

# The Bulletin

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

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## Charlotte 2012

*...from the Queen City of Ohio to the Queen City of North Carolina...*

We look forward to welcoming you to Charlotte, North Carolina, in March 2012 for the Thirty-Eighth Annual Conference of the Society for American Music!

Founded at the intersection of two Native American trading paths in the mid-18th century, Charlotte was named after Queen Charlotte of Mecklenburg-Strelitz, a name perhaps familiar to music historians as a patron of the London Bach, Johann Christian Bach. During the American Revolution, the city of Charlotte offered so much resistance to British forces that General Cornwallis declared Charlotte “a hornet’s nest of rebellion.” As North Carolina’s largest city, Charlotte has long been a leading city of the New South, going through a period of industrialization with textile mills before becoming an important hub for the financial industry.

Since the nineteenth century, Charlotte has fostered not only operas and concert hall music, but it has also been a major location for country, blues, and gospel music. In the fifteen years leading up to World War II, the presence of paved highways, the increase in textile factories, and the geographically wide radio broadcasting of the station WBT led to Charlotte becoming a major recording center, with performers like the Carter Family, Bill Monroe, and the Golden Gate Quartet all making recordings in Charlotte. James Brown recorded “Papa’s Got a Brand New Bag” in a Charlotte studio in 1965.

The Program Committee has planned a fascinating series of sessions, poster papers, seminars, and lecture-recitals. In keeping with our southern setting, there will be sessions on “Song in the Antebellum South,” “Sacred Tunebooks,” “The Steel Guitar,” “The Banjo,” and “Southern Rock and Soul.” Other papers will consider children, social dance, political theater, and Frank Zappa—though unfortunately not all at the same time—as well as a typically rich and diverse array of sessions and poster papers on many other topics. The Cultural Diversity Committee has programmed a special roundtable discussion for Friday morn-



**Chambers Hall at Davidson College**

ing titled “The Black Composer Speaks: A Cross-Generational Discussion of the Advancement of the Afro-Classical Aesthetic,” with noted composers T.J. Anderson, Adolphus Hailstork, and Anthony Kelley joining moderator Tammy Kernodle and followed by a lecture-recital of songs by Anderson and Hailstork.

For the third year now, the program includes two seminars: “Music and Disability” (Moderator: Kendra Preston Leonard; Respondent; Joseph Straus) and “Music in Television” (Moderator: James Deaville). As in previous years, the papers for these seminars will be made available in advance through the SAM website, beginning in mid-January. When you register for the conference, you will receive a password that provides access to the seminar documents, which will appear as PDF files.

Davidson College, the host for this year’s conference, is especially excited to be welcoming the SAM conference to its campus for the late afternoon and evening of Thursday, March 15. Four paper sessions will begin at 5:30 on Davidson’s campus, to be followed by a reception and the Sacred Harp sing. Later that evening, you are all invited to attend the GospelSHOUT! performance, which will feature several gospel musical traditions including the high-energy trombone shout band music of the United House of Prayer for All People, a musical relative of New Orleans style jazz. Buses will be available throughout the afternoon and evening for transportation between the conference hotel and Davidson’s campus.

## STUDENT FORUM

### Call for Items for the Silent Auction in Charlotte

It's that time of year again! It's time to begin thinking about what you can donate to the 2012 Silent Auction. Dusty, crusty, shiny, or new: any items of interest to the SAM membership will be accepted. Books, which tend to increase revenue substantially, are especially welcome. All donations are tax deductible, and all of the auction's proceeds benefit the Student Travel Endowment. Items should be brought with you to the conference in March. Contact Student Forum Co-Chair, Brian Jones ([jonesbl@email.unc.edu](mailto:jonesbl@email.unc.edu)) or Executive Director Mariana Whitmer for more information.

### Getting Ready for Charlotte

The annual meeting in Charlotte is fast approaching! Student Forum organizes several events, and we are always looking for volunteers to help. If you'd like to get involved, contact co-chairs Jennifer Myers ([jennifer-myers@u.northwestern.edu](mailto:jennifer-myers@u.northwestern.edu)) or Brian Jones.

### Charlotte Events

The Student Forum is a great way for students to connect with other students. All events are open to all students. This year's Student Forum Panel at the annual meeting will focus on navigating the job market, from preparing to submit applications to strategies for interviewing and beyond. The panel of speakers will be diverse. They will represent multiple perspectives on the health of the field and how best to market yourself and navigate the transition out of graduate school. Bring your concerns and questions to the panel, which will be held on Thursday, March 15th from 12:45 - 1:45 p.m.

Student Forum will hold a business meeting on Friday, March 16th at 5:30 p.m. to elect a new co-chair and discuss student ideas and issues. Check the program for the location, or look for signs at the conference. After the meeting, we will all relax at an informal Student Forum dinner. We hope to see you there!

### Mark Tucker Award for Outstanding Conference Paper

Students who will be presenting papers at the Charlotte conference are eligible to compete for the 2012 Mark Tucker Award. For information on where and when to submit applications, please check the society website: [american-music.org](http://american-music.org).

### Silent Auction

The Silent Auction, held annually at the Society meetings, supports the Student Travel Endowment. The auction is now coordinated entirely by Student Forum. This means we need your help! As always, we seek donations of books, recordings, and other SAM related materials for the auction. If you would like to help with planning, acquiring materials, or running the auction please contact co-chair, Brian Jones.

### Roommate Search

Help stretch your travel budget and get to know a fellow SAM student member by participating in the Student Forum roommate search. If you need help finding a roommate for Charlotte, please email Jennifer.

We look forward to seeing you in Charlotte in March!

Jennifer Myers and Brian Jones, Student Forum Co-Chairs

An array of Friday afternoon excursions await visitors eager to sample a range of Charlotte's local flavor. There's a guided tour of Charlotte's new museum of 20th-century art (the Bechtler Museum of Modern Art), a walking tour of uptown Charlotte with a special emphasis on Charlotte's musical history, and a visit to the Charlotte Motor Speedway, one of the most important NASCAR racetracks. All of these carry modest fees and require advance registration; please consult the conference website for more information about each. For those wishing to venture out on their own, the conference hotel is within a short walk of several other notable museums, including the Mint Museum (and its world famous Craft + Design collection), the award-winning Levine Museum of the New South, a hands-on science museum currently running an exhibition on mummies (Discovery Place), the Harvey B. Gantt African-American Art and Cultural Center, and the NASCAR Hall of Fame.

The Society for American Music is pleased and excited to be inducting North Carolina native Doc Watson as its newest Honorary Member on Friday, March 16. An iconic figure in the folk-music revival, Watson has been both a preserver of old-time Appalachian music and an innovator whose influence manifests itself in country, folk, and bluegrass styles. Mr. Watson plans to be present at a ceremony that will include remarks by SAM members Ron Pen, Kip Lornell, and Greg Reish.

Mid-March is a lovely time to visit Charlotte, with mild weather and average daily highs in the 60s, along with strong possibilities for a sunny afternoon in the 70s. Check out the website for more details and updates on what to see and do. On behalf of the Local Arrangements Committee and the Program Committee, we hope to see you in Charlotte for what is sure to be a memorable conference!

Neil Lerner  
Chair, Local Arrangements Committee

## NEW MEMBERS

SAM is pleased to welcome these new members:

Matthew Bishop, Tallahassee, FL  
Michael Boyd, Turtle Creek, PA  
Toni Casamassina, Tallahassee, FL  
Daniel Fonner, Pittsburgh, PA  
Anthony Guest-Scott, Bloomington, IN  
Chelsey Hamm, Bloomington, IN  
Jessica Holmes, Toronto, ON, CANADA  
Birgitta Johnson, Syracuse, NY  
Mark Lomanno, Austin, TX  
Lisa Lombardo, Springfield, VA  
Robert Pielke, Claremont, CA  
Ashley Pribyl, Austin, TX  
Elliott Powell, New York, NY  
Nicholas Rubin, Charlottesville, VA  
Susan Taffe-Reed, Wyalusing, PA  
Shaw VanCour, Columbia, SC

## From the President



Dear Friends and Colleagues—

I write this message during the final week of 2011, with news of ongoing activities of the Society, and an enthusiastic invitation to attend what promises to be a very exciting and stimulating annual conference in Charlotte, North

Carolina in mid-March 2012.

First, the updates. I am happy to report that the elected Board Members and Officers of the Society have continued to work on various ideas and innovations suggested by many of you in the survey we conducted in early 2011. A number of these ideas, in fact, have already resulted in changes. As you (probably) have noticed, we have switched to electronic delivery of our Bulletin, as well as an online voting process. Conference registration (as in the past) can be accomplished online, but this year we will rely more heavily on our website for distribution of conference information (Executive Director Mariana Whitmer will send out postcards to the entire membership directing individuals to the conference program on the Society Webpage; we will not do a mass mailing of a hardcopy of the preliminary program). Many of you who responded to the survey urged the Board to move in this direction; furthermore, delivery of information electronically saves the Society a great deal of money, and the Executive Director a great deal of time. On the other hand, some members urged the Board not to move in this direction, and since we aim to please as many members as possible, we will continue to print issues of the Bulletin, ballots, preliminary conference programs, and registration materials for those who either do not use email or would simply prefer to receive paper documents in the mail. If you are among the latter (even if you are receiving this electronically) and would like to continue to receive paper copies, please inform Mariana Whitmer ([samed@pit.edu](mailto:samed@pit.edu)) and she will happily oblige. If you are among the former, it is obviously quite important that you keep the SAM office informed of changes to your email address! I can also point out that—as requested—we have set up a SAM Facebook page ([facebook.com/SocietyforAmericanMusic](https://www.facebook.com/SocietyforAmericanMusic)). Currently it is not very active, probably because not many people know about it. So if you are among those members who urged us to get with it and utilize social media, here is your chance to do so. Log on, “like” us, and start to use the page to publicize events, share ideas, and so forth.

In other news, the Development Committee continues to meet regularly and to explore ways to help the Society pay for all the various initiatives suggested in the survey; there will be additional news from this important committee at the business meeting in Charlotte. In addition, at its most recent meeting (in September) the Board created a new standing Committee on the Conference. This group will discuss and make recommendations about how our conferences are organized. Assessment of the seminar format, inclusion of performances in a more-

integrated manner, consideration of invited speakers, setting aside a block of sessions for in-depth examination of a particular topic (which might also include scholars from outside our discipline) are all ideas that have been proposed. If you have ideas about how our conferences are organized (and how they should look in the future)—including the opinion that they are fine and should not be “fixed”—please send your comments to Prof. Anne Dhu McLucas ([amclucas@uoregon.edu](mailto:amclucas@uoregon.edu)), who is chair of the committee. Finally, I probably should also remind you about an upcoming mini-conference that the Society is jointly sponsoring with the University of California/Long Beach. Titled “From Nineteenth-Century Stage Melodrama to Twenty-First-Century Film Scoring: Musicodramatic Practice and Knowledge Organization,” this Symposium will be held 12-14 April. A call for papers was distributed on the SAM listserv, and there is a link to further information about it on the SAM webpage.

Last but hardly least, I want to share my excitement about our upcoming national meeting. I have looked over the program and have been involved with some of the planning, and I can happily report that our 38th Annual Conference will be a terrific reflection of the diversity of scholarship in American music. There are papers about musical life in the 19th century, musical theatre, 20th-century art music (by Babbitt, Stravinsky, Brown, Cage, Feldman, Carter, Glass, Monk, others), jazz (Mingus, Davis, “global” jazz), 20th-century popular music (hip hop, mainstream pop, Southern rock & soul), technology and music (radio, film, television, Youtube), as well as sessions on dance, country, sacred, black, folk, and other flavors and styles of music. There will be interesting poster sessions, two different seminars (Music and Disability; Music and Television), and a variety of interest group sessions. There will also be a pair of sessions sponsored jointly by SAM and the Society of Historians of the Gilded Age and Progressive Era to explore music in society of the late nineteenth century from the perspective of both musicologists and historians. In addition, concerts will be interspersed throughout the conference: four lecture-recitals, our usual Sacred Harp sing, and the Brass Band performance. There will furthermore be several very special events. On Thursday evening our host institution (Davidson College) is sponsoring a reception, followed by a Gospel Shout performance (featuring a trombone “shout band” and an a cappella African American gospel ensemble). And Friday will feature two extraordinary events. The first is a panel discussion titled “The Black Composer Speaks,” featuring T. J. Anderson, Adolphus Hailstork, and Anthony Kelley, three eminent African American composers who live and work in Virginia and North Carolina. This will be followed by a performance of selected song cycles written by Anderson and Hailstork and a luncheon to which all members are invited. Our second special event on Friday will honor the iconic singer/performer Doc Watson, who is this year’s Honorary Member. There will be a brief ceremony on Friday evening (after the usual afternoon tours) that Mr. Watson will attend; several SAM members who have conducted scholarship related to American folk, traditional, and bluegrass music will speak briefly about his significant contributions.

In general, the conference looks to be an exciting celebration of the diversity and richness of American musics of all kinds and flavors. I certainly hope to see you there!

Katherine K. Preston

## *Journal of the Society for American Music*

[journals.cambridge.org/sam](http://journals.cambridge.org/sam)

Volume 6, Number 1 (January 2012)

### Contributors

#### Articles

“A Long Ways from Home?” Hampton Institute and the Early History of “Sometimes I Feel like a Motherless Child”

*Felicia M. Miyakawa*

Journeys of an Immigrant Violinist: Jacques Oliveira in Civil War–Era New York and New Orleans

*Brian Thompson*

The Spirit inside Each Object: John Cage, Oskar Fischinger, and “The Future of Music”

*Richard Brown*

#### Reviews

##### Books

David Nicholls, *John Cage*

*David W. Bernstein*

Earl “Fatha” Hines, edited by Jeffrey Taylor, *Selected Piano Solos, 1928–1941*

*Brian Harker*

Charles Zeuner, *Fantasies and Fugues for Organ and Piano*

*N. Lee Orr*

Barry Seldes, *Leonard Bernstein: The Political Life of an American Musician*

Nigel Simeone, *Leonard Bernstein: West Side Story*

Jack Gottlieb, *Working with Bernstein*

*Paul R. Laird*

##### Recordings

*Samuel Barber: The Complete Solo Piano Music*

*Howard Pollack*

*(In)Habitation: Musical Settings of Margaret Atwood Poetry by American Women Composers*

*Stephanie Tingler*

George Gershwin, *Complete Music for Piano & Orchestra*

*Larry Starr*

##### Multimedia

*Maiki Aiu Lake*. Joy Chong-Stannard, director.

*Nā Kamalei: The Men of Hula*. Lisette Marie Flanary, director.

*C. K. Szego*

## BULLETIN BOARD

**Carolyn Bryant** has been elected Vice-President of the American Musical Instrument Society. She also serves as Associate Editor of the society’s annual *Journal of the American Musical Instrument Society*.

**Elise K. Kirk** was recently named a director emeritus of the White House Historical Association. Her article, “Opera for the Presidents: Superstars and Song in the Early White House,” appeared in the November, 2011, issue of the Association’s journal, *White House History*. Founded by Jacqueline Kennedy in 1961, the White House Historical Association recently celebrated its 50th anniversary.

**John Koegel** is the editor of the newly published book *Music, American Made: Essays in Honor of John Graziano* (Sterling Heights, MI: Harmonie Park Press, 2011), a collection of 29 essays on 19th- and 20th-century American topics. The book honors John Graziano, one of the founders of the Sonneck Society for American Music, now the Society for American Music. Graziano is a Past President of the Society, Professor Emeritus of Music at The City College and The Graduate Center of The City University of New York, and the Director of the NEH-funded Music in Gotham Project. This book was supported in part by the H. Earle Johnson Book Publication Subvention, given by the Society for American Music. For information, please see: [harmonieparkpress.com/Products/168-music-american-made-essays-in-honor-of-john-graziano.aspx](http://harmonieparkpress.com/Products/168-music-american-made-essays-in-honor-of-john-graziano.aspx)

## CALL FOR REVIEWERS

If you are interested in reviewing for the SAM Bulletin or JSAM, their review editors would love to hear from you! JSAM reviewers should be established scholars; SAM Bulletin reviewers may be established scholars or advanced graduate students. Send your contact information and areas of interest to John Koegel ([jkoegel@fullerton.edu](mailto:jkoegel@fullerton.edu)) for JSAM or Patrick Warfield ([PatrickWarfield@umd.edu](mailto:PatrickWarfield@umd.edu)) for the SAM Bulletin.

## The Bulletin of the Society for American Music

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### Editorial Board

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#### Design and Layout

Ryan Ebright ([rebright@email.unc.edu](mailto:rebright@email.unc.edu))

Items for submission should be sent to Kendra Leonard in the body of or 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.

## BOOK REVIEWS

*Music, Sound, and Silence in "Buffy the Vampire Slayer,"* ed. by Paul Attinello, Janet K. Halfyard, and Vanessa Knights. Ashgate, 2010. 278pp. ISBN-978-0-7546-6042-2. Paper.

By Kendra Preston Leonard Over the course of the past decade, most studies dealing with the television show *Buffy the Vampire Slayer* and its spinoff *Angel: the Series* have been published in the online journal now known as *Slayage: The Journal of the Whedon Studies Association* or presented at its biennial conference, also called *Slayage*. The support of these entities can hardly be underestimated in the field, which boasts several hundred members, and it is good fortune for scholars interested in the various facets of *Buffy* that these outlets have legitimized the discipline to the point where serious examinations of the music used in the shows are being published. *Music, Sound, and Silence in "Buffy the Vampire Slayer,"* edited by Paul Attinello, well-known Whedon scholar Janet K. Halfyard, and the late Vanessa Knights deals exclusively with what *Buffy* fans term the "Buffyverse," or the world in which *Buffy* and *Angel* take place. The volume, which contains thirteen essays, is structured in three parts: "Constructing Sound: Music, Noise and Silence," "Owning Music: Bands, Fans, and Pop Culture," and "Making Music: Buffy the Musical."

In this volume's foreword, Keith Nagus lays out a rationale for the study, citing the "continual flow of music from the television set" and explaining that the book seeks to illustrate the importance of studying television music as a cultural form and a method of communication (xiii). This is a noble cause, but Nagus's contribution, which only briefly mentions *Buffy* in favor of a broader discussion of musical semiotics, is more of a warning to the casual reader or fan that this is not the book for them: it is intended to be serious, is frequently technical, and occasionally jargon-laden. Nagus ends his essay by awkwardly trying to rigidly separate the scholar and fan, stating that the scholars whose work appears here "not only cross the boundaries that have separated the study of music and the moving image; they cross the lines, occasionally play with the codes, that have obligated scholars to separate themselves from the fans" (xviii). It is a kind of formal differentiation that is unfortunately at odds with the Preface, by music director John King and composer Christophe Beck, whose enthusiasm and lack of pretense in discussing their roles in the show set a tone that is far more welcoming to the reader, scholarly or not. This clash of approaches, in which some authors are writing for a more sophisticated audience while others appear to be writing for inexperienced readers, continues throughout the volume and is present within some individual chapters, muddying the waters as to the book's intended audience. It is possible that this awkwardness is due to the history of the book: original co-editor Vanessa Knights died partway through the process and Janet K. Halfyard was brought on in her place. Also likely due to the book's path to publication is a certain amount of repetition and redundancy between chapters and a lack of referencing between them. Nonetheless, the volume is a welcome addition to the field and certainly useful for scholars and students of *Buffy*.

Despite Nagus's warnings, one of the great strengths of this collection is that it contains several essays that can be used to introduce newcomers to the worlds of film and television music studies. Knights's Introduction does an excellent job of showing

the importance of music and musicians in a television series, and capably susses out the distinctions between several kinds of television music, the relevance of silence, and the importance of non-musical sound. Halfyard's "Love, Death, Curses, and reverses (in E Minor): Music, Gender, and Identity in *Buffy the Vampire Slayer* and *Angel*," meanwhile, provides an excellent analysis of the gendered use of musical themes.

A closer look at one essay can demonstrate the richness of such studies. In "What rhymes with lungs? When Music Speaks Louder than Words," Arnie Cox and Rebecca Fülöp provide an outstanding introduction to mimesis, mimetic participation, and responses to such participation before examining the show's various love themes. The musical analysis presented here is clear and compelling, and the authors demonstrate the many ways dissonance and harmonic instability can be used as signifiers of a doomed relationship. An initial example shows how the evil Angelus uses Puccini to trick Buffy's mentor Giles into thinking that he is headed for a romantic encounter, only to discover that his love interest is already dead. The authors then show how instrumental music is used to enrich the ending of a relationship between the nascent witch Willow and the werewolf Oz. A "high, soft, sustained string unison" signifies Willow's apprehensive holding of her own breath as she watches Oz prepare to leave, and this tension is broken only after Oz reaffirms his love: "When Oz expresses his doubt about the separation between the wolf and the human within him, we hear a piano accent—which then turns into the first statement of a fragmentary theme. But the strings still hold the tension until Willow asks, 'Oz, don't you love me?' Then the strings are finally set free from their sustained note; and when Oz tells her he has never loved anything else, we are finally given some relief from the tension, in the form of the warm sound of the English horn, a modulation, and an orchestral swell to support their embrace" (66). But as Oz leaves, Cox and Fülöp note, the music modulates back to its earlier key, and the orchestral support fades.

The essay proceeds with a discussion of the Buffy-Angel love theme, which is transcribed for readers in short score. Its functions are identified: establish the relationship between Buffy and Angel; signify nostalgia for Angel when he becomes Angelus; signify bittersweet sorrow as the pair realizes that their relationship cannot last; and serve as ironic commentary. The authors provide examples for each function, such as music's use when Buffy sleeps with Angel, when she must kill Angel at the end of Season Two, and when he returns in Season Three. Similar case studies are provided for the Buffy-Riley love theme, used for Buffy's major romantic relationship in Seasons Four and Five.

Cox and Fülöp conclude with examinations of two specific episodes: "The Body" (the only episode without music, in which Buffy's mother dies of an aneurysm), and "The Gift" (the Season Five finale in which Buffy sacrifices her life to stop the end of the world). The analysis of the theme from "The Gift" studies the rhythmic pattern of the music, the harmonic language, and instrumentation, complete with short-score transcription and a

detailed description of the use of solo oboe and clarinet against “the epic strings, brass, timpani, and cymbals” of the theme’s final orchestration. Cox and Fülöp successfully argue that the use of syncopation and sustained dissonances in the theme “emphasizes instability and generates a desire for a return to stability,” which is exactly what Buffy feels and is trying to do in the episode’s final moments (77). While it is a bit disappointing that the authors chose not to engage with other, previous scholarship on love themes, Cox and Fülöp’s work is an excellent starting place for understanding the functions of the themes and the ways in which the show’s musical directors re-used material to different effects.

Co-editor Paul Attinello’s chapter, “Rock, Television, Paper, Musicals, Scissors: *Buffy*, *The Simpsons*, and Parody,” dispenses with technical language, and instead discusses the musical as a genre and its reception in popular culture. In the process, he creates another threshold essay useful to the non-specialist. For readers familiar with the field and the shows, the best contribution is Amy Bauer’s chapter on the *Buffy* musical episode, “‘Give Me Something to Sing About’: Intertextuality and the Audience in ‘Once More with Feeling.’” Rich with scholarship into the historical precedents of the song genres used in the musical, the essay discusses the episode’s harmony, meter, and rhythm in detail, paying attention to issues of race and class throughout. Two of the more original chapters are those by Katy Stevens and Gerry Bloustein. Stevens presents a strong argument in regard to the way *Buffy*’s musical approaches are in opposition to those of more conventional shows, and Bloustein investigates the theory and practice of lack of sound in the series. Louis Niebur’s contribution is another strong essay, focusing on the creation of a metadiegetic musical sphere and full of excellent examples of individual cues that more than prove the author’s argument.

A few chapters would have benefitted from additional musicological background or deeper musical understanding. Diana Sandars and Rhonda V. Wilcox’s essay on “Once More with Feeling” intriguingly suggests that some characters are given true agency for the first time when they are allowed to sing in the musical episode. Unfortunately, the argument for this thesis consists mostly of superficial description and is deeply unsatisfy-

ing in terms of musical, textual, and contextual analysis. Blanket statements about historical precedents in the musical genre will be viewed as uninformed by scholars of the genre, and diminish the credibility of the authors. Catherine Driscoll’s look at popular music culture does a fine job of placing *Buffy*’s popular music within a contemporary context and the chase for the “cool” in teen life, but a more musicologically-informed investigation of the genres discussed—as well as the class and racial implications they carry—would have made the article far more authoritative. Renée S. Coulombe’s chapter attempts to address genre and feminism through the application of Riot Grrrl aesthetics and politics, but leaves an enormous amount of material unpacked, briefly discussing song lyrics but only vaguely identifying musical genres and often leaving genre designations unexamined or unchallenged even in the light of opposing views from within the collection.

There are other weak links in the collection, including Rob Haskins’s unvarnished paean about (and dedicated to) series composer Christophe Beck, in which Haskins’s agenda includes unabashedly and sometimes brutally dismissing the series’ other composers; this essay also exhibits audience confusion and tries to reinvent the already-well-established concept of experienced/naïve listeners and viewers. Rob Cover attempts to connect *Buffy* slash (erotic fan-written fiction) and fan-made music videos via the show’s music, but the chapter is disjunct and its use of scholarly theories and texts is sporadic and confused. Kathryn Hill writes about genre, but, like Sandars and Wilcox, omits analysis in favor of description and jumps between songs and topics, weakening the overall cohesiveness of the argument.

On the whole, *Music, Sound, and Silence in “Buffy the Vampire Slayer”* is useful for musically knowledgeable fans of the Buffyverse interested in learning more about the music of *Buffy* and *Angel*, and for students or scholars new to the field wanting to explore the vast universe of scholarly approaches to television music in general. It certainly provides an important threshold for other scholars addressing many of the most prominent musical issues of the series, and allows for further work to be built atop the collection’s better essays.

*Gods and Guitars: Seeking the Sacred in Post-1960s Popular Music*, Michael J. Gilmour. Baylor University Press, 2009. 200pp. ISBN-978-1-60258-139-5. Paper.

**By Olivia Carter Mather** In the study of religion in popular music, most scholars limit their focus to religious subgenres. As studies of gospel and sacred oral traditions show, it is easy to segregate “religious” and “non-religious” songs, artists, and styles and therefore give religious pieces a different treatment than would be given to supposedly secular music. Contemporary Christian music (CCM) is a case in point; a growing number of articles, conference papers, and dissertations point out CCM’s popularity and commercial success, but frame the music first and foremost as the product of a subculture. While subculture theory has been fruitful in this case, it has served to ghettoize CCM for the academy, in the same way labels and radio formats have ghettoized it for listeners. Such marginalization can in turn imply that mainstream “secular” music is absolutely secular. When religion in mainstream popular music is addressed, whether by scholars or by the rock press, it is often invoked in terms of the

personal beliefs of the artist, or as inspiration for a specific song. What is overlooked is religious sentiment in songs by mainstream secular artists intended for a broad market and consumed through the channels of secular media. (Felicia Miyakawa’s study of five percenter rap is an important exception, not only because five percenter artists include some of the most successful in hip hop, but because the religion in question is Islam.) In short, religion is the exception, not the rule as far as studies of pop and rock are concerned.

In *Gods and Guitars: Seeking the Sacred in Post-1960s Popular Music*, Michael J. Gilmour demonstrates that religion is a common topic in music otherwise construed as secular. Religious imagery, vocabulary, and sentiment show up in nearly every genre since 1970. In most cases, it is songwriters who are not publicly religious that make use of religious topics. The book does indeed recognize those few stars known to be religious

(George Harrison, Bob Dylan, U2, Cat Stevens/Yusuf Islam), but goes beyond them to address Arcade Fire, Kanye West, Meatloaf, Joni Mitchell, Ron Sexsmith, Velvet Revolver, among others. Gilmour's argument is not that these artists have secret devotional lives, which have somehow spilled over into their art (though that is no doubt the case with some), but that religious concepts are part and parcel of American culture, therefore manifesting themselves in mainstream music.

Gilmour makes a distinction between "religious media" (music intended for consumption in a religious or devotional context) and "media with religious content." He defines "religious content" broadly; any mention of deities, angels, demons, salvation, communication with the dead, the afterlife, specific religions, religious leaders, religious institutions, religious spaces, sacred texts, prayer, or devotional objects qualify a song for Gilmour's study. Such songs are not then interpreted only according to religious parameters. In fact, Gilmour argues strongly that most of the songs in question are not meant to be miniature theological treatises or statements of belief, but instead use religion for non-religious purposes. Common topics in pop music (e.g. erotic love, politics, loss) bring with them a vocabulary that includes religious terms, even when the subject matter is not first and foremost spiritual. An example would be songs that use religion for a political purpose, such as opposition to war. Gilmour puts Paul Simon's "Wartime Prayers" in this category, a song written in response to the events of 9/11 but before military intervention in Iraq. Simon's assertion that wartime prayers are "in every language spoken" and "for every family scattered and broken" point the listener toward the victims of war, not toward a particular religion. By showing victims as prayerful, he highlights their vulnerability and humanity. Another use for religious imagery in popular music is in songs about erotic love, as evidenced by the spate of songs that refer to a lover as an angel, the lover's love as salvific, and lovers' meetings like the experience of being in heaven. Few listeners would argue that Aerosmith's "Angel" or Bryan Adams's "Heaven" are intended to be theological statements of self-consciously religious artists. Rather they borrow metaphors that come directly from western religion, putting common concepts to use for new purposes.

Not all songs that Gilmour reviews borrow religious terminology in uncritical ways. Much of the book's first chapter deals with "popular music on the offensive" to identify several ways that songwriters take an oppositional stance, from outright rejection of religion per se to critiques of religious communities "from within" by community insiders. When we consider songs that criticize any aspect of religion, we have an enormous body of work that fits Gilmour's definition of "religious content," because "one cannot criticize religion without entering into dialogue with religion" (53). This version of dialogue, one in which opposition is inherent, looms even larger throughout *Gods and Guitars* as Gilmour appropriates Harold Bloom's theory of the "anxiety of influence." Just as poets strain against a tradition of literary giants to write something original, so songwriters struggle against the works of their musical forebears. Gilmour expands Bloom's definition of influence to include two important aspects of western culture. First, authority itself provides inspiration and a power to work against; secondly, and more importantly for Gilmour's project, religion acts as the pre-existing body of work that modern artists must face in order to create new songs. He

states, "Religious discourse is, I submit, one of the precursors contemporary songwriters confront. They speak the language of religion but constantly confront it through creative rewriting" (7). Religion is more than just a rich source of metaphors, symbols, imagery, stories, or characters; it is a force that is practically begging to be engaged.

Gilmour limits the scope of his project in two important ways that he carefully explains. First, he considers only those songs written or released since 1970. Leaning on recent scholarship in American religion, he says that interest in religion, even western ones, did not die out in the 1960s as is commonly believed, but rather appeared in new forms and "unexpected places" (45). Such a view of American religious history is central to the book because it legitimates non-institutional and unorthodox religious expression in popular culture. Gilmour therefore confines his study to those songs that would have been conceived wholly within this new era of religious expression. Concerning genre, the project focuses on pop, rock (broadly defined), and hip hop, skipping over country, neo-soul, and dance styles. The book is on the shorter side (just under 160 pages) and serves not as a history of religion in popular music but as a study of examples that illustrate different relationships between songwriting and religion.

The second self-imposed limit is more problematic. Gilmour's discussions center almost entirely on lyrics. In a few instances he uses music videos to add to his interpretations, but he consciously avoids musical sound. As a scholar of New Testament and English literature, he is naturally most at home interpreting written texts and his impressive ability to explain references to sacred texts or English classics is critical to his project. In addition, Gilmour defends his approach as one that can deeply mine the textual meanings intended by songwriters who often aspire to make literary statements as well as lyrical ones. However, the analyses themselves are undeveloped in many cases. Other than identification of references to outside sources or quotes from songwriters about the song texts, Gilmour's discussions include little in the way of analysis or interpretation of the songs as poetry. There are few mentions of rhyme scheme, meter, alliteration, or genre, parameters that would illuminate the meanings of these songs, even in the absence of sound. Despite the fact that song lyrics are sometimes consumed without music (Gilmour rightly maintains that music fans read liner notes without listening), song structure matters to song meaning. Gilmour neglects the power of the verse/chorus structure so common in popular music. Few actual lyrics are included in the book, further hindering the reader's ability to grasp the overall feeling of the "poems" and giving the appearance that Gilmour is not taking into account all relevant passages. The dearth of lyrics themselves may be a function of copyright, but in light of extended, sometimes gratuitous quotations from sacred texts and literary classics, the reader is left wanting more direct attention to the words.

Gilmour's line of inquiry is most productive when he speaks to the topic of loss. By narrowing his focus simply to lyrics, Gilmour picks up on a theme that is much more common than most would think and, like religion, is often overlooked (witness the growing academic work on gender, sexuality, race, class, and politics in popular music, perhaps to the neglect of pain, trauma, and loss). Indeed, he devotes half of the second chapter to the use of popular music as comfort in times of trouble, tragedy, and mourning. His discussion of Robbie Robertson's "Fallen

Angel,” a song about Robertson’s deceased ex-bandmate Richard Manuel, displays his penchant for interpretation and illustrates one of the running themes of the book: that songwriters change the meanings of religious concepts when they introduce them to new contexts. Many of the phrases used in the song come directly from the Bible (writing in the sand, Gabriel, the blowing of trumpets, etc.), but change in meaning as they are associated with a modern musical figure. Gilmour shows how Robertson even turns the phrase of the title itself on its head, for the original fallen angel was Lucifer, an evil angel, while Manuel is portrayed as good.

In a later treatment of George Harrison’s spirituality (one that Gilmour says is based in Hinduism, Transcendental Meditation, and Hare Krishna), Gilmour mentions how religious terminology can even cross religious boundaries to serve a prophetic purpose, but for another religious community. In the title track

to his posthumous album *Brainwashed*, Harrison included the lyric “cry’s [sic] in the wilderness,” an short excerpt from the Old Testament book of Isaiah, an excerpt that Gilmour reminds us is quoted in three of the Gospels. Gilmour brings the same level of attention to Harrison’s use of the *Bhagavad Gita* as he does to other songwriters’ use of the Bible, with much of the discussion hinging upon Harrison’s own knowledge of and non-musical writing on sacred texts.

Despite the book’s weaknesses, the strength of *Gods and Guitars* is its subject. Michael J. Gilmour identifies a long-ignored topic in popular music, one that is as central to American culture as race, class, and gender. The author easily proves that religion is a powerful influence on popular music lyrics and he opens a new line of interpretation for songs ranging widely in era and musical style.

*No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism.* By David W. Stowe. University of North Carolina Press, 2011. 291 pp. ISBN 978-0-8078-3458-9. Hardcover.

By Olivia Carter Mather In *No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism*, David W. Stowe provides a history of the Jesus Movement and its music during its height from the late 1960s through the 1970s. He presents two arguments about the music itself, the first of which is that it “helped create a space at the heart of America’s commercial popular culture for talk of Jesus, God, and all things spiritual” (2). Religious sentiment has always been part of “secular” popular music, but the Jesus Movement pushed it toward the center of rock culture. Stowe’s second argument is that this music encouraged a political conversion that affects the American political landscape through the present, namely the defection of large numbers of baby boomers from the Democratic Party to the Republican Party due to the close ties between evangelicals and Republican activism. The book submits little evidence to support this claim and rarely revisits it after the initial statement. Still, the author offers a well-written overview of the movement and brings attention to previously overlooked aspects of its music.

The Jesus Movement (a term also used of the first century church) was an evangelical revival based in the counterculture. By 1972, both *Time* and *Life* magazines had made it the subject of cover stories and it had been popularized through two successful musicals (*Jesus Christ Superstar* and *Godspell*). Christian hippies (a.k.a. “Jesus freaks”) retained countercultural values like racial justice, communal living, distrust of institutions, and characteristic dress, but they attempted to align these values under biblical prescriptions. Like their counterparts in secular political movements, these Christians felt a sense of urgency about their message, as witnessed in their proselytizing and belief in an imminent apocalypse. Southern California quickly became a home base of the movement as churches accommodated to youth tastes. Their leaders preached in a conversational style, led Bible studies at coffee houses, baptized converts at the beach, and programmed popular music for worship.

The musical styles used during the early stages of the movement (the late 60s) paralleled that of the counterculture: folk, folk rock, blues rock, and psychedelia, with acoustic-guitar-led group singing predominating. The movement predictably incor-

porated gospel as well, and as the movement progressed into the early 70s, African-American musicians would rise in prominence. Movement musicians penned new songs in the folk style, with lyrical structures based on popular song (verse/chorus form) rather than hymnody. Songs for organized worship (in church services or other meetings) were designed to be learned easily by listeners and featured intensely personal lyrics meant to express the worshipper’s personal relationship with Jesus. The movement also produced its own recording artists who attempted to crossover into the secular market. The most influential musician of the movement, Larry Norman, specialized in social critique in the style of Bob Dylan.

By the early 70s the Jesus Movement had attracted the attention of scholars and commentators, several of whom produced work that remains authoritative. Work on the music, however, is still sparse. Music of the early movement is overlooked for Christian Contemporary Music (CCM), a category that includes Christian popular music from the 1970s to the present. Commentary on CCM focuses on narratives of crossover success (i.e. Amy Grant) and burgeoning sales that by 2000 easily surpassed those in classical and jazz. The music produced between 1967 and roughly 1977 remains more difficult to categorize, classify, and represent due in part to the lack of primary sources (interviews, articles, fan magazines, etc.) relative to later CCM. It is this first period that Stowe elucidates. *No Sympathy for the Devil* is the only recent history of the Jesus Movement’s music and the most useful introduction to the topic. The bibliography lists all key sources (including those from the early 1970s) save a couple of recent but important dissertations.

The book traces a roughly chