graduates not yet employed.

Tim Brooks, Chair of the Sight and Sound Committee, gave an update on the copyright initiative introduced at the 2009 Business and Awards Meeting. He explained that Congress has passed a bill directing the copyright office to find a means for bringing pre-1972 recordings under federal law. A study must be completed within the next twelve months, during which time public comment will be possible via a government website. Brooks urged members to participate. With this new proposal, US copyright terms would be brought in line with international standards and that there would be no blockage of public domain. A motion was made (and passed) that the Society reiterate its support for these principles.

Taking full credit for the unseasonably mild Ottawa weather, Local Arrangements chair James Deaville reported that three of four tours organized for the conference had sold out. He thanked the rest of the Local Arrangements committee, expressing particular gratitude to James Wright and Diane Parsonage. He also looks forward to increased Canadian membership. Michael Pisani

expressed gratitude to this year's Program Committee and to previous Program Chairs for their helpful advice. Bruce McClung, Local Arrangements Chair for the 2011 meeting (9-13 March), described to the membership the enticements of Cincinnati, site of the 2011 meeting, jointly with the U.S. chapter of IASPM (International Association for the Study of Popular Music). Gillian Rodger, Program Committee Chair for 2011, reminded members that the deadline for submission is 15 June. She also indicated that the seminar themes will be "Revivals, Revisions, and Reinventions: Adaptations in Musical Theater and Film" and "Music and Geographies of the Americas." President Riis announced that the 2012 and 2013 meetings will be held in Charlotte (North Carolina) and Little Rock (Arkansas) respectively.

Next was the presentation of awards. Since Jim Lovensheimer, Chair of the Johnson Publication Subvention Award Committee, could not be present, President Riis read the recipients' names: Steve Swayne for *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford University Press) and John Koegel, editor, for *Music, American Made: Essays in Honor of John Graziano* (Harmonie Park Press). President Riis also read the names of the winners of the Sight and Sound Subvention: Anna Beresin (University of the Arts) for the website "Urban American Gamestories and Songs" and Julie Throckmorton-Meunier (Rivers of Steel National Heritage Area) for the audio tour "Western Pennsylvania's Place in America's Musical History." The remainder of awards and prizes followed (see the full citations in this issue).

President Riis acknowledged retiring Board members (Michael Pisani, Beth Levy, Carol Hess) and outgoing committee chairs (Jim Lovensheimer, Judith Tick, Beth Levy, Doug Shadle, Michael Pisani, James Deaville, and Joice Gibson). As always, Executive Director Mariana Whitmer was recognized. New Board members were introduced as well: Scott Deveaux and Guy Ramsey (Members-at-Large), Neil Lerner (Secretary), and Kitty Preston (President Elect). Carol Hess was given a lovely pen set for her service as Secretary, which was much appreciated.

President Riis adjourned the meeting at 5:16.

The Adrienne Fried Block Award

Winner: Patrick Warfield

The Adrienne Fried Block Award committee, consisting of Karen Ahlquist, John Koegel, and John Graziano (chair), are most pleased to announce the recipient of the first award. From the many high quality proposals we received, we have chosen Patrick Warfield's study of musical life in Washington, D.C., between 1854 and 1893, which exemplifies the type of project Adrienne wished to support. In his proposed book, *Sousa's Washington*, Warfield intends to document and illuminate the interconnectedness between black and white, highbrow and lowbrow, professional and amateur, and military and civilian musicians, through a detailed investigation of the early career of John Philip Sousa.

Cambridge University Press Award

Winner: Claudia di Luzio

The Cambridge University Press Award is intended to draw attention to the many international scholars working in the field of American music. The award honors a paper of excellence read at the annual conference. For the purposes of this award, international scholars are defined as presenters who are non-U.S. citizens and who hold an institutional affiliation and/or principal residence outside the United States. The recipient of the award will receive a substantial amount of books, chosen by the winner, from the Cambridge University Press catalog. The committee is currently chaired by Amy Beal, and includes Paul Attinello, Christopher Shultis, and Judith Tick.

At the annual business meeting in Ottawa the committee was pleased to announce that the 2010—and first ever!—Cambridge University Press Award would be awarded to Claudia di Luzio, of the Humboldt University of Berlin, for her paper titled “Open Tasks in Opera: Luciano Berio's Experimental Music Theater and His American Years.” Dr. di Luzio's paper focuses on an important and influential European composer and educator who played a large role in the concert life and academies of twentieth-century American music. This reason (among many others) makes her work a particularly apt selection for the CUP award, which aims to spotlight and

celebrate creative and collaborative international exchanges of ideas in the area of American music. Further, the paper is based on impressive historical and analytical work on this modern classical composer during a particularly fertile time in the development of new forms of musical theater and cross-fertilization between the arts. Following the composer from Tanglewood to Mills College to Juilliard to Harvard between 1960 and 1971, di Luzio elucidates Luciano Berio's absorption of experimental currents in American theater culture, as well as conceptions of gesture and linguistics. Having mined the Luciano Berio Papers at the Paul Sacher Stiftung in Basel, Switzerland, she provides a clear yet impressively detailed discussion of compositional sketches, performance histories, and the composer's extra-musical explorations such as the use of theatrical space. Closing with a focused discussion of Berio's large stage work *Opera of 1970*, di Luzio elegantly ties together the many strands of creativity examined in her paper. Congratulations!

