

# The Bulletin

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## “Will Teach Music for Room and Board:” A Snapshot of the Profession in 1876

– Georgia K. Peebles

Economic cycles of boom and bust are a part of this country's history, as contemporary Americans are all too aware. Certainly, in any time of economic downturn, the arts are vulnerable, as government, private institutions, and individuals look for ways to trim expenses. Indeed, the past decade has seen cuts to arts programs, which, when coupled with double-digit unemployment, make the professional lives of independent music teachers unpredictable.

Earlier cycles of economic depression also affected the lives and careers of American musicians, including one known as “The Long Depression, which gripped the United States from 1873-1879.”<sup>1</sup> Several economic circumstances had contributed to the downturn, including the collapse of the Vienna Stock Exchange (May 9, 1873), the U.S. Coinage Act, which reduced the available currency supply, and the gradual economic decline which followed the post-Civil War boom years. By 1876, unemployment in the United States had reached 14%.<sup>2</sup>

Yet, in the midst of economic austerity, institutional support of music appears to have been flourishing in the United States. Major concert halls were appearing, including Cincinnati's Music Hall in 1878.<sup>3</sup> The Theodore Thomas Orchestra was touring through the East and Middle West between 1869 and 1878, as was the Gilmore Band during the 1870's.<sup>4</sup> Music professorships were appearing at American universities, most notably with John K. Paine being appointed as Harvard's

first music professor of the 1875-76 academic year. Serious American music journalism was represented by *Dwight's Journal of Music*, published by John S. Dwight from 1852 until 1881.<sup>5</sup>

During this period of striking institutional expansion for music in the United States, music teachers, whether associated with institutions or independently employed, were widely engaged in the growth of the profession. The lives of a multitude of “ordinary” musicians, both teachers and performers, remain somewhat elusive, and often unrecorded. Whether these musicians prospered or struggled, succeeded in their musical endeavors or were forced to turn elsewhere, can be surmised only through gathering information from localized sources of information. One primary source of such information was, of course, the community newspaper, which represented the lives and concerns of 19<sup>th</sup> century middle America.

Scattered across the United States, these newspapers have previously represented a bibliographic quagmire, but new databases have emerged which resolve many of these problems. Among them is the *19<sup>th</sup> Century American Newspapers Digital Archive*<sup>6</sup>, easily accessed through many university libraries. This archive provides full-page images of thousands of newspapers, which may be searched by date and subject. (Other databases for individual newspapers, such as the *Historical New York Times Online*, can provide a more regionally focused search base.) Using the *19<sup>th</sup> Century American Newspapers Digital Archive*, it was possible to gather information about the employment of indepen-

dent musicians in a single year, 1876, midway through the country's “Long Depression.”

In 1876 alone, some 210 citations concerning the employment of music teachers appear, spread throughout newspapers from around the country. Indeed, the first insight gained through this investigation is the geographical breadth of music teaching in the United States, with advertisements ranging from Bangor, Maine (*The Bangor Daily Whig and Courier*), to Galveston, Texas (*The Galveston Daily News*) and Denver, Colorado (*The Daily Rocky Mountain News*). Advertisements concerning music teachers appear as well in newspapers from St. Louis, Missouri,

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Lowell, Massachusetts, Concord, New Hampshire, and Macon, Georgia.

It is not surprising that educational institutions, then as now recruiting students, frequently listed their music offerings and teachers as an inducement to enrollment. Centered on the page, the advertisements also emphasized longevity and morals:

German-American Ladies College, Austin, Texas / The Sixth Annual Session of this institute will commence on Sept. 4, 1876. / CORPS OF TEACHERS (6 listed) / Miss Tina Goerris, Teacher of Music, French, Geography / Miss Tony Von Schenck, Teacher of Vocal and Instrumental Music (The Galveston Daily News, Houston, Texas, August 9-Sept. 7, 1876)

Eaton Family and Day School, Norridgewick, Maine / Fall term will commence August 28<sup>th</sup>. / Mr. Eaton has associated himself with . . . (several teachers listed) / They will be assisted by Mrs. Joel Wilson, Teacher of Music. (Bangor Daily Whig and Courier, August 10- Sept. 5, 1876)

Wesleyan Female Institute, Stanton, Virginia / Begins its twenty-seventh Annual Session, Sept. 21, 1876. / Ranks among the first Virginia schools for young ladies. / Twenty-three teachers and officers. Modern languages and / Music taught by European and American teachers . . . (Galveston Daily News, August 11, 1876)

St. Mary's Academy, Austin, Texas / Under the Direction of the Sisters of the Holy Cross. . . The course of education is thorough and complete, / Comprising all the English branches, Modern Languages, / Latin, Vocal and Instrumental music . . . (Galveston Daily News, August 15, 1876)

Music teachers themselves sometimes advertised for such positions:

A young Lady who has had considerable experience in teaching, wishes to secure a position as music teacher in a Seminary or Convent. Having been for years under the instruction

of some of the best music teachers of the North, she feels fully competent of taking charge of the most advanced pupils. Or, failing to obtain this, she would accept a position as teacher of French or the English Branches. (Galveston Daily News, August 16-18, 1876)

Music stores also often provided a base for enterprising music teachers:

ASA V. Hill, Teacher of Music and dealer in pianos (upright and square), cabinet organs and sheet music, Rooms 9, 10, and 11, French's New Block, Central Street (Lowell Daily Citizen and News, January 5 – December 21, 1876)

The Chickering Piano! / Over 44,000 made. A written warranty for 5 years with every piano. / / Mr. J. H. Morey, Teacher of Music, has the agency of these unrivaled instruments and will furnish any style at manufacturer's prices. (Independent Statesman, Concord, N. H., January 27, 1876)

The New England tradition of the singing school continued, as churches made available their premises for singing schools, hoping to provide musical improvement for their congregations:

Singing School!! / Geo. F. Willey, Teacher of Music in the Public Schools, Will Commence a school in the Paige Street Baptist Vestry. Monday, January 10<sup>th</sup>, 1876 at 7 ½ o'clock, P.M.

Two classes will be formed, one for beginners and the other for those more advanced in singing.

Tickets, \$1.50, to be had at Simpson's Music Store, 41 Central Street, and at the door.

(Lowell Daily Citizen and News, January 6, 1876)

Free-lance, independently employed musicians also advertised through these classifieds. The most prolific self-promoter was certainly Asa Hill, noted above, whose advertisement appeared over 90 times in the 1876 Lowell Daily Citizen. There were a few independently organized music schools:

The undersigned, having succeeded in establishing a large class, will open a theoretical and practical Music School

January 10 at 2506 Carr Street. Vocal, instrumental and harmony, by a thorough and original Method. Teachers will give lessons at school or at a pupil's residence.

Call and see us. Mrs. M. E. Grow, Directress. (St. Louis Globe-Democrat, January 14, 1876.)

More common, however, are the advertisements of individuals seeking students, which specify varying levels of training and various forms of desired compensation:

A young lady music teacher, from Utica, New York, wants a boarding place in a private family. She would also like to give lessons for her board. Best of references given and required. Address, state terms, etc. M.E. J. (St. Louis Globe-Democrat, February 6, 1876.)

Wanted: A young lady (music teacher) wishes a situation to play the organ in a church in the city; also, scholars wanted at \$12 per quarter. Address: N.W. G. (St. Louis Globe-Democrat, June 11, 1876.)

A young lady who has had considerable experience in teaching wishes to secure a position as music teacher in a seminary or convent. Having been for years under the instruction of some of the best music teachers of the North, she feels fully competent of taking charge of the most advanced pupils. Or, failing to obtain this, she would accept a position as teacher of French or the English branches. Address: MUSIC TEACHER, San Patricio, Texas. (Galveston Daily News, August 16-18, 1876.)

The undersigned, recently arrived from Havana, Cuba, where she has been engaged for the past thirteen years as Music Teacher and Professor of Languages, offers her services to the families of Galveston. Unexceptionable references given if required. Apply at Grand Southern Hotel, or at Goggan's Music Store. HENRIETTA MAIRONI. (Galveston Daily News, October 28-November 23, 1876.)

To make themselves more marketable, some music teachers expressed a "willingness to teach at the home of their pupils,"

as did Mrs. Grow, above, and

Mrs. E. Wright, teacher of music, has removed to 1134 Washington Avenue. Lessons given at the residence of the pupil, if preferred. (St. Louis Globe Democrat, September 10, 1876)

What emerges is a picture of a time not unlike our own, in which schools and other institutions attempted to maintain their music programs, while individual music teachers sometimes struggled to find sufficient employment. Multiple

approaches were employed, such as organizing singing schools, associating with music stores, offering to teach in private residences, and even advertising a willingness to teach for room and board. Then, in 1876, as now, in 2010, the profession of music teaching weathered a difficult economic time, which musicians navigated with a creativity beyond that of simply making music.

#### Notes

1 National Bureau of Economic Research, "Business Cycle Expansions

and Contractions." [www.nber.org/cycles/cyclesmain](http://www.nber.org/cycles/cyclesmain).

2 Charles Kindleberger, *Historical Economics: Art or Science* (Berkeley: University of California Press, 1990), 310-323.

3 H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*. 4<sup>th</sup> edition. Upper Saddle Creek, N. J.: Prentice-Hall, Inc., 2000), 149.

4 *Ibid.*, 96, 133.

5 *Ibid.*, 150-151.

6 Cengage Learning, *19<sup>th</sup> Century American Newspapers*

## Collections at the Paramount Theatre Music Library

– Jean Cunningham

The Paramount Theatre Music Library is one of the nation's largest collections of printed music, with approximately 250,000 entries dating from the 1870s to the 1950s. The Library consists of three categories of music: Symphonic, Chorus, and Popular. The Symphonic and Chorus libraries were obtained by the City of Oakland from the original Oakland Symphony in 1985 and are material typical of such collections. The Popular Music Library, the largest and most well-known of the three, was originally acquired by various radio stations, by band and orchestra leaders, and by other professional musicians and dedicated amateurs. It comprises many genres of printed music, including silent film and movie selections, opera and operetta-derived, salon, parlor, semi-classical, circus, ice show, vaudeville, ballet, ragtime, Dixieland, Big Band, music both by and about various immigrant and social classes, humor, ballads, and all the dance forms popular in their respective eras. The instrumentation encompasses all combinations from solo up to and including Theatre Orchestra. This voluminous collection is, appropriately, housed in the Oakland Paramount Theatre of the Arts, a landmarked building contemporary with much of the collection. For information about using the collections or conducting research at the Library, visit <http://www.paramounttheatre.com/resource.html>.

## Engaging the Antebellum Banjo at the Third Early American Banjo Conference

– Greg C. Adams

In August 2010, approximately 20 participants came to Antietam National Battlefield's Pry House Field Hospital Museum for the *Third Early American Banjo Conference*. Attendees included researchers, collectors, musicians, and builders with an interest in the commercial, popular, and vernacular use of the banjo in the first half of the nineteenth century through the American Civil War. George Wunderlich and Susan Rosenvold of the National Museum of Civil War Medicine organized the event and are now preparing the *Fourth Early American Banjo Conference*, currently scheduled for June 24-26, 2011. (See <http://www.civilwarmed.org/calendar/events/view/9/redirectTo:L2NhbGVuZGFy> for full information.)

The presentations and workshops were based on some of the latest research into nineteenth century banjo culture as well as interpretations of music, technique, and repertoire published and compiled in period sources. Topics included research on the African American musical elements found in Dan Emmett's manuscript "Notebook of Jigs;" the life and outputs of 19th century banjo luminary Frank Converse; and a workshop on banjo building focused on instruments attributed to the early commercial manufacturer and retailer William E. Boucher, Jr. of Baltimore, Maryland. Attendees also shared their latest acquisitions of instruments, music, and ephemera.

Many participants participated in jam sessions and organized pieces for a well-attended public concert. During the concert the musicians not only talked about what they were playing, but also contextualized some of the ways the music and the instruments were used in the past. Multiple discussions regarding America's racial history, minstrelsy's depiction and treatment of African Americans, women, and other minority groups, and issues surrounding slavery, appropriation, and exploitation were part of the discourse. This conference was just one of a growing number of events fueling interest in the antebellum banjo. As mainstream interest in the banjo's use in old-time, bluegrass, and other popular musics capture the public's popular imagination with a generalized view of banjo history, explorations into the deeper recesses of the banjo's often-contested past are unfolding at events like the Early American Banjo Conference.

# SAM Honors & Awards, Cincinnati, March 2011

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– Judith McCulloh

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Except for the Lifetime Achievement Award to Paul E. Bierley, all these awards were presented at the business meeting on Saturday, March 12, 2011. Paul's was bestowed during the all-Sousa matinee concert earlier that day.

## Adrienne Fried Block Fellowship

The recipient of the 2011 Adrienne Fried Block Fellowship is Deniz Ertan, Visiting Fellow at the Rothermere American Institute, University of Oxford, for research and travel to complete her book *Transit and Difference in Musical America, 1908-23*. Dr. Ertan's project assesses American music as a cultural and urban phenomena, as represented by Chicago and transregional/intercity connections during that period, and compares and evaluates American musical discourse through art music and Chicago-based music newspapers during this period. It explores the (re)negotiations between the urban (metropolis) and the rural (regional), locality/state and nation, difference and uniformity. The Adrienne Fried Block Fellowship committee, consisting of Karen Ahlquist, John Koegel, and John Graziano (chair), extends hearty congratulations to Dr. Ertan.

## Cambridge University Press Award

The committee for the Cambridge University Press Award received submissions of high quality in dramatically different areas of exploration from international scholars presenting at the annual meeting of the Society in Cincinnati, 9-13 March 2011. The committee is very pleased to announce that the winning submission is "Head Hunters, War Canoes, and the Reciprocal Negotiation of Ritual Performance" by Mary I. Ingraham and Michael MacDonald of the University of Alberta. The paper presents a theoretically nuanced and sophisticated analysis of two films and their scores, made sixty years apart that treat rituals of the Kwaka'wakw First Nation. Building on a web of rich detail, the authors incorporate a large variety of innovative research approaches to seek an understanding of intercultural exchange and reciprocity. The paper considers issues of musical

anthropology (including social and political factors), along with an investigation into performance and intermedia practices. They address such issues as processes of ethnogenesis, identity, and authenticity while also taking into account the diversified historical and ideological perspectives of the two groups. It is compelling to observe, for instance, how conventions of melodrama interfere with ethnographical description, especially on the musical level. What the committee found particularly meritorious for the CUP Award was the questioning of negotiations and continued cultural interchange, especially between indigeneity and the established artistic culture in both Canada and the USA, with all the ethnographic biases, "historical fiction" in production, mediation and "ritual in audience experience" it implies. The membership of the committee is Sally Bick (chair), Claudia di Luzio, Elaine Keillor and Graham Wood.

## Wiley Housewright Dissertation Award

There were ten very worthy submissions for the 2011 Wiley Housewright Dissertation Award, designed to recognize a single dissertation on American music for its exceptional depth, clarity, significance, and overall contribution to the field. All dissertations were on music in the United States, and their topics ranged from the role of music in "worship wars," through music in technoculture, the New York Opera, and the Gilded Age, to musical fantasies in early short films, and the Russian diaspora in New York. The submissions showcased the variety, originality, and quality of the research by the younger scholars of SAM. The committee read five full dissertations, selected two finalists, and gave the award by consensus to "Maiden Voyage: The Genesis and Reception of *Show Boat*, 1926-1932" by Katherine Leigh Axtell (Department of Musicology, Eastman School of Music, University of Rochester, 2009; Kim Kowalke, adviser).

Katherine's is a classic dissertation: impeccably researched and beautifully written, on a topic that strikes at the heart of some important questions--about how we deal with questions of authorship, the historiography of the American musical, musical culture in the 1920s, and much more. It is highly original in its consid-

eration of unexamined source materials and eight decades of discourse about *Show Boat*, bucking received wisdom that claims the show constituted a paradigm-shifting masterpiece of the American musical stage. Instead, Katherine shows that the work traded heavily, if inconsistently, on the commonest of contemporary musico-dramatic coin. Her wide and detailed knowledge of earlier American musical and theatrical genres makes her argument succeed. The committee also appreciated the way in which she highlighted the collaborative process between Jerome Kern, Oscar Hammerstein, and the producer Florenz Ziegfeld, Jr., demonstrating the wide-ranging concerns that shaped the final Broadway show. We thoroughly enjoyed reading this dissertation from both a literary and a content perspective. The committee included Leonora Saavedra, chair, Sandra Graham, Philip Gentry, and Mark Clague.

## Irving Lowens Article Award

The Lowens Article Award committee considered all nominations submitted and did a preliminary read-through of the 2009 runs of more than thirty-five journals. All of us read a long list of twenty-six articles to reach a final short list of seven, which were similar only in their consideration of some aspect of American music and in their excellence. As represented in this selection of articles, our discipline is strong, diverse, and growing in its scope and reach. After considerable discussion and debate, we voted to present the Irving Lowens Award for the article that has made an outstanding contribution to the study of American music in 2009 to Cristina Magaldi for "Cosmopolitanism and World Music in Rio de Janeiro at the Turn of the Twentieth Century" (*Musical Quarterly* 92, Fall/Winter, 329-64). Members of the committee were effusive with praise for the article, which displayed a strength and depth of research, musical understanding, and critical methodology. One reader wrote that the article "decisively brought the Americas into the field of American popular music studies. It engaged with ideas with cross-disciplinary resonance, such as 'orientalism' and 'authenticity,' and it did so in a critical and illuminating

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fashion. It contributed both substantially and critically to the discourse about music and globalization.” Another commented: “I appreciated that she truly thought beyond current paradigms and supported that with exceptionally strong research.” In short this was excellent work chosen from an exemplary group of articles, all of which are a credit to the quality and depth of the expanding field of American music studies. The committee members were Tom C. Owens, chair, Christina Baade, Kevin Bartig, Tamar Barzel, and Andrew Flory.

### Irving Lowens Book Award

This year the committee for the Irving Lowens Book Award—consisting of Paul Charosh, Jessica Sternfeld, Judith Tick, Danielle Fosler-Lussier, and Jeffrey Taylor (chair)—received thirty-five submissions from twelve publishers. The committee was delighted to note how many of these show both the scholarly excellence and growing diversity in our field, covering topics as far-ranging as Cajun traditions, music in early California, the ceremonies of First Nations, and a variety of treatments of jazz and popular musics. The committee’s choice, John Koegel’s *Music in German Immigrant Theater: New York City, 1840-1940* (Rochester, N.Y.: University of Rochester Press, 2009), looks back with fascinating new insights on a period of American history often mined by musicologists. Covering an entire century is an amazing feat for any historian, but Koegel does so with extraordinary prowess. Based on an astounding depth of archival research, and with meticulous attention to detail, the book provides a much-needed corrective to stereotypical views of the role of German Americans in our nineteenth- and early twentieth-century musical life. One committee member called Koegel’s massive book “a landmark volume that defines a field” at a time when we must “rethink the historical presumptions of our own field with respect to the undiscovered contributions of non-English speaking ethnic groups.” Not only does the book revive long-forgotten composers, lyricists, shows, and performance venues, but it ties these to the unique cultural circumstances of New York, showing how stage works with titles like *Der Corner Grocer aus der Avenue A* and *Der Pawnbroker von der Eastside* were

directly influenced by the experiences of the nearly quarter-million German immigrants (and their children) who lived in the city at the end of the last century. With a stunning assortment of drawings, photographs, and musical examples, as well as an 18-track CD that provides a variety of stage music selections (many unavailable elsewhere), Koegel’s book sets a new standard in American music scholarship, and will hopefully inspire a series of new investigations into what many see as an already well-trod era in American musical history.

### Mark Tucker Award

This year the Mark Tucker Award Committee read a dozen extraordinary papers on an array of innovative topics submitted by graduate students from throughout the United States and Canada. Topics ranged from the nineteenth century to contemporary music. They represented an astonishing variety of American music traditions and practices, reflecting both the richness of American music and the originality and new approaches to music scholarship by the Society’s graduate students. The committee’s choice for the outstanding paper was clear and decisive. Dana C. Gorzelany-Mostak, who read “The Hip-Hop Dalai Lamas vs. An American Girl: Soundscapes, Ideology, and American Identity in the 2008 Democratic Primary” at the annual meeting in Cincinnati, is the 2011 recipient of the Mark Tucker Award. The committee consisted of Gayle Murchison, chair, Maya Gibson, Nathan Platte, Stephan Shearon, and Chris Wilkinson.

### Lifetime Achievement Award: Paul Bierley

The self-described “notorious tuba player in the low-priced field” Paul Edmund Bierley was born on February 23, 1926, in Portsmouth, Ohio. Following graduation in 1944 from Portsmouth High School (where he first became a Sousa enthusiast), Paul became a member of the U.S. Army Air Force as a radio operator/gunner on B-25 aircraft and later as a tuba player in the 594<sup>th</sup> Army Air Force Band. He graduated from Ohio State University in 1953 with a bachelor’s degree in aeronautical engineering. Like Charles Ives, Bierley’s day job lay far from music. He worked as an aeronautical engineer for 35 years, primarily for North American Aviation (now Rockwell), while simul-

taneously pursuing his musical interests. Paul often claimed that he was “the Van Gogh of the tuba world (because when people hear me play they say ‘My God! He’s lost his ear!’).” However, Bierley was sufficiently virtuosic to have been a member of such esteemed groups as the Columbus Symphony Orchestra (1964-81), Detroit Concert Band (1973-93), the New Sousa Band under Keith Brion, and Arthur Fiedler’s 1971 World Symphony Orchestra, which included musicians from sixty nations. Bierley soloed with the Columbus Symphony on George Kleinsinger’s *Tubby the Tuba*.

When not working as an engineer or playing his tuba, Paul became the world’s foremost authority on John Philip Sousa. Bierley has devoted a lifetime to documenting and understanding Sousa, his band, and his creations. One of his initial steps was to meet Sousa’s daughter Helen and persuade her that he was serious and sincere. She first allowed him to see only one of her father’s 85 huge scrapbooks, but eventually granted him access to the entire collection at her Long Island mansion—a feat that astounded Harold Spivacke, then head of the Music Division at the Library of Congress, whose staff had not even been allowed to look at this treasure trove. Paul played a key role in the ultimate transfer of voluminous Sousa materials from the “March King’s” estate to the Library, succeeding through personal charm and honesty where the head of the most important music library in America had failed.

Bierley read every page of these 85 scrapbooks, organized Sousa’s manuscripts and photographs, and interviewed numerous surviving members of Sousa’s Band. As a result of his extraordinary efforts, Bierley became Sousa’s (and later composer/bandmaster Henry Fillmore’s) indefatigable cataloguer, biographer, and publisher. Bierley’s five books on Sousa and two on Fillmore have been the bedrock for all recent scholarship on these composers.

Paul also edited Sousa’s autobiography, *Marching Along*, Sousa’s 1896 hit operetta, *El Capitan*, and the three-volume *The Heritage Encyclopedia of Band Music*, which has become a veritable bible for wind music researchers. He also authored countless articles, reviews, and liner notes about Sousa and other band figures. Amazingly, these works were completed

without institutional backing, but with the unceasing assistance of his eternally supportive wife, Pauline, who devoted untold energy and years of her own to the cause. Paul and Pauline established Integrity Press in order to issue many of his books, as well as other resources on band music. As Jonathan Elkus wrote in *19<sup>th</sup>-Century Music*, “Bierley’s prose moves engagingly, even seductively, and his scholarship is all that one would wish: methodically and meticulously deductive, with the impressive array and variety of his source materials well described and documented.”

Paul has earned numerous awards, the first being the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association in 1974 “in recognition and appreciation of his important contributions to the history and development of bands and band music in America.” In 1987, he received ASCAP’s Deems Taylor Award for his biography, *John Philip Sousa: American Phenomenon*. Bierley was elected an honorary member of the American Bandmasters Association in 1988. In 1990, the American School Band Directors Association presented him the A. Austin Harding Award for valuable and dedicated service to the bands of America. Ohio State University awarded Bierley an honorary doctorate in 2001 for his decades of groundbreaking research on Sousa and American band history. That same year he received the Academy of Wind and Percussion Arts Award from the National Band Association. In 2005, he received the Dr. Paul E. Droste Founder’s Award and the honor of Brass Band of Columbus emeritus membership. Bierley’s *The Incredible Band of John Philip Sousa* won the 2006 Best Discography award from the Association for Recorded Sound Collections in its Excellence in Historical Recorded Sound Research category.

Paul has always had an innate curiosity and infectious enthusiasm for his subjects. Possessing a wonderful intellect and a huge heart, Paul served not only as a model for later wind band researchers, but also as a source of endless encouragement and friendly corrections. By opening up his file cabinets, and his home, Paul quickly became model, mentor, and father to countless Sousa scholars. To assure that others could use

the vast resources he accumulated over a lifetime, Bierley donated over 500 band music recordings to the University of Kansas Archives of Recorded Sound, and his entire research library to the Sousa Archives and Center for American Music at the University of Illinois. Anyone who works on band music depends on Bierley’s scholarship all the time. He is our Schmieder, Spitta, and Wolf rolled into one.

It is particularly appropriate that the Society for American Music’s Lifetime Achievement Award be given to Ohio native Paul E. Bierley this year, the centennial year of the famous 1911 around-the-world tour by Sousa’s Band. No one has done more to uncover and disseminate the vast, rich history of American band music than has Paul Edmund Bierley. Please join me in congratulating Paul E. Bierley, recipient of the Society for American Music’s Lifetime Achievement Award for 2011.

#### **Lifetime Achievement Award: Kate Van Winkle Keller**

Once upon a time, in Providence, Rhode Island, the good Lord dropped an incredibly energetic li'l bombshell, who at the end of the conventional '50s, graduated from Vassar and that June married her sweetheart, as was the custom then if you were lucky. The mid '70s found them living in an 1801 tavern in Coventry, Connecticut, smooth participants in a nearby country dance society, and wondering what authentic American dances with music they could present during the Bicentennial. In her search for the music she began to look for appropriate manuscripts, which of course were scarce, so she simply found them—many more than Jim Fuld ever knew about—in various Connecticut historical societies and beyond. She soon realized that she was looking at a lot of the same tunes under different titles, and that she'd better figure out a way to handle that. So she indexed them alphabetically by solfège syllables on three-by-five slips filed in shoeboxes. Furthermore, if you said “1776,” she could tell you all the pop tunes of that year AND sing them. Thus began the publication in 1980, with the collaboration of the Rabsons and Raoul Camus, of *The National Tune Index*, since 2002 online (with the added help of Susan Cifaldi) as *Early American Secular Music and Its European Sources, 1589–1839*.

And by the way, her checklist of manuscripts Fuld didn't know about was published in 1981 as *Popular Secular Music in America through 1800*. Her very first publication, in 1974, was an edition of a tune book for fife compiled in the poor manuscript hand of Giles Gibbs in 1777. Her history of *Connecticut's Music in the Revolutionary Era* (with Ruth Mack Wilson) followed in 1979.

In 1975 her early work on the dances with Ralph Sweet resulted in *A Choice Selection of American Country Dances of the Revolutionary Era, 1775-1795*, with two later editions. But that was just the start of many brief bibliographies, workbooks, and monographs on individual dancers (John Griffiths, James Alexander, Captain George Bush) and genres (fiddle tunes, social dances, music for George Washington), including *The Playford Ball: 103 Early Country Dances 1651–1820 as Interpreted by Cecil Sharp and His Followers* (with Genevieve Shimer in 1990), as she branched south into Virginia (the Richmond Assemblies and a 1784 dancing school in Lunenburg). All of this culminated in *Dance and Its Music in America, 1528-1789*, her magnificent *magnum opus*, published in 2007 by Pendragon, revealing her research still further afield into Spanish and French settlements, English plantation colonies in the South, New England, and the Middle Atlantic colonies. Just off the electronic press is the first volume of her *American-English Country Dance Compendium, 1730-1825*, containing tunes and figures.

Frequently laboring cheerfully as a collaborator, and always with that sweetheart of yore, she is the sort that does a lot of work and makes it happen. With Mary Jane Corry and a group of volunteers, she pushed several years to complete an index to *The Performing Arts in Colonial American Newspapers, 1690–1783*, originally published as a CD in 1997, and recompiled online for the Colonial Music Institute in 2010. She was choreographer for the film *The Last of the Mohicans* in 1991. In 2004 she was elected to membership in the American Antiquarian Society, which has published her latest work on three 18th-century peripatetic *Printers of Ballads, Books, and Newspapers*. She's not yet done by any means: she has been working a long time to finish the late Arthur Schrader's work on collections

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from one of these three printers, soon to appear as *Songs in Vogue: The Isaiah Thomas Broadside Ballads at the American Antiquarian Society*. Last but not least, she and her sweetheart have recently established the Neponset River (on-demand) Press, where in the advert for her family recipe book (with her daughter Margaret), you may find online directions for the wicked Benjamin Franklin Shrub, duly credited to Raoul Camus as a secondary source, and long a staple of Sonneck Society fêtes in the early years.

As a founding member of the Society, she served as a Vice-President from 1977 to 1981, Treasurer from 1981 to 1988, and Executive Director from 1987 to 2000. For her vibrant contributions to all these positions, as well as to numerous committees during these years and beyond, she was awarded the Society's Distinguished Service Citation in 1995.

Therefore, Kate Van Winkle Keller, in recognition of your astounding achievements in early American music, documenting and restoring social dancing, innovatively indexing tunes, and compiling bibliographies of ballads and their printers, the Society for American Music confers upon you its Lifetime Achievement Award for 2011.

**Distinguished Service Citation: Craig B. Parker**

Upon receiving the coveted keys to the Mercedes from George Foreman in 1993, he assiduously kept the coffers overflowing as treasurer of our Society. He tended our cash with flash, but more importantly, he nurtured brass with panache, inaugurating the Sonneck Society Brass

Band in 1987. For the past twenty-four years he has tended this remarkably resilient vineyard, arranging, organizing, locating long-lost music, ferreting out tubas, cozening stands, nurturing callow novices and corralling veterans, directing, soloing on the cornet, dispensing Mr. Franklin's miraculous healing shrub, and building the tempo to a boisterous *prestissimo* at the closing moments of the anything-but-silent auction. The annual conference Thursday evening rehearsal at 5:45 and the Saturday performance at 6:00 are rituals and rite, music and mirth, and Sonneck tonic.

It is simply heresy to conceive of our annual communal gathering without the climactic clanging bell and cacophonous cry "fire! fire! fire!" of the "Fireman's Polka." Indeed, that lone stanza that we all sing in unity with the band might well summarize his many and varied contributions to the Society and to the life of our national music: "Do your best for one another, making life a pleasant dream! Help a worn and weary brother pulling hard against the stream."

Research and performance connected with the brass band has long been at the very heart of the Society for American Music, and he was ever at the heart of the heart, whether performing on E-flat cornet with the Sonneck Brass Band, or in a memorable Denver, Colorado, concert with Buffalo Bill Cody's Cowboy Band, or in the Kansas State Faculty Brass Quintet, or with the American Wind Symphony Orchestra, or in the Spoleto Festival Orchestra or. . . . Every note fashioned by this genial, imposing figure of a man was invested with musicality, warmth, joy, and a sense of humor that always threatened to break out of the cor-

ners of his mouth and ruin his carefully honed embouchure.

He may have made his mark as an E-flat cornet virtuoso, but he also had a way with words, ushering into print reams of adjectives, nouns, and adverbs while eschewing dangling participles during his service as Record Review Editor for our journal, *American Music*, from 1993 to 2006. This was complemented by a similar tour of duty as an associate editor of the *International Trumpet Guild Journal*. As a musicologist with an abiding interest in John Philip Sousa, Handel, and Venetian brass music of the sixteenth and seventeenth centuries, he penned over forty articles and rambled over the globe to present papers and lectures in Australia, Belgium, Canada, Croatia, Great Britain, Ireland, Switzerland, and Thailand.

At Kansas State, where he has taught since 1982, he has been honored as a master teacher through receipt of the 2005 Phi Kappa Psi Artist Award and the William L. Stamey Award for Excellence in Undergraduate Instruction. His sustained service to the Society for American Music is manifest in nine years of membership with the Long Range Planning Committee, twenty-four years at the helm of the Sonneck Band, thirteen years as Record Review Editor, and his continuing role as Chair of the American Band History Interest Group.

Therefore, in recognition of his sustained contributions to the Society for American Music and with grateful appreciation for nurturing our national music, the Society is delighted to bestow upon Craig B. Parker the Society for American Music's Distinguished Service Citation.

## The Bulletin of the Society for American Music

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Dear Friends and Colleagues,

A little over a month ago, the Society held its annual meeting in the Queen City of the West, Cincinnati, Ohio. The meeting attracted our largest-ever attendance and—as usual—was chock-full of stimulating papers, good musical performances, and great camaraderie and socializing (as well as Graeter's ice cream—which, as a native Buckeye, I have to mention). There was a strong sense of excitement and anticipation, prompted by the large number of SAM attendees, which included long-time members (some of whom we welcomed back after absences of several years), many younger faces (including many students and young scholars), and the largest group of first-time attendees ever to join us at a meeting.

When I became President-Elect of the Society last year, I decided to speak to as many SAM members as possible at the Ottawa meeting, in order to understand better how we all feel about the current state of the Society. I spoke with all of the past-presidents in attendance, and had conversations with many colleagues, both old and new. I wanted to gain a collective sense of the Society: where we are going, where we *should* be going, what is good about our organization, what needs to be fixed. This was a very useful exercise, and during the last year I have been thinking hard about the observations I heard.

At the same conference, then-President Tom Riis held a meeting of the past presidents; we spent several hours discussing the need to communicate a clear direction for the Society, articulate our most important goals (and the means to achieve them), and reaffirm our identity. Some feel that the Society is a victim of our own success, since our

specific *raison d'être*—to ensure that the study of American music and American musical culture is a part of the scholarly discourse—has been achieved. The meeting concluded with a decision to revise our Long-Range Plan; as many of you know, since that time this process has begun. A meeting by the Executive Committee in May led to a Long-Range Planning Retreat held in September. Cheryl Tomko, a strategic planner from the University of Pittsburgh, helped (pro bono) to direct the discussion. This led to many ideas, and the decision to solicit comments from members and to communicate the results at the Cincinnati meeting. Mark Clague, Mariana Whitmer, and Maribeth Clark created an on-line survey, which was conducted for three weeks in February. Thirty-three percent of our members responded, generating nearly seventy pages of comments. These results were then shared with members at an open forum in Cincinnati; between thirty and forty individuals attended and participated in a lively discussion.

Some of the survey results are not at all surprising: we value highly our collective passion for American music, our camaraderie, and our general sense of inclusiveness (welcoming theorists, performers, non-academics, and enthusiasts into our ranks). A vast majority placed our excellent journal and our national conferences at the top of the list of valued activities, and a predictable 95% of respondents agree that scholarship on American music is our most important goal. It should also be of no surprise that demographically we are primarily Caucasians, United States citizens, and employed as tenure-track professors in the academy; we self-identify primarily as musicologists. In other words, we are an academic organization that is musicological in orientation, as the activities in which we engage (and excel) suggest.

There also seems to be unanimity in terms of identified areas of concern. Many share the view that we want to be diverse, but the reality is that we are not. As one colleague put it at the forum, for an organization whose major scholarly focus is the study of music of the Americas, our current demographics are cause for serious concern. We clearly need to redouble our efforts in this area. Survey respondents also agree that lack of fund-

ing is a serious challenge, but few support the idea of increasing membership dues or the cost of the conferences. Some believe that poor membership growth is a problem for the organization, while others like the size of the Society. Overwhelmingly, respondents agreed that our priorities should include scholarly integrity, collegiality, diversity, inclusiveness, and a love of American music. (A summary of the survey results can be found on the Society webpage at <http://www.american-music.org/organization/survey2011.php>.)

The pie-graphs and charts suggest an almost-surprising extent of agreement. Careful reading of the almost seventy pages of comments, however, suggests a somewhat less homogeneous picture. Many individuals shared diverse ideas and suggestions about specific projects we should pursue in order to achieve our goals. There also emerged radically divergent opinions about methods and techniques to use, perhaps indicating generational differences-of-opinion (“keep the publications in print” *vs.* “go online with publications;” “stay away from social networking media” *vs.* “when are we going to get with it and start a Facebook page?”). Opinions that are more heterogeneous than the survey results suggest were also heard at the open forum. Financial security for the organization, various future goals and projects to pursue, reaffirmation of our commitment to reaching out to those outside our “circle,” and concern that attention be paid to marginalized areas of scholarship were among the most clearly and emphatically articulated issues. It will be up to the Long Range Planning Committee (chaired by Society Vice President Denise von Glahn) to hammer out the next stage of our planning process, which the board is committed to doing.

I left the Cincinnati meeting with a sense of optimism and excitement. It was invigorating to speak with many students and younger colleagues (who are excited about their scholarship despite the woeful job situation), to reconnect with old friends and colleagues, and to meet many first-time attendees who were ethnomusicologists, theorists, and non-academics. The information-gathering process for this revision of our long-range plan has been quite valuable, and my

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goal as President is to harness the energy

and enthusiasm that was so palpable in Cincinnati so that we, as an organization, can move forward to achieve our various

goals. With your help we can do so.  
Best,  
Katherine K. Preston

## STUDENT FORUM NEWS

– Jennifer Myers

Participation in the Student Forum continues to grow, and enthusiasm for the group was surely apparent at this year's meeting in Cincinnati. The Student Forum panel, entitled "Research in American Music," addressed current trends and strategies for archival research and provided advice to graduate students who are conducting projects in American music. Panelists Emily Abrams Ansari, George Boziwick, and Deane Root presented many helpful suggestions and answered questions from their experiences and perspectives as researchers, archivists, and scholars.

Many students were able to travel to Cincinnati with the help of the Student Travel Fund. The amount of money available for student travel is directly dependent on how much is raised by the Silent Auction—coordinated entirely by Student Forum. This year's auction was a success! Thank you to all the student volunteers and members who donated and bought materials. We are always hoping to expand and improve the auction, so if you have ideas for next year's event or would like to help in the procurement of items, please contact co-chair Brian Jones ([jonesbl@email.unc.edu](mailto:jonesbl@email.unc.edu)).

This year's meeting marked the end of Allison Portnow's term as co-chair

of the Student Forum. On behalf of the Student Forum, I wish to thank Allison for her outstanding service and dedication to furthering the growth of the Student Forum over the past year. At this year's meeting the Forum held its annual business meeting and elected Brian Jones as its incoming co-chair. We also discussed how to build community and network with each other throughout the year. Please join us on Facebook! Sarah Suhaldonik has created a group specifically for the Student Forum to support this mission. Co-chairs Brian Jones and Jennifer Myers are already looking forward to next year's Student Forum events. Please join our listserv by sending an email to "[student-request@american-music.org](mailto:student-request@american-music.org)" with "subscribe" in the subject field, or contact Jennifer directly for more information ([jennifer-myers@u.northwestern.edu](mailto:jennifer-myers@u.northwestern.edu)) We look forward to seeing you in Charlotte!

### NABMSA Conference 2012 Has Anglo-American Theme

The North American British Music Studies Association (NABMSA), founded in order to promote the study of British Music from all time periods on the North American Continent and to provide a collegial and supportive forum for discussion of this study, will hold its fifth biennial conference at the University

of Illinois at Urbana-Champaign from July 25-28, 2012. For the first time, the conference, organized by Nicholas Temperley and Christina Bashford, will be structured around a theme, that of Anglo-American music and musical relationships. NABMSA is especially interested in papers that explore these connections, such as those on British brass bands in America, British-American folk traditions, and other transatlantic collaborations and influences. Proposals for performances and lecture-recitals of works with an Anglo-American angle are also invited, as are papers that draw upon interdisciplinary or broader cultural contexts and papers on figures or works celebrating important anniversary years in 2012 (e.g., Samuel Coleridge-Taylor, Frederick Delius, Tippett's King Priam). Graduate students are encouraged to submit; the best student paper presented at the conference will be awarded the Temperley Prize. Abstracts of up to 500 words for 20 minute individual papers, for paper sessions of up to four papers, or for lecture recitals lasting 40-50 minutes should be sent by February 1, 2012, to Kendra Leonard by e-mail to [kendraprestonleonard@gmail.com](mailto:kendraprestonleonard@gmail.com) or by postal mail to 5216 Oleander Road, Drexel Hill PA 19026, USA. For additional information about the conference, see [www.nabmsa.org](http://www.nabmsa.org).

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

Gabriel Alfieri, Attleboro, MA  
Matthew Blackmar, Pasadena, CA  
Christa Bentley, Littleton, CO  
Melinda Boyd, Cedar Falls, IA  
Leah Branstetter, Cleveland Heights, OH  
Mellonee Burnim, Bloomington, IN  
Margaret Daniel, Princeton, NJ  
Jessamyn Doan, Philadelphia, PA  
Jarek P. Ervin, Philadelphia, PA  
Douglas Fennig, Urbana, IL  
John Fifield, Stillwater, OK  
Joseph Franke, La Center, WA  
Jeremy Frusco, North Plainfield, NJ  
Kevin Fullerton, Lawrence, KS  
Donald George, Potsdam, NY  
Antonio Giamberardino, Ottawa, ON, CANADA

Daniel Guberman, Carrboro, NC  
Jessica Hajek, Lombard, IL  
Karen Ham, New York, NY  
Leah Harrison, Tallahassee, FL  
Briawna Howard, Sandy, UT  
Jeffrey Daniel Jones, Lexington, KY  
Meredith Juergens, Cincinnati, OH  
Phillip Klepacki, Gainesville, FL  
Hannah Lewis, Cambridge, MA  
Eduardo Lopez-Dabdoub, Brooklyn, NY  
Joanna Love-Tulloch, Santa Monica, CA  
Rachel Lumsden, Brooklyn, NY  
Janice Mahinka, Elmhurst, NY  
Melody Rene Marchman, Orchard Park, NY  
Matthew Mihalka, Minneapolis, MN  
Jessica Moore-Lucas, Nashville, TN

Warrick Moses, Medford, MA  
Evelyn Osborne, St. John's, NF, CANADA  
Evelyn L. Owens, Philadelphia, PA  
Nancy Riley, Athens, GA  
Todd Rosendahl, Tallahassee, FL  
Michael Siletti, Mamaroneck, NY  
Everette Smith, New Orleans, LA  
Henry Spiller, Albany, CA  
Paul Steinbeck, Chicago, IL  
Kristen Sullivan, Seattle, WA  
Stephen Thursby, Sumter, SC  
Sarah Waltz, Stockton, CA  
Reba Wissner, Cambridge, MA  
Sebastian Zubieta, New York, NY

*Highway 61 Revisited: Bob Dylan's Road from Minnesota to the World*, ed. by Colleen J. Sheehy and Thomas Swiss. University of Minnesota Press, 2009. 278pp. ISBN-978-0-8166-6099-5. Paper.

— David Pichaske

“My friends at the National University of Mongolia are looking for a native English speaker to teach conversation next semester,” I announced to my American Literature class at a Minnesota state university. “They provide a room and \$400 a month. I provide a plane ticket. Anyone interested?” A creative writing major from Dawson, Minnesota, raised her hand. “Are you sure?” I asked the diminutive college junior. “Once I buy it, that ticket is non-refundable.” She nodded: “absolutely interested.” “Why would you want to spend five months freezing your ass off in Outer Mongolia?” “To get the hell out of here.”

One cannot overemphasize the need felt by many small-town Midwesterners to get the hell out of their home place. Sherwood Anderson’s George Willard catching the train out of Winesburg, Ohio in 1917. Minnesota author Bill Holm, in *The Music of Failure*, so very pleased to watch his hometown “disappear for the last time in my rearview mirror.” Bobby Zimmerman, blowing out of Minnesota in January of 1961, to freeze his own ass off in New York City.

This exquisite moment of departure is precisely where Greil Marcus begins his lead essay in *Highway 61 Revisited*: “As I walked out—” Those are the first words of “Ain’t Talkin’,” the last song on Bob Dylan’s *Modern Times*, released in the fall of 2006. It is a great opening line for anything: a song, a tall tale, a fable, a novel, a soliloquy. The world opens at the feet of that line.” Marcus goes on to quote Dylan’s high school teacher B. J. Rolfzen, quoting Milton’s *Paradise Lost*: “The world was all before them.” And so it seems when we pack our things and leave the known for the unknown.

Using U.S. highway 61 as a road, a song, and a metaphor, *Highway 61 Revisited* proposes to examine Dylan’s journey from hometown to various elsewheres. It organizes twenty essays by twenty different writers into four sections: “Highway 61, from North to South,” “Planet Waves,” “The Ancients,

Whom All Moderns Prize,” and “In a Voice Without Restraint.” Marcus kicks off the discussion of section one, which is largely focused on Hibbing. His special genius is the realization of just how much home town a small-town kid carries with him, and of the need for critics to poke around Dylan’s *terminus a quo* before celebrating Dylan’s various *termini ad quos*.

Most of the collection’s other authors spend their time at Dylan’s elsewheres. The book’s editors begin not with the hard realities (excuse the pun) of Minnesota’s Iron Range, but with the abstract cerebral world of postmodernism: anywhere, everywhere, nowhere. Their introduction begins, “In Todd Haynes’s film *I’m Not There* (2007). . . .” *I’m Not There* is the Bob Dylan film in which Dylan is played by everyone except Dylan—the ultimate Self as Other. “Lives of Allegory,” Thomas Crow titles his own essay in this collection. Given recent critics’ dismissal of author, text, and definitive or even communal interpretations, this choice is not surprising, and Dylan himself has played the Dada King. So what’s wrong with a book on Dylan in which Dylan is played by others (critics)? He is anywhere and nowhere; we are all of us equally anywhere . . . and thus nowhere. (I myself once answered a request for analysis of *I’m Not There* with a line from *Apocalypse Now*: “He’s not there. I’m not here. I am, sir, unaware of any such film . . . nor would I be inclined to comment on such a film if I were aware of it. Sir.”)

But postmodernist theory opens the door a bit too wide, turning attention from subject to critic and audience, and in effect licensing solipsism. The old question “What is the author saying?”—so important in Dylan’s case—gets lost in the multivocalities. And in this case, postmodernism may be a trap: Dada Dylan may just possibly have been playing the postmodernists. In *No Direction Home*, Joan Baez remembers his early visits in Carmel Valley: “Bob liked to write there. . . . He would always say, ‘What do you think of this?’ And I didn’t understand the thing at all. But I loved it. So, well, okay, I’m gonna figure this one out. So I read

through it and I gave back my interpretation of what I thought. And he said, ‘Uh, that’s pretty fuckin’ good.’ And he said, ‘A bunch of years from now, all these people, these assholes, are gonna be writing about all this shit I write. I don’t know what the fuck it’s about. And they’re gonna write about what it’s about.’ He was talking about writings of the *Tarantula* period, not *I’m Not There*, but the remark encompasses a whole style of writing and thinking in which he himself dabbled, which Cameron Crowe demolished in the *Biograph* booklet: “Sitting across from Bob Dylan on this afternoon, one could see his influences very clearly. His speech sometimes flecked with the country-isms of his youth, the leather jacket draped on his shoulders, a sharp gesture with a cigarette barely holding its ash . . . for all the years of who-is-Bob-Dylan analysis, the answer seemed obvious.”

Most critics and fans now agree that *Chronicles*, a linear narrative written in Dylan’s most Midwestern voice, is finally a better book than *Tarantula* . . . and in a footnote to his essay in this collection, Alessandro Carrera admits, “To be honest, when Santo Pettanato and I translated *Tarantula* for our annotated edition, we had to work nights and days without even being sure if the book deserved all the effort we were putting into it.” My point here is that Greil Marcus takes the time to return to Dylan’s roots; other hip academics, not only here but elsewhere, are often content to begin—and end—where they have located themselves. Anywhere. Everywhere. Nowhere.

*Highway 61 Revisited* publishes selected papers from a March 2007 conference held at the University of Minnesota, the very school at which Dylan briefly reinvented himself between departing Hibbing and arriving in New York City. That conference did indeed “bring together the most eminent Dylan scholars at work today,” as the book’s jacket says, including Michael Gray, Greil Marcus, Stephen Scobie, C. P. Lee, Toby Thompson, Dave Marsh, Kevin Dettmar, and Christopher Ricks. On my own pro-

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gram I scribbled stars beside Dan Bergan's "Robert Zimmerman's High School," Lee Marshall's "Bob Dylan, Time and Tradition," and Steven Heine's "Bob Dylan: A Zen Master." Unfortunately, most of those authors and presentations do not appear in this book. Marcus, Lee, and Dettmar are present; what became of others, I do not know. Heine's paper became *Bargainin' for Salvation* (Continuum Press, 2009); my own paper became chapter two of *Song of the North Country: A Midwest Framework to the Songs of Bob Dylan* (Continuum Press in 2010).

The essays of *Highway 61 Revisited* are a mixed lot: assessments of Dylan reception in and influence on singers in the UK, Italy, Japan, East Germany, even China and South Vietnam; sketchy examinations of selected cover versions of Dylan songs (nothing comprehensive); searches for heretofore undiscovered literary parallels ("The closest analogue to what Dylan is doing in these works is neither Ginsberg nor Bremser, but their colleague and publisher Amiri Baraka. Dylan could

well be one of the folksingers who appear in a passage of Baraka's 1965 book *The System of Dante's Hell*"); some new age mumbo-jumbo, including one "rizomic essay" of "maggie poetics"; and obligatory cultural diversity pieces, including Alex Lubet's "Dylan Disabled: Tolling for the Deaf and Blind." Some essays dance far too politely around the thorny questions of Dylan and women, religion, and "the politics of cultural appropriation and racial masquerade" (among the missing papers is Devin McKinney's less-than-polite "Hotter than a Crotch"). Some essays argue fine points of biography or interpretation of interest mainly to hardcore Dylanologists: "a document has surfaced that may challenge this chronology. In 2006, Christie's auctioned a postcard of Piazza Navona sent from Rome to 'Sue Rotolo' . . . and the postal seal reads '22-2-1963.'" Many essays are written in the language which caused Dylan to spend more time in Dinkytown than in the University of Minnesota classroom, the copious polysyllables, adjectives and adverbs of dissertationese: "Subjectivity dramatically transmogrifies in Simone's sublime reinterpretation of 'Just Like a

Woman' . . ."

To this reader's eye, the strongest essays are those that examine, without political blinders, what T. S. Eliot called "Tradition and the Individual Talent." These include Allesandro Carrera's discussion of the tradition young Dylan found in Italy (and in high school Latin Club), Robert Reginio's analysis of "Nettie Moore" (Dylan as "a self-critical historian"), and the essays of section three: Mick Cochrane's "Theme Time Radio Hour as Buried Autobiography," Robert Polito's "Bob Dylan's Memory Palace," and Kevin Dettmar's "Dylan's Forty Years in the Classroom." Bob Dylan is now a canonical musician, poet and public figure, and he himself recognizes his status and role. These writers offer significant insight into Dylan the artist-teacher-historian. They examine Dylan's relationship with history both personal and cultural, and in so doing help to explain the reverence many of us have for the back woods boy from the north end of Highway 61 whose journey into the world made him an American prophet and poet.

*Black Sabbath and the Rise of Heavy Metal Music*, Andrew L. Cope. Ashgate, 2010. 172 pp. ISBN-978-0-7546-6881-7. Hardcover.

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– Glenn T. Pillsbury

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An overarching theme of VH1's *That Metal Show* is an inclusive celebration of what co-host Jim Florentine describes at the start of each episode as "all things hard rock and heavy metal." In taking such an ecumenical view, the show happily defines heavy metal as whatever and whoever makes an appearance on its stage. Are Kiss, Dokken, and Poison hard rock bands or metal bands? Moot question: they're metal bands when their members appear on *That Metal Show*.

This type of fluidity, grounded in collective memory and shared experience more than explicit musical detail, has always accompanied the history of metal. Indeed, the one constant in that history is how the genre's participants continually revise their history. For example, in the 1980s the history of something called "heavy metal" regularly included Iron Butterfly, Jimi Hendrix, Grand Funk Railroad, and even The Kinks alongside Black Sabbath and Led Zeppelin. With

little commercial visibility to carry them through metal's boom era though, most of those groups disappeared from the most widespread mythology of metal's origins. During the 1990s and early 2000s, with so-called "extreme" metal styles driving the evolution of the genre, the new histories told by fans and journalists held that just two bands, Black Sabbath and Led Zeppelin, counted as originators, though they were clearly two competing entries. Arguably, the current consensus holds that the list has finally shrunk to just one progenitor band: Black Sabbath, the One True Founder of Heavy Metal. Into such a setting comes the first academically positioned study of Black Sabbath and its place in metal's historiography: Andrew L. Cope's *Black Sabbath and the Rise of Heavy Metal Music*.

Overall, Cope is concerned with establishing, via detailed musical examination, a distinction between heavy metal and hard rock, with Black Sabbath's 1970–1975 *oeuvre* indicative of metal, and Led Zeppelin's music of the same era serving as the basis for hard rock. The historically

overlapping qualities of these styles create the potential for a compelling study except that Cope seeks to separate the two completely and provide "proof" of Black Sabbath's sole establishment of the metal sound. In Cope's words, the project "interrogate[s] the significant differences in musical syntax between bands . . . and that would include . . . those considered to be progenitors of heavy metal such as Black Sabbath and Led Zeppelin" (p. 1). The author further aims to demonstrate how the cultural concepts and ideas that have been put forth by metal scholarship since the late 1980s have actually been undermined by the field's inability to articulate exactly what makes "metal." In this way, Cope argues, the scholarly landscape of metal studies over the last twenty years, which has sowed confusion and uncertainty by including Led Zeppelin in its investigations, can at last be straightened out.

As a guitarist, Cope is well versed in the musical details of both Black Sabbath and Led Zeppelin, and his informative

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explanation of musical details is a useful starting point for future research. The opening chapter provides the first really thorough musical study of Birmingham, England, the home of both bands. And, although Cope takes the musicians' recollections of their time there too much at face value, the chapter provides a good snapshot of how popular music functioned in that city during the 1960s. In the second chapter, Cope examines the harmonic contents of the two bands' early output according to six criteria, ranging from tessitura to riff intervals to texture. Here, Cope is "concerned with deconstructing the musical building blocks that give identity (the finger print) to bands considered to be heavy metal (or not)" (p. 44). The result of this examination is an exhaustive look at the two bands' music, and Cope is generally successful in showing just how different Black Sabbath could be from Led Zeppelin.

Despite the usefulness of Cope's analysis, his study is marred by significant problems, not the least of which is an uneven tone and questionable use of scholarly sources (most noteworthy, the absence of any sources published after 2004). Even more problematic is the application of what Cope finds through his analysis to his larger scholarly purpose. For example, in the case of down-tuned guitars (i.e., the tuning of the whole guitar downward a second or third), Cope claims that Black Sabbath's consistent use of lower tessituras makes their music "heavy metal" (and thus an influence on later artists) whereas the broad absence of down-tuning in Led Zeppelin is evidence of that group's status in hard rock. The problem with this claim is that Black Sabbath's down-tuning was not, in fact, very common in a generically identifying way until the late-1990s. Instead, throughout the 1970s and 1980s the vast majority of metal bands, from Iron Maiden to Metallica to Judas Priest, used a tessitura and tuning along the lines of Led Zeppelin. Indeed, Black Sabbath's 1970s tessitura was actually rather unusual. Moreover, while low tessitura appears regularly in a variety of metal styles today, and while Black Sabbath might be a chronological precedent of that, modern down-tuning reflects additional influences beyond just 1970s-era Black Sabbath.

Cope's study is also impeded by an embarrassing naiveté regarding basic

theories of gender in popular music, especially in the third chapter, whose topic is "The Dichotomy of Aesthetics in Black Sabbath and Led Zeppelin." Throughout, Cope either misunderstands or misreads Robert Walser's exploration of heavy metal and gender in *Running With the Devil*. Written as something of an overarching rebuttal to the entire gender chapter in that book, the resultant body of claims is hard to take seriously. According to Cope's (mis)reading of Walser, androgyny, misogyny, and excription are three strategies that drive the entire aesthetic of heavy metal, full stop (p. 71). Based on this misreading, androgyny cannot be a dominant aesthetic in metal (as Walser allegedly asserts) because Black Sabbath was not about androgyny but only about "the music" (p. 73). Moreover, according to Cope, Walser should not give heavy metal too hard of a time regarding past or present misogyny because Eminem is worse (p. 81). Finally, Cope argues that metal provides significant gender opportunities for women, especially in more recent years, although his evidence consists only of a handful of female lead vocalists. (p. 79)

Cope seems to think that he's engaged in a scholarly argument with Walser (and also Deena Weinstein), when in fact he misreads him. *Contra* Cope, both Walser and Weinstein created cultural studies that, far from pronouncing final verdicts about the origins and membership of metal, sought to explore the tensions—cultural and musical, positive and negative—that informed how the thing called "heavy metal" had meaning for those involved. Walser (and other writers) discuss Led Zeppelin in the context of the history of heavy metal, because Led Zeppelin was a part of the rock world also inhabited by Black Sabbath during the 1970s, and Led Zeppelin's significance clearly informed later tensions within metal.

In general, Cope's approach is a strangely ahistorical one for an ostensibly historical book: he looks backward to explain what he hears in contemporary metal and then labels the results of that search as the true origins of the genre, with Black Sabbath thus the first heavy metal band (Led Zeppelin is thereby written out of the metal story). It is a perverted logic. Certainly, according to the sound of today's metal, Led Zeppelin does not seem to fit (just as it was hard to

hear Grand Funk Railroad as "metal" in the 1980s), but, according to Cope, earlier scholars were mistaken to ever include Led Zeppelin in books about heavy metal, even as it was being practiced in earlier decades. One might ask: what are the historiographical implications for this kind of revisionism? Does this imply that a new book about Los Angeles's Sunset Strip scene in the 1980s cannot use the phrase "glam metal" to describe its subject? That it cannot explore Poison or Mötley Crüe as representative of a *competing* version of "metal" against which Megadeth and Slayer consciously set themselves in all sorts of culturally revealing ways? The fundamental problem with a retroactive genre-labeling approach like Cope's is that it attacks, using the authority of academic scholarship, a scholarly problem that does not exist.

In *Black Sabbath and the Rise of Heavy Metal Music* we are treated to a great deal of musical detail about Black Sabbath, but we do not actually learn very much about the rise of heavy metal during its earliest, most nebulous period. Nevertheless, given the evolving interest in Black Sabbath as a foundational group, there is a really interesting story waiting to be told about the band and the post-countercultural heavy rock *milieu* of the early 1970s as a whole. Unfortunately, in his obsessive desire to settle the mythical Black Sabbath/Led Zeppelin origins debate, and thereby wall off metal from the supposed taint of hard rock, Cope misses the more valuable story.

– Dale Cockrell

Perhaps it has something to do with their name (“family” and “singers”—how totally white bread!) but I am constantly amazed that scholars don’t take the Hutchinsons, in particular, and singing families, in general, more seriously when pondering the musical nature and makeup of nineteenth-century America. The Hutchinsons, who performed in various family-group configurations from the early 1840s into the 1890s, were probably the best-known musicians in the nation during that crucial and foundational period, and likely the most ubiquitous (John Hutchinson claimed to have given twelve thousand concerts, that’s one every day for almost thirty-three years!). The singing family tradition, which the Hutchinsons (after the example of the Rainer Family) established, quickly generated scores if not hundreds of imitators, and the model has remained a fixture in American musical life into the present (where it abounds in the country, old time, black gospel, and southern gospel traditions). Yet, try to find an article or a book on singing families, or a comprehensive biography of the Hutchinson Family Singers written after the 1940s!

Well, in truth, Scott Gac’s *Singing for Freedom* goes some way towards providing us with that biography. That it doesn’t go all the way is no black mark on this fine and useful book, for it doesn’t really set that as a goal. It is, as the subtitle suggests, a discourse on how the Hutchinsons fit into an American society and political environment that was often obsessed with social reform, both pro and con.

Gac’s book does not follow a chronology, but rather recursively falls back in time before spinning forward. The technique keeps the reader on her toes, for sure, and allows Gac to draw lines between events and perspectives decades apart, but does induce some intellectual vertigo for one is not always certain exactly why the twisting and turning. It’s not plodding, though, and there’s saving grace in that alone.

The approach to the material is that of a social historian, which is precisely Gac’s training. The archival research is thorough and quite a bit of pertinent

new information on the original group and the members of subsequent groups is presented here. Unlike many doctoral dissertations *qua* books, there is much more than sacks of new data, for Gac generally strives for new interpretations, a good number of which are illuminating. These are specially welcomed when he, essentially, deconstructs aspects of John W. Hutchinson’s formidable, two-volume autobiography, first published in 1896. Hutchinson’s intent, at which he succeeded for a very long time, was to weld the focus on the lens through which his life’s work would be viewed. Hutchinson wanted readers to concede that the Hutchinson Family Singers were first and foremost committed to a benign and well-meaning concern for the betterment of humankind, and that their approach, aided by their music-making, had been instrumental in bringing about the abolishment of slavery, a more temperate approach to alcohol consumption, sensitivity about the place and rights of women in the public sphere, and more such social improvements. Gac concurs that the Hutchinsons’ primary contribution was to social reform, but questions the results. I was, for example, completely persuaded by his closing chapter, where he essentially asked: “What place a self-satisfied (and -aggrandizing), white soldier for abolitionism in an 1890s world that was reshackling black Americans with Jim Crow?” “Was the early trumpeting of ‘Immediate Emancipation’ enough?” Not enough, obviously, if you were postbellum African American, a point that seems never to have occurred to John Hutchinson.

Hutchinson also hammered on the notion that he and his siblings and various family members were most of all about their politics and least of all about their music. Gac seems to follow the company line here, as have just about all those who have ever written on the Hutchinsons (myself probably included). The approach has undeniable appeal, for here’s popular music with manifest *meaning*, of a sort that tends to appeal to those of academic bent and sensibilities, and with a trajectory into the present (“Is it possible to imagine The Clash without first imagining The Hutchinson Family Singers?” is a question that just *begs* to be

asked!). But I wonder. Audiences paid and paid for decades and decades to hear the Hutchinsons sing and sing, and although there might have been a corner of the audience there to hear the message, I have to believe that most were there to hear the music. And, in fact, much of the critical record left to us talks about their music-making: how perfectly in tune it was; how well the voices blended; how well-suited the voices were to the music; how lovely it all was (“Heart music” as opposed to “art music,” Walt Whitman called it). Gac touches on this aspect of the Hutchinsons hardly at all. One might say that that’s excusable since he’s “just a social historian!” But Gac has a master’s in double bass from Julliard, so he’s far from *just* an historian. In his defense, politicians, social reformers, and composers from this period are much easier to talk about for the sources are more-or-less replete, while performers have images reflected only in the glass of reviewers, seen dimly and heard faintly. Paradoxically, it’s that image and that still small voice that has remained with us, while the loud politics, the vivid social reforms, and that day’s popular songs have largely faded. (A case in point: I was on the morning of this writing sharing some air time on the local radio station with a small band of area musicians—an upright bass, a guitar, and two senior-aged sisters singing in close, well-blended, family-trained sweet harmony “The Beautiful Star of Bethlehem,” a song written in this town—and the heritage of the Hutchinson Family Singers was palpably there in the studio with us.)

All things considered, *Singing for Freedom* is an excellent book: well-researched and clearly written on people and topics of intrinsic interest. It should be in any serious library (public and private) that has any pretensions to holdings in American music studies. That the muse is yet unveiled means only that there is a higher step to tread someday on the path to Parnassus, which, now that I think of it, bears a striking resemblance to High Rock in Lynn, Massachusetts, where John Hutchinson lived and the masses thronged with their picnic baskets in hand to bask in the glories of Hutchinson Family music-making, up there close to the heavens.

## BULLETIN BOARD

**Carol Baron's** edited collection *Bach's Changing World: Voices in the Community* (Eastman Studies, 2006), sold out two printings and is available through print on demand.

**Sally Bick** was awarded a Fellowship from the National Endowment for the Humanities for her project *The Musical Legacy of the New School of Social Research*.

The Ephrata Cloister has published *Music of the Ephrata Cloister: Cloister Song in Modern Transcription*, with transcriptions and annotation by **Lucy E. Carroll**. In March, Carroll did a presentation on transcribing the music of Ephrata at the Young Center for Pietist and Anabaptist Studies at Elizabethtown College; and in June, she will speak on her book *The Hymn Writers of Early Pennsylvania* for the Eastern Division Conference of the American Guild of Organists. Both publications are available from the Ephrata Museum Shop via Susan Shober at [c-sshober@state.pa.us](mailto:c-sshober@state.pa.us).

**William Everett** will lecture on American musical theater at the University of Zagreb's Music Academy in May 2011 under the auspices of the Fulbright Specialist program.

**Danielle Fosler-Lussier** was awarded a Fellowship from the National Endowment for the Humanities for her project *American Music, Global Messages: Building Bridges in the Cold War World*.

**Anna Wheeler Gentry** will be performing and lecturing at the P.I. Tchaikovsky Moscow Conservatory of Music International Conference "S. S. Prokofiev in the Modern World" celebrating the 120th birthday of Sergei Prokofiev.

**Sandra Graham** has joined the faculty of Babson College (Wellesley, MA) and will teach in the Division of the Arts and Humanities beginning in fall 2011.

**Thomas W. Jacobsen's** new book *Traditional New Orleans Jazz: Conversations with the Men Who Make the Music*, is now available from LSU Press.

**John Koegel's** book *Music in German Immigrant Theater: New York City, 1840-1940* (University of Rochester Press, 2009) won SAM's 2011 Irving Lowens Book Award for the best book on American music published in 2009. Koegel's book was also a Finalist for the 2010 George Freedley Memorial Award of the Theatre Library Association; it won the 2010 Gold Medal for Music in the ForeWord Book of the Year Awards, and was included in the 2010 University Press Books Selected for Public and Secondary School Libraries, Association of American University Presses. In January 2011, Koegel began a four-year term as Book Review Editor of the *Journal of the Society for American Music*, and a three-year term as the member for musicology of the Board of Directors of the College Music Society. He served as a consultant for the March 2011 "Latin Music

Legends" series of postage stamps issued by the United States Postal Service (honoring Selena, Carlos Gardel, Celia Cruz, Tito Puente, and Carmen Miranda).

**Alejandro L. Madrid** (University of Illinois at Chicago) and **Robin Moore** (University of Texas at Austin) have been awarded a Collaborative Research Fellowship from the American Council of Learned Societies. The award will allow them to conduct final fieldwork about danzon in Mexico, Cuba, and New Orleans and finish the manuscript of their book about the historical and contemporary significance of this music and dance genre.

**Drew Massey** was awarded a Fellowship from the National Endowment for the Humanities for his project *Between Collaboration and Retrospection: John Kirkpatrick, American Music, and the Printed Page, 1929-1989*.

**W. Anthony Sheppard** (Williams College) has been offered membership for 2011-2012 at the Institute for Advanced Study, Princeton, where he will launch a new research project titled "The Performer's Voice: Timbre and Expression in Twentieth-Century Vocal Music."

**Judith Tick** was awarded a Fellowship from the National Endowment for the Humanities for her project *Ella Fitzgerald, a Biography: Life, Work, Legacy*.

## CONFERENCE CALENDAR

**CFP:** Africa meets North America in New York: October 20-23, 2011. The interaction between Africa and North America continues in the ways in which North American musical genres and idioms have provided creative models for the emergence of new practices on the African continent, thus completing a cycle that continues to replicate itself fueled by cross-cultural traffics of people and cultural practices between the two places. Abstracts should be sent to [info@nyafricanensemble.com](mailto:info@nyafricanensemble.com) by June 4, 2011. Notification of abstract acceptance will occur between June 11 and June 30, 2011.

**CFP:** Counterpoints: Nineteenth-Century Literature and Music. Conference sponsored by 19th-Century Music, to be held

October 22, 2011 at the Lincoln Center campus of Fordham University (New York). Graduate students, part-time and junior faculty are invited to submit abstracts of papers or performance samples for an associated piano recital by June 20. For full details, go to the journal's web page: <http://ucpressjournals.com/journal.asp?j=ncm>. Papers selected will be considered for publication in a special issue of the journal.

**Conference:** Cultural Counterpoints: Examining the Musical Interactions between the U.S. and Latin America: A Conference in Celebration of the 50th Anniversary of the Indiana University Latin American Music Center, Oct. 19-23, 2011, at the Jacobs School of Music of Indiana University, Bloomington, Indiana. For full

information, visit <http://www.music.indiana.edu/lamc/conference/index.shtml>.

**Workshop:** 17th Annual Legacy Oral History Workshop: Museum of Performance & Design, San Francisco, August 4-6, 2011. Learn how to plan, organize, and conduct fascinating interviews, use current technologies to produce digital media projects, refine your editing skills, and prepare oral history print texts for printing or publication. The workshop is designed to meet the needs of beginning, intermediate, and advanced students. The three-day intensive is led by oral historians Jeff Friedman and Basya Petnick. For complete information, visit: <http://www.mpdfsf.org/PAGES/PROGRAM/legacy.html>.

**Society for American Music**  
**Statement of Financial Position**  
As of December 31, 2010

	Dec 31, 10
<b>ASSETS</b>	
<b>Current Assets</b>	
Checking/Savings	
Bank Accounts	
PNC Operating	2,547.65
PNC Conference Account	750.92
PayPal Account	10,115.68
PayPal Conference	800.79
<b>Total Bank Accounts</b>	14,215.04
<b>Total Checking/Savings</b>	14,215.04
Accounts Receivable	
Accounts Receivable	1,559.00
<b>Total Accounts Receivable</b>	1,559.00
Other Current Assets	
Prepaid Expenses	2,933.22
<b>Total Other Current Assets</b>	2,933.22
<b>Total Current Assets</b>	18,707.26
<b>Other Assets</b>	
Other Assets	
PNC Investment Account	345,614.35
PrePaid Insurance	220.00
<b>Total Other Assets</b>	345,834.35
<b>Total Other Assets</b>	345,834.35
<b>TOTAL ASSETS</b>	364,541.61
<b>LIABILITIES &amp; EQUITY</b>	
<b>Liabilities</b>	
<b>Current Liabilities</b>	
Credit Cards	
Capital One	803.74
<b>Total Credit Cards</b>	803.74
Other Current Liabilities	
Other Current Liabilities	
Deferred Income	12,355.28
<b>Total Other Current Liabilities</b>	12,355.28
<b>Total Other Current Liabilities</b>	12,355.28
<b>Total Current Liabilities</b>	13,159.02
<b>Total Liabilities</b>	13,159.02
<b>Equity</b>	
Temp. Restricted Net Assets	261,388.57
Unrestricted Net Assets	88,952.72
<b>Net Income</b>	1,041.30
<b>Total Equity</b>	351,382.59
<b>TOTAL LIABILITIES &amp; EQUITY</b>	364,541.61

**Society for American Music**  
**Statement of Activities for Fiscal Year 2010**  
January through December 2010

	Jan - Dec 10
<b>Ordinary Income/Expense</b>	
<b>Income</b>	
Revenue from Dues	
Individual Dues	28,882.52
Institutional Dues	5,137.00
Post Grad Dues	2,070.00
Retiree Dues	3,760.00
Spouse Dues	540.00
Student Dues	4,563.68
Revenue from Dues - Other	0.96
<b>Total Revenue from Dues</b>	44,954.16
Conference Revenue	59,302.91
<b>Other Revenue</b>	
Donations - Restricted	4,601.00
Unrealized Gains/Losses	30,401.77
Donations - Unrestricted	4,128.08
Advertising	1,300.00
Mailing List Sales	400.00
PayPal Interest Income	4.38
Royalties	17,725.26
<b>Total Other Revenue</b>	58,560.49
<b>Total Income</b>	162,817.56
<b>Expense</b>	
Conference Expenses	60,494.89
Reconciliation Discrepancies	-598.48
Journal Subscriptions	32,480.00
Journal Editorial	498.71
Directory	3,689.81
Bulletin	7,413.94
Board Hospitality/Discretionary	9,951.12
Board Travel	5,696.43
Exec Dir Travel	956.50
SAM Office Expenses	438.18
Membership Services	431.72
Membership Dues	725.00
DC Incorporation Fee	75.00
Accounting Services	2,533.55
D & O Insurance	710.00
RILM	2,000.00
PayPal Fees	1,226.69
Credit Card Fees	1,194.62
SAM History Project	400.00
Interest Group	181.26
Awards from Restricted funds	16,175.00
Payroll Expenses	15,102.32
<b>Total Expense</b>	161,776.26
<b>Net Ordinary Income</b>	1,041.30
<b>Other Income/Expense</b>	
Other Expense	
Ask My Accountant	0.00
<b>Total Other Expense</b>	0.00
<b>Net Other Income</b>	0.00
<b>Net Income</b>	1,041.30

*Journal of the Society for  
American Music*

Volume 5, Number 3 (August 2011)

**Contributors**

**Articles**

Celebrating the Nation: Kurt Weill, Paul Green, and the Federal Theatre Project (1937)

*Tim Carter*

Aaron Copland and the Politics of Cultural Diplomacy

*Emily Abrams Ansari*

Mary Davenport Engberg: Pioneering Musician in a Bachelors' Frontier

*Elizabeth Juliana Knighton*

Ima Hogg and an Experiment in Audience Education: The Rice Lectureship in Music (1923–33)

*Walter B. Bailey*

**Reviews**

**Books**

Denise Von Glahn, *The Sounds of Place: Music and the American Cultural Landscape*

*Carol A. Hess*

Amy C. Beal, *New Music, New Allies: American Experimental Music in West Germany, from the Zero Hour to Reunification*

*David Nicholls*

Tim Lawrence, *Hold On to Your Dreams: Arthur Russell and the Downtown Music Scene, 1973–1992; Kyle Gann, Music Downtown: Writings from the Village Voice*

*Ryan Dohoney*

**Recordings**

David Starobin, *Family Album (New Music with Guitar, Vol. 7)*

*Gary R. Boye*

George Rochberg, *Piano Music, Vol. 2. Joan DeVee Dixon*

Franklin Cox, *The New Cello, Vol. 1: American Composers*  
*Brenda Leonard*

**Multimedia**

*American Roots Music.* Jim Brown, director  
*Ann van der Merwe*

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## AWARDS OF THE SOCIETY

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

### H. Earle Johnson Bequest for Book Publication Subvention

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

### 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.

### Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music, written in English.

### 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).

### 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.