Wiley Housewright Dissertation

Award Winner: Jonathan Greenberg

This year the committee, which was comprised of David Patterson, Steven Baur, Deane Root, and Leonora Saavedra, and chaired by Glenn Pillsbury, had the pleasure of evaluating nineteen submissions encompassing a range of projects that, in addition to their generally high quality (regularly remarked upon by the committee), demonstrated the continued vitality and breadth of American music studies. After a challenging process of narrowing the field first to three and then expanding to four finalists we decided, unanimously and with no argumentation for any other candidate, to award the 2009 Wiley Housewright Dissertation Award to Jonathan Greenberg (UCLA) for his dissertation, “Singing Up Close: Voice, Language, and Race in American Popular Music, 1925-1935”. About the winning dissertation one committee member remarked, “I was particularly impressed with Greenberg's original and highly profitable application of linguistics to musical analysis, his sustained discussion on the nuances of vocal production, his compelling interpretive and critical readings of particular recordings,

and his deftness at moving from close textual analysis to broader cultural critique,” while another summed up the large-scale significance of Greenberg's work on topics such as crooning, Louis Armstrong's scat singing, and the politics of Ethel Waters's pronunciation, saying, “The study has significance for analyzing and understanding performers' messages to audiences about such things as class, race, ethnicity, and region—what could be more fundamental to our field than understanding the markers of aural communication?”

Lowens Article Award Winner: Brian Harker

The Committee unanimously recommends the following article as the recipient for the 2008 Lowens Article award: Brian Harker, “Louis Armstrong, Eccentric Dance, and the Evolution of Jazz on the Eve of Swing,” *Journal of the American Musicological Society* 61/1: 67-122. In this study Brian Harker documents the transformative influence of eccentric dance on Louis Armstrong during the year 1926-27, and how that influence helped him craft a new rhythmic flexibility. While playing at the Sunset Café in Chicago, Armstrong entered into a partnership with a husband-and-wife dance team called Brown and McGraw. Their dancing style was fast, acrobatic, and spontaneous, which fundamentally changed Armstrong's rhythmic approach, resulting in a more free, flexible, and endlessly inventive trumpet style. The article is a meticulously documented, nuanced, and lucidly written study that illuminates this previously neglected corner of jazz history. Harker threads together a painstakingly researched study of the 1920s Chicago jazz scene, eccentric dance—especially as practiced by the team of Brown and McGraw—standard ragtime jazz trumpet stylings, and Louis Armstrong's changing rhythmic practices. Harker demonstrates how the fast, spontaneous dance styles inspired Armstrong to move beyond the fixed rhythmic modules of ragtime. By carefully tracing the transformation in Armstrong's rhythms from recorded performances, Harker shows how these new rhythms emulate the flashy character of a vibrant new style of tap dancing.

Armstrong's rhythmic innovations would later become commonplace among jazz trumpet and saxophone players. Along the way, Harker clarifies the importance of eccentric dance ideals in jazz history. We laud Brian Harker for his remarkable scholarship and fascinating study.

Brian Harker is Associate Professor of Music at Brigham Young University. He is the recipient of the Irving Lowens Article Award (1999) and a fellowship from the National Endowment for the Humanities (2005-6).

The committee considered nearly thirty well-written articles covering a diverse number of topics from cowboy yodeling to the regendering of nineteenth-century audiences in New York City. The level of excellence we encountered in the nominations speaks well for the strong scholarship among the society's members. The committee members were: N. Lee Orr (chair), Daniel Goldmark, Sarah Schmalenberger, Gregory Reish, Marta Robertson, and Tom Owens.

Lowens Book Award Winner: Charles Hiroshi Garrett

The Lowens Book Award went to Charles Hiroshi Garrett (University of Michigan) for *Struggling to Define a Nation: American Music and the Twentieth Century* (University of California Press). The committee—Karen Bryant, Dale Cockrell, Larry Hamberlin (chair), Jack Sheinbaum, and Jeffrey Taylor—reviewed thirty-eight submissions from nineteen publishers. Altogether, the nominated books covered a full range of North American and Caribbean musical genres, over a chronological span extending from the colonial period to the present, and exhibited an impressive array of methodologies, from historical and biographical approaches to ethnography and cultural criticism. Among a field of several exemplary works, which together reflect the healthy state of American music studies, Garrett's book stood out as one that, in the words of the committee members, "manifests a rich, scholarly imagination at work," filled with "logical yet surprising analytic twists" and sentences that "are not so much for reading as they are for savoring, to be rolled around on the tongue until all the intellectual flavors are extracted and enjoyed."

Mark Tucker Award Winner: William Cheng

The Mark Tucker Award committee had the pleasure of reading a diverse range of projects this year, each one of high caliber. However, out of the fifteen submissions, one was decisively singled out, ranking in the top three selections of every committee member. The Mark Tucker Award winner for 2010 is William Cheng, for his groundbreaking paper, "A Question of Co-Hobbitation: Towards a Musical Democracy in *The Lord of the Rings Online*." Cheng takes up the question of how musical expression and performativity work within the virtual realm, as he considers sites of music-making within a multiplayer online role-playing game based upon J.R.R. Tolkien's fantasy trilogy, *The Lord of the Rings*. Cheng's paper constitutes a vital contribution to the growing body of work that extends the methodologies of musical ethnography into digital contexts. His discussion provokes us to explore the complicated role of real-time music making in an environment that allows players, working with their avatars, to forge alternate strategies of self-expression outside of live performance. Cheng is especially astute in his assessment of the ethical stakes of music-making in online communities: drawing upon current scholarship that addresses the coercive and punitive uses of music, he takes up the troubling online practice of *griefing*, where music is harnessed as a means of aggressively territorializing virtual space. In this way, Cheng's lucid, eloquent discussion moves beyond the nuances of online gaming to provide a powerful commentary on the moral valence of music in contemporary culture.

Committee members were David Ake, Dale Chapman (chair), Petra Meyer-Frazier, Gayle Murchison, and James Wierzbicki.

Distinguished Service Award Honoree: Dale Cockrell

The Society's Distinguished Service Citation this year celebrates a dear colleague who has brought distinction not only to our organization but to all of American music studies through ceaseless and distinguished volunteer contributions. Our honoree has held an astonish-

ing sixteen positions on the Society's board and its committees, beginning in 1981 as a member of our site selection committee (1981-83, 1983-86), and most recently serving on the program committee for an annual conference (2008). As Secretary for two terms (1987-89, 1989-91), this visionary not only recorded our leaders' decisions, but took an active role in setting an agenda for the Society's future, including introducing the motion to call ourselves a Society for American Music. As a member (1988-89, 1997-99) and chair (1991-93) of the Nominating Committee, this individual identified and nurtured new and diverse leadership for the Society. This scholar, who also won a Lowens Book Award, chaired the Lowens Article Award committee (1992) and served on the Housewright Dissertation Award committee (1998), helping us recognize the best new contributions to our field. Besides a term as President (1995-97), two terms as chair of the Publications Council (1997-99, 2003-5), and one as an activist delegate to the American Council of Learned Societies (2004-6), our honoree served on (2001-3) and later chaired (2003-5) the Honors and Awards committee, and so is intimately familiar with the rituals surrounding our Distinguished Service Citation, which is kept secret from the winner until this very moment.

And so by now our recipient has undoubtedly recognized his own résumé and squirmed in his seat. But let me tell you that as amazing as his record of service may be for its quality, quantity, and diversity of roles, as the Jazz Singer said, "Wait a minute, wait a minute, you ain't heard nothin' yet!" That dry list of responsibilities doesn't begin to express the qualities that make him so deserving of this award. As a product of America's heartland who grew up in Paradise—or Paducah, whichever name you wish to call it—this motorcycle aficionado developed a talent and passion for fly fishing, built his own cabin in the woods, and rounded up the stray cattle from his neighbor's pasture. Through his publications, he's done as much for scholarship, pioneering in research on the music of society's underclasses in their daily lives, bursting the barriers between music research and the collective disciplines within American

Studies, and recognizing the distinctive contributions of the American Music studies to the humanities disciplines. As a teacher and administrator at William & Mary and at Vanderbilt, he has developed programs and nurtured students and colleagues who contribute to our field. And with entrepreneurial enterprise, he's launched a new record label, Pa's Fiddle Records, applying scholarly research to musical performance and publishing, getting historic American music into schools, on National Public Radio, and into the ears of audiences as far away as Slovenia, where he's headed next month. His contributions to American music and to our society are worthy of the highest honor. We all join in celebrating the distinguished service of "Pa" Dale Cockrell.

**Lifetime Achievement Award Honoree:
Wayne Shirley**

Less than fourscore years ago, Wayne D. Shirley was born in Brooklyn, New York. As well as an unrestrained lover of music, he grew up to be a consequential writer on the subject, an editor, and a music librarian. At Harvard College, where he studied with Allen Sapp, he received a bachelor of arts degree in 1957. After earning a master of arts from Stanford in 1960, he moved to Brandeis University where, until 1963, he studied with Paul Brainard. He then worked with John Vinton as American co-editor of RISM, the International Inventory of Musical Sources, before being hired in 1965 as a reference librarian and music specialist in the music division of the Library of Congress—whose card catalogue contained entries typed by Oscar G. Sonneck himself. Yet long before his retirement in 2002, the Internet had replaced that catalogue, giving rise to such wonders as the Library's "American Memory" website, which Mr. Shirley helped to develop.

While working for a government institution devoted to serving the general public, Mr. Shirley has made substantial contributions to American music research: as editor of the quarterly journal *American Music* (1990-93); as an editor and board member of the Charles Ives Society, for which he prepared two critical editions; as a planner and editorial board member of Music of the United States of America (MUSA), a national series

of scholarly editions, including one volume co-edited by himself; and recently, for the Estates of George Gershwin, Ira Gershwin, and DuBose Heyward, as editor of the folk opera *Porgy and Bess*. If "edit" and "editor" are key elements in his pedigree as a scholar, they imply a basic tenet of the musicological trade: that proper performance and serious study of musical works depend on establishing versions of those works faithful to the creator's intent. At the same time, he has also published valuable writings on such American composers as George Antheil, Aaron Copland, Henry Cowell, George Gershwin, Victor Herbert, Charles Ives, and William Grant Still.

Two things in particular have made Mr. Shirley—not Doctor Shirley, mind you, or Professor Shirley—a unique kind of contributor to the cause for which this society was founded. The first is his knowledge and appreciation of the vast scope of American music, embodied in the holdings of his longtime workplace. The second—a perpetual readiness to advise and assist other scholars in projects they have hatched—is grounded in an attitude toward music and learning that reaches to the limits of generosity, and maybe beyond. To talk to Wayne Shirley about a musical question that you have posed is to engage with a person who assumes that you care as much about the subject as he does—which is sure to be a lot. Thus Wayne's presence at gatherings like these raises everybody's game.

Historical parallels can be exaggerated, but this award has the feel of a return to SAM's origins. Founded in the mid-1970s, when the nation's bicentennial created a demand for true information about America's musical past, a group of scholars, librarians, and hobbyists joined together, in a tribute to the country's first distinguished musicologist, to form the Sonneck Society for American Music. (In those days, the group's rallying cry was "bibliography is the backbone of history.") Now, some three-and-a-half decades later, the same organization celebrates another extraordinary career, also centered in the music division of the Library of Congress, and emphasizing editorial, textual, and bibliographic study of the music of the United States of America.

Therefore, Wayne D. Shirley, IN



Numerous works by R. Murray Schafer were performed at the concert tribute for him at the conference.

RECOGNITION OF YOUR WIDE AND DEEP LOVE FOR AMERICAN MUSIC, UNPARALLELED KNOWLEDGE OF IT, AND LIFELONG DETERMINATION TO SHARE THAT KNOWLEDGE AND LOVE WITH OTHERS, the Society for American Music confers upon you its Lifetime Achievement Award for 2010.

Honorary Member: R. Murray Schafer

For more than half a century, R. Murray Schafer has set us a marvelous model as a contemporary creator. A Renaissance man in our own time, he has enjoyed a productive and indeed provocative career as composer, performer, educator, writer, social critic, artist, and journalist. After directing the concert series "Ten Centuries" in the 1960s, he explored new acoustical frontiers through his World Soundscape Project, for the study of the relationships of people and their acoustic environments. His research resulted in several "natural environment" works, some of them spatially conceived, including *Music for Wilderness Lake* for twelve trombones, and *Apocalypse*, which requires 500 performers. During the 1980s he continued the twelve-work cycle *Patria*, which combines music with theater—his "theater of confluence"—to explore the relationship between these arts and the transformation of the audience from spectators to participants. His gentle manner with children and adults alike, with amateurs and professionals, has encouraged an atmosphere in which a

SAM HONORS & AWARDS, OTTAWA, 2010



Performers and R. Murray Schafer at the concert in his honor. Photos courtesy of James Park.

whole array of new audiences could come to appreciate music and the nature of the sounds around them. His other scholarly activities include the first book-length study of Ezra Pound and music and a performing edition of Pound's opera *Le Testament*, which the BBC broadcast in 1961.

Dr. Schafer has received many honors and awards, including several honorary degrees, the Canadian Music Council's first Composer of the Year award (1977), the first Jules Léger Prize for New Chamber Music (1978), the Prix International Arthur-Honegger (1980), the Banff National Award in the Arts (1985), and the first Glenn Gould Award (1987). Tonight, in recognition of his many innovative and humane contributions to our musical present and future, we are truly pleased to add our voices to this extraordinary acclaim by naming R. Murray Schafer the Society for American Music's Honorary Member for 2010.

FROM THE PRESIDENT



Dear Friends and Colleagues,

Thank you all for the tremendous enthusiasm we shared at Ottawa! Getting to know this charming city was a real treat for me. It was especially moving to see such a dynamic Canadian scholarly contingent, including so many new members and eager students. I hope this is only the beginning of a long association with SAM of everyone who attended for the first time.

My deep appreciation goes out to Jim Deaville of Carleton University

and his remarkable assistants on the Local Arrangements Committee, James Wright and Dianne Parsonage, who made my visit almost worry free. This dynamic trio smoothed the way for our Honorary Member, R. Murray Schafer, to become better acquainted with our Society, booked a winning group, the Sarah Burnell Band, for the banquet, and attended to a thousand and one other tasks that are essential to running a smooth conference. Kudos all around!

Chair Michael Pisani, joined by Drew Davies, Robin Elliott, Larry Hamberlin, Mary Ingraham, Felicia Miyakawa, and Gillian Rodger, formed the Program Committee, which came through with a stream of fascinating papers, attractive poster sessions, and lively discussions nested in our new seminar format. Any suggestions that you may have for improving this novel element in our proceedings should be passed on to me or, more importantly, to the chief organizer for next year's program, Gillian Rodger. In Cincinnati we will again have two seminars (but this time not scheduled back to back). Bruce McClung will be our host in this remarkable music center of the Midwest.

The unseasonably warm winter weather enjoyed in the north this year was maintained into the first days of spring, so that not even a lack of ice (and therefore ice-skating) on the Rideau Canal could lower our spirits. My only personal regret was missing the opportunity to spend more time in the Canadian Museum of Civilization—where I was told that a remarkable folk singer dwelled (never found him)—and exploring the large assortment of shops, bookstores, and eateries more removed from the city center.

As I announced in the business meeting, plans are afoot on the development front, and the board of trustees will be asking a cross-section of the membership to join us in some long-range visioning next September just prior to our fall board meeting in Pittsburgh. There are a variety of ways to become more involved in the operations of SAM. I am most grateful that so many of you stepped forward to volunteer when we put out the call. Thank you again! See you in Cincinnati next March.

Warm regards,
Tom Riis, President

Are you ready for Cincinnati 2011?

The Society for American Music invites proposals for papers, panels of 2-3 papers, concerts, lecture-performances, and scholarly posters for its 37th Annual Conference, 9-13 March 2011, in Cincinnati Ohio. The online and post-mark submission deadline for all proposals is June 15, 2010.

We welcome proposals involving all facets of musical life throughout the Americas, and American music and aspects of its cultures anywhere in the world. We especially welcome proposals addressing the following themes:

The Musical Imagination and Urban Spaces

Musical Crossroads and intersections (between North and South, ethnic, racial, religious communities, or between cities along transportation routes).

Civic Symphonies and Civil Behaviors

Music in the Heartland.

Research Poster Sessions

The poster format provides an opportunity for SAM members to meet informally with authors and discuss research. Each author attends her/his respective 90-minute session, distributes abstracts, and answers questions. Supporting sound and/or video examples (on personal computers and utilizing battery, rather than A/C power) will be coordinated with other presenters once sessions have been formed by the Program Committee.

Interest Groups

Interest Groups with a guaranteed slot for 2011 are requested to convey a brief description of their plans to the Program Committee using the online submission system not later than August 5 to ensure proper scheduling and room assignments. Interest Groups without a guaranteed slot for 2011 may submit panel proposals via the online submission system if

they wish, but acceptance or rejection of these proposals will be at the discretion of the Program Committee. All Interest Group submissions should use the "Panel" option below.

Concerts and Lecture-Performances

Proposals for concerts and lecture-performances of music from anywhere in the Americas are particularly welcome.

New Seminar Format

Of the proposals submitted in January, 2010, the two selected by the program committee for the 2011 conference in Cincinnati will be:

- 1) **"Revivals, Revisions, and Reinventions: Adaptation in Musical Theatre & Film"** This seminar would explore how dramatic musical works have been revived, revised, and reinvented by subsequent generations of creative artists.

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

Emerson Aargaard, Richland Center, WI
Michael Accinno, Iowa City, IA
Paul Aitken, Hamilton, ON CANADA
Carrie Allen, Houston, TX
L. Dyann Arthur, Mill Creek, WA
Katherine Axtell, McGaheysville, VA
Emma Banfield, Guelph, ON
Kevin Bartig, East Lansing, MI
Graham Blair, St. John's, NF, CANADA
Michelle Boyd, North York, ON
Martin Brody, Cambridge, MA
Carolyn Brunelle, East Greenwich, RI
Joshua Busman, Chapel Hill, NC
Sarah Caissie, Waltham, MA
Faye Chiao, Baltimore, MD
Neil Crimes, Philadelphia, PA
Jacqueline Danzig, Bainbridge Island, WA
Robin Desmeules, Ottawa, ON
Sarah Dietsche, Memphis, TN
Liliana Ferrer, Murray, KY
Michelle Fillion, Victoria, BC
Meghan Forsyth, Toronto, ON
Gene Fowler, Austin, TX
Ellen George, DuPont, WA
Nancy Graham, Monmouth Junction, NJ
Richard Greene, Milledgeville, GA

Dana Gorzelany-Mostak, Montreal, QC
Andrew Hanson-Dvoracek, Iowa City, IA
Elissa Harbert, Evanston, IL
Kassandra Hartford, Centereach, NY
Keith Hatschek, Stockton, CA
Michael Heller, Cambridge, MA
Eric Hermann, Bloomington, IN
Jason Hibbard, Jacksonville, FL
Sharon Hochhauser, Fairlawn, OH
Anna Hoefnagels, Ottatwa, ON
Sandra Johnson, Mason, OH
Craig Jennex, Dartmouth, NS
Robert Lawson-Peebles, Devon, UK
Alan Lessoff, Bloomington, IL
Christa Lorenz, Pasadena, CA
Martin Lussier, Montreal, QC
Claudia di Luzio, Bologna, ITALY
John MacInnis, Tallahassee, FL
Maria Mack, Colorado Springs, CO
Charity Marsh, Regina, SK
Liam McGranahan, Portland, OR
Gordon Mumma, Victoria, BC
Maria Murphy, Saint John, NB
James O'Leary, New Haven, CT
Melissa Parkhurst, Portland, OR
Jessica Payette, Rochester, MI
Stephan Pennington, Medford, MA
Elizabeth Perten, Waltham, MA

Hilary Poriss, Jamaica Plain, MA
Allison Portnow, Chapel Hill, NC
Colleen Renihan, Toronto, ON
Lynne Rogers, Jersey City, NJ
Valerie Rogotzke, New Haven, CT
Susanne Scheiblofer, Eugene, OR
Matthew Scrivner, Topeka, KS
Jonathan de Souza, Chicago, IL
Elissa Stroman, Sweetwater, TX
Eric Smialek, Montreal, QC
Gordon E. Smith, Kingston, Ontario
Corinne Stillwell, Tallahassee, FL
Sarah Suhadolnik, Ann Arbor, MI
Jocelyn Swigger, Gettysburg, PA
Jennifer Talley, Tallahassee, FL
Kristen Turner, Cary, NC
Sean Twomey, Kitchener, ON
Jess Tyre, Potsdam, NY
Glenn Utsch, Grove City, PA
Margaret Walker, Kingston, ON
Victoria Waxman, Stony Brook, NY
Jamie Webster, Portland, OR
Christopher Wells, Carrboro, NC
Chelsea Williams, Berryville, AR
Melissa Wong, Cambridge, UK
Alyssa Woods, Ottawa, ON
Martha Young, Haslett, MI
Lee University, Cleveland, TN

In addition to considering musical, dramatic, and visual changes made to the original work, participants may wish to focus on reception for these modified pieces, the artistic significance of revisiting a work, the relationship between two or more reinterpretations of the same source material, or the underlying social and historical reasons these techniques have become increasingly common in the twentieth century. Panelists could address various approaches to this process, including but not limited to:

- Film adaptations of musicals, operas, or operettas
- Musical adaptations of plays
- Musical adaptations of films
- Broadway revivals
- Regional and touring productions
- Revisionist productions
- Parodies and pastiches
- New musical works for stage or screen built around existing music

This seminar aims to yield a better understanding of the re-creative process in musical theatre and film and to facilitate dialogue on an increasingly important yet still underdeveloped area of musicological study and to bring to light a new body of scholarly work.

2) "Music and Geographies of the Americas"

This seminar will explore the many ways in which music, space, and place interact in American musical culture. From Adam Krims's discussion of hip-hop music in Los Angeles, to Denise von Glahn's analysis of emplaced American art music, the role of geography in shaping American music has come under increasing academic scrutiny over the past decade. Studies of soundscapes, sound worlds, and auditory cultures have been joined by work combining historical, musicological, and ethnographic analyses informed by a resolutely spatial perspective. Yet, there is still much to study about the often-

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Contributor

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In Pursuit of Authenticity: The New Lost City Ramblers and the Post-War Folk Music Revival
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Paul M. Gifford

Liberal Religion, Artistic Autonomy, and the Culture of Secular Choral Societies
Duncan Vinson

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Beverley Diamond

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Eric Tamm

Words for the Dying, Rob Nilsson, director. *John Cale*, James Marsh, director
Dai Griffiths

The Bulletin of the Society for American Music

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Items for submission should be addressed to Kendra Leonard, 5216 Oleander Road, Drexel Hill, PA 19026, or, preferably, submitted as an attachment to e-mail. Photographs or other graphic materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are 15 December, 15 April, and 15 August.

dialectical relationship between American music and geography. How have modern and historical understandings of landscape shaped musical form, and how has music shaped our ideas about landscape? How have recent changes in urban America affected how we make and listen to music? Why is music such a dynamic force in the creation of personal, regional, and national identities? How might a composer's interest in environmentalism and the natural world influence her compositional practices? How have changes in technology across history, from the industrial revolution to recent changes in telecommunications technologies, affected the American world of sound? This seminar would explore these and many other questions about the connection between American music, space, and place

Unlike regular SAM sessions, in which papers are read, papers for the conference seminars will be posted at a password-protected location in advance of the conference, where they may be read by all interested SAM members. The bulk of the conference session will be devoted to discussion of the papers as they relate to the general theme. Since papers will be posted electronically on the web, we would like to encourage materials that are recently published or "in press" as one kind of submission that would be appropriate for the seminar structure. These papers may be full articles, up to 20 pages, and should include notes, examples (where relevant), and bibliography. All proposals 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.

Although papers for the seminars will not be "read" in the traditional sense, the act of participating in the seminar as a presenter and defending the ideas of one's paper constitutes the same level of participation in an academic conference as would a normal paper. For this reason, those submitting abstracts toward a seminar cannot also submit toward a regular session.

Guidelines

Presenters must be members of the Society and are required to register for the entire conference. The committee encourages proposals from those who did not present at the 2010 Ottawa meeting, but all proposals will be judged primarily on merit. With the exception of concerts and lecture-performances, all proposals should be submitted through the online electronic submission process.

Proposers for all except concerts or lecture-performances must specify whether the proposal is for 1) paper, 2) poster, or 3) either presentation format, the latter to be determined by the Program Committee as it builds sessions. Individual or joint papers should be no longer than twenty minutes. Concerts and lecture-performances should be no longer than thirty minutes. For complete session proposals, the organizer should include an additional statement explaining the rationale for the session, in addition to proposals and abstracts for each paper.

Include the following for all submissions:

1. Proposer's name, e-mail address, and institutional affiliation or city of residence

2. 250-word proposal
3. 100-word version of your proposal suitable for publication in the conference program (.txt or .rtf format). Include proposer's name and email, and the proposal title in this file.
4. Audio and visual needs selected from the following list only: CD player, overhead projector, DVD player, digital projector. Due to logistics and the high cost of renting this equipment, we cannot accommodate AV changes once a proposal is accepted.
5. Specify whether you are a student (and therefore eligible for certain student grants or awards) or are eligible for the Cambridge Award

For concerts and lecture-performances please include the above-mentioned materials, plus:

6. Seven copies of a recording related to the proposed concert or lecture-recital (CD, or DVD)
7. An addressed, stamped mailer if you would like the recordings returned
8. A list of special needs (e.g., piano, music stand, space for dance demonstration, choral risers)

All materials must be electronically date-stamped by June 15, 2010. Postal submissions for concerts and lecture-performance materials only should be addressed to: Gillian Rodger, Chair, SAM 2011 Program Committee, Music Department, Peck School of the Arts, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201-0413. Questions about the submission process may be sent to: grodger@uwm.edu.

BULLETIN BOARD

Patrick D. Hennessey has been awarded the 2010 Fritz Thelen Prize of the International Society for the Promotion and Research of Wind Music (IGEB). The award, which commemorates Fritz Thelen, one of IGEB's co-founders, is given for the best dissertation accepted in the field of wind music research in 2007-9. Dr. Hennessey's 2007 dissertation is entitled "Henry Berger: From Prussian Army Musician to 'Father of Hawaiian

Music,' The Life And Legacy Of Hawai'i's Bandmaster." The award will be presented at the 19th IGEB conference in Oberschützen, Austria, July 23, 2010.

Joseph Horowitz's Post-Classical Ensemble will present a Gershwin Festival, a Lou Harrison Festival, and a Stravinsky Festival in 2010-2011. The Gershwin Festival is at the Clarice Smith Center for the Performing Arts (University of Maryland at College Park), Sept. 20-24,

2010. The Harrison Festival is at George Washington University, March 3 to 5, 2011. A Stravinsky Festival is at the Strathmore Performing Arts Center, Georgetown University, and the National Gallery, April 8 to 10, 2011.

Sondra Wieland Howe published "A Historical View of Women in Music Education Careers," in *Philosophy of Music Education Review* 17, no. 2 (Fall 2009): 162-83; and presented "Women

BULLETIN BOARD

Supervisors of Music in Public Schools, 1900-1950" at the research poster session of the Biennial Music Educators National Conference, Anaheim, March 2010.

Ralph P. Locke gave an interview about exoticism in opera aired by Radio-Canada (the French-language network of the CBC) on April 3, 2010. This took place during the first intermission of the Met's live performance of *Aida*.

Alejandro L. Madrid has been named the winner of the 2009 Woody Guthrie Award of the International Association for the Study of Popular Music-U.S. Branch for *Nor-Tec Rifa! Electronic Dance Music from Tijuana to the World* (Oxford University Press). According to the chair of the award committee, "Madrid's book impressed the committee for its sophisticated blend of ethnographic research and theoretical analysis. [The book] is an excellent work of scholarship that intervenes in a number of important critical conversations."

Anne Dhu McLucas's new book, *The Musical Ear: Oral Tradition in the USA*, has been published by Ashgate Publishing as part of its SEMPRE Studies in the Psychology of Music

Steven Richman and the Harmonie Ensemble/New York's new Gershwin by Grofe Symphonic Jazz CD (Harmonia Mundi 907492), partially supported by a SAM Sight and Sound Subvention, will be released on April 13. The CD includes: "I Got Rhythm" Variations (original rare Gershwin orchestration); Rhapsody in Blue (original "jazz band" version); and songs arranged by Ferde Grofe for the Paul Whiteman Orchestra in the 1920's.

Pianist and musicologist **Cesar Reyes** presented a lecture-recital on the Piano Music of Mexico at the Yale University Taft Library on April 15. Mr. Reyes 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 will include a gala recital at Weill Recital Hall at Carnegie Hall in New York on October 8, 2010.

CONFERENCE CALENDAR

CFP: Do You Bowles? The University of Lisbon Centre for English Studies - Faculty of Letters is accepting proposals for the Paul Bowles's Centennial—International Conference, October 21 – 23, 2010 – Portugal. Paul Bowles is widely acknowledged as one of the twentieth century's most skillful storytellers and imaginative composers of modern American music. By examining the interplay between literary, musical, visual and cultural texts, the conference aims at stimulating discussion on Bowlesian musical and literary themes, as well as cultural and anthropological issues and on the relationship between the artist's challenging work and current inner and outer geographies. We encourage contributions from scholars and artists of different fields and welcome suggestions for papers, panels and sessions, and also multimedia proposals. 250-word abstracts, or any queries, should be sent by May 15. Contact the department at doyoubowles@gmail.com or visit www.doyoubowles.com.

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 proposals 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 min-

utes 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.

Conference: Music and the Moving Image V will take place May 21-23, 2010 at NYU Steinhardt. Two keynote addresses will be presented by Karen Collins (From Pac-Man to Pop Music; Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design) and video game composer Tom Salta (Tom Clancy's: H.A.W.X, Ghost Recon Advanced Warfighter 1 & 2, Red Steel). <http://steinhardt.nyu.edu/music/scoring/conference/>

Correction: The caption of the photograph included in "A Songbook and a Sea Voyage: The Legacy of Louisa Wells Aikman" was inadvertently omitted. The correct caption is "Photo by Bonny H. Miller. Reproduced with permission of the Music Division of the Library of Congress."

BOOK REVIEW

Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader Ed. by Julie Malnig. Urbana: University of Illinois Press, 2008. 392pp. ISBN-13: 978-0252075650. Paper.

— Renée Camus

In dance history classes, as in music classes, popular and social forms tend to be marginalized and emphasis is generally on concert or performance dance. Despite an increase in social dance scholarship over recent years, there are not many critical, non-instructional surveys

on social dance, beneficial for use in classrooms. This is unfortunate, as these dance styles greatly affect and reflect the social, political, economic, and cultural climates of their periods, giving a greater overall sense of a particular society. Popular dance, perhaps more than concert dance, is a form of self-expression because of its roots in everyday life, and should be given

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its proper weight in the study of history, whether general or specific.

This is one aim of *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*. This contributed volume surveys “the secular tradition of American social dance...from approximately the late 18th century through the early 21st century” in an effort to “make possible more concerted study of the cultural significance of social and ballroom forms within the college dance curricula” (2). Edited by early-ballroom dance scholar Julie Malnig (*Dancing till Dawn*), who also contributed a chapter, the essays are multi-disciplinary, approaching many facets of scholarship, including anthropological, sociocultural, and intertextual analysis, race and gender theory, and theories of popular culture and mass leisure. Malnig encouraged the contributors—an impressive number of important scholars in social dance, including Sally R. Sommer, Elizabeth Aldrich, Karen Hubbard, Terry Monaghan, Carol Martin, Constance Valis Hill, Yvonne Daniel, and Juliet McMains—to “merge close, physical descriptions of the dances with contextual, cultural analysis” (3). This is a difficult order, and the book succeeds overall, though in a few cases it could benefit from more precise explanations of what dances look like and how they deviate from other similar styles (e.g., the identifiable differences between Cajun and Zydeco music and dance in chapter 18).

The topics are well organized, arranged more or less chronologically in four sections, which highlights the correlations between the various styles and periods. Elizabeth Aldrich’s survey of dances from the Revolutionary War to 1890 paints an excellent picture of 19th-century dance and etiquette, reflecting the social climate and the disparity between the sexes—particularly interesting contrasted with what we might see today. Malnig’s narrative of New York nightlife in the 1910s is also enjoyable as well as informative, illustrating the perplexing status of women caught between “New Woman”-hood and 19th-century values. While Nadine George-Graves’ essay starts out well, introducing the ragtime era and establishing the intriguing concept of primitivity in terms of the “first” or the “leader” (66), it uses insufficient evidence to argue

that some modern researchers are trying to “erase” African Americans from the development of ragtime dance (67-68). Specifically she cites two current performing groups as examples, making general accusations and ignoring other possible factors that do not relate to her argument, such as financial or demographic realities and performance presentation choices.

The second section, “Evolving Styles,” moves smoothly through mid-twentieth century dances, starting with a fascinating depiction of American dance marathons by Carol Martin. Her excellent overview of marathons and the culture at the time, particularly during the Great Depression, parallels today’s economic situation and reality television, as both impart something of a “celebration of America... offered to the disinherited [and] jobless” (104). Lisa Doolittle investigates social dancing in Alberta, Canada, identifying commonalities between dance styles of Canada and America, and adeptly reflecting similar happenings in other parts of the world. Karen Hubbard and Terry Monaghan, who are clearly insiders in Lindy Hop, provide some “myth-busting” within their solid history of dancing at the Savoy Ballroom, fixing inaccuracies about the Lindy legend, and proffering facts on other dances executed at the Savoy. Their descriptions of the dances are accurate, though at times non-dancers may have difficulty understanding and visualizing the movements.

Yvonne Daniel and David F. Garcia discuss the rumba and mambo respectively, demonstrating the intertextual influences of Latin steps and rhythms and American social dance. Both essays juxtapose the “pure” form of the dance with the adapted or bastardized form. Daniel’s poetic essay intriguingly personifies the rumba, but could afford additional definitions of terms and descriptions of steps, particularly when many readers have an idea, whether correct or not, of what modern ballroom rumba looks like. Tim Wall gives a wonderful account of teenage dance fads from the late 1950s to the mid-60s, particularly the Twist and the Madison, contemplating the changing attitudes about racial integration, and examining the role of television and records in this crossover. Tim Lawrence closes out this section with a depiction of the 1970s club scene and setting up the later essays on modern social dance. Both Wall and Lawrence offer an alternate

perspective of how independent or single club dances like the Twist, often vilified as the “death” of couple dancing or touching on the dance floor, in practice, emphasize community and unity, more than individuality.

The book’s third section explores the uses and influences of social dance in theatrical, concert, and video performances. Barbara Cohen-Stratynier shows the ebb and flow between social dancing and musical comedy in the 1920s, providing some analysis and sketches of long-forgotten musicals as illustrations; however, in some cases she could impart more specific examples and definitions of terms. Constance Valis Hill and Halifu Osumare both consider popular dance’s impact on modern choreographers. Osumare examines hip hop and other African-American styles in the works of Rennie Harris, while Hill proves how adeptly Jack Cole incorporated American and international dances such as Bharata Natyam, Flamenco, and Lindy Hop into his own style to create what would become called “jazz” (also presenting an attractive discussion of the meaning of the words “cool” and “hip”). I particularly enjoyed Sherril Dodds’ essay on music videos—“the desire to sell images” (248)—and how they affected popular dance traditions. She draws together the seemingly contrasting ideas of Busby Berkeley and Fred Astaire (how they increase or decrease, respectively, the function of the camera) through music video uses, and furnishes examples from Michael Jackson and Madonna of callbacks to classic Hollywood musicals, introducing young readers—perhaps unknowingly—to the worlds of these older innovators.

The four chapters in the final section, studying house dancing, salsa dancing and DanceSport, Cajun and Zydeco dance, and Krumping, bring the conversation around to the 21st century, while still showing correlations with and callbacks to the earlier forms discussed. As with the previous section, these chapters also investigate the blurring lines between social and performance dance, and between improvisation and choreography. Juliet McMains’ essay includes an interesting history of the dance industry and its perhaps inadvertent marginalizing of improvisation.

Despite an omission of the recent popularity of social dancing in television

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reality shows, *Ballroom, Boogie, Shimmy Sham, Shake* imparts a wonderful variety of subjects and interdisciplinary angles, clearly and primarily jargon-free. The

book would benefit from additional references, including a list of visual examples that readers could review and compare, particularly for some of the more recent dance forms. That aside, it is pleasing to see the subject of social dance addressed

critically and in detail, yet communicated in a way that is accessible and engaging for both students and scholars, as well as a general audience.

Selling Sounds: The Commercial Revolution in American Music. by David Suisman. Cambridge, Harvard University Press, 2009. 356 pp. ISBN 978-0-674-03337-5. Cloth.

– Kip Lornell

I am greatly relieved that Dr. Suisman, who teaches in the History Department at the University of Delaware, resists a purely chronological, fact-based approach to this fascinating, complicated, important topic. Instead Suisman topical approach embraces a wide range and variety of topics, ranging from player-pianos to Tin Pan Alley to the ever-changing nature of the music industry. *Selling Sounds* also takes a refreshingly inter-disciplinary approach as the author draws upon the writings and documents produced by attorneys (copyright laws), music historians (Enrico Caruso), and contemporary cultural critics (the internet).

Not surprisingly, the author has co-edited [with fellow University of Delaware history professor Susan Strasser] a wide-ranging collection that nicely complements *Selling Sounds: The Commercial Revolution in American Music. Sound in the Age of Mechanical Reproduction* (University of Pennsylvania Press, 2009) contains an eclectic mix including “Her Voice a Bullet”: Imaginary Propaganda and the Legendary Broadcasters of World War II” by Ann Elizabeth Pfau and David Hochfelder and “Collectors, Bootleggers, and the Value of Jazz, 1930 1952” by Alex Cummings. History departments, it would seem, have changed greatly since I bailed out of a history undergraduate program in the early 1970s because they told me that oral histories, field research (indeed, anything not written in a scholarly book or journal article), and music weren’t elements that constituted the proper study of “real history.” Indeed.

Selling Sounds doesn’t contain much original research, per say, but it’s rife with interesting comparisons, observations, and analysis that draw from a wide range of previously published sources. Suisman owes a tip of the hat to scholars as diverse as Tim Brooks for his book, *Lost Sounds:*

Blacks and the Birth of the Recording Industry, 1890-1919 (University of Illinois Press, 2004) and Lawrence Levine, who wrote *Highbrow, Lowbrow: The Emergence of Cultural Hierarchy in America* (Harvard University Press, 1988). In addition to these acknowledged classic books, *Selling Sounds* also learned from the writings of journalist and record collector Jim Walsh, whose scores of articles on pioneering recording artists appeared in *Hobbies* magazine beginning in 1952 and continuing until 1985. Suisman doesn’t always live in the past as he also cites Mark Katz, *Capturing Sound: How Technology Has Changed Music* (University of California Press, 2004) for a more contemporary assessment of the digital age.

Selling Sounds doesn’t merely explore the recording industry but also examines the commodification of sounds as reproduced on sheet music, mechanically reproducing pianos, music publishing. Suisman study begins during the 1880s and carries forth into the 21st century. In Chapter 5, “Musical Properties,” he writes about the varied issues related to intellectual property and copyright laws that first emerged as a national debate around 1900 and continues to the present day. Suisman points out that we are currently obligated to follow laws that are struggling to deal with the realities of digital sound, downloading, and a sea change in the recording industry that have been washing over sonic landscape since the early 1990s.

Throughout his book the author underscores the point that was once a highly fragmented sound industry that consisted of separate entities--radio, record companies, films, and television is now utterly entangled into what is now a far more centralized web of closely allied (and owned) companies and corporations. The recording industry had strong, very early ties to the District of Columbia, while the film industry quickly found a home in southern California. Today, however,

these national and international entities thread across both all types of mediums and political boundaries to control much of what we hear today.

As a decades-long student of the sound industries, particularly of recordings and radio, I was particularly struck by Suisman’s description of the roles played by song pluggers found on pages 58-75. I knew about the practice, of course, but I didn’t understand the extent to which song pluggers helped to shape popular tastes during the teens and twenties. I also appreciated the “Epilogue” in which he describes “The Most Wanted Song” (an interesting 1996 collaboration between two conceptual artists and a composer) that serves to close the book back near where it begins Tin Pan Alley in New York City.

The virtues of *Selling Sounds* are numerous: clarity of writing, a multi-faceted approach to the subject, smart arguments, and depth of research. Its shortcomings are thankfully very few. Suisman draws upon black American musical culture so often (Chapter 7, “Black Swan” for example) that I sometimes wondered why the critical role of the quasi-hillbilly artist Vernon Dahart played in selling sounds across the United States during the 1920s or a transitional figure such as Uncle Dave Macon didn’t figure more prominently into this narrative. Indeed the role played by country music in participating and shaping our commercial sounds is strangely absent. This minor complaint aside, *Selling Sounds* remains an important, multi-layered book that holds great appeal to American music scholars with lowbrow to highbrow interests that extend from Reconstruction to the present day.

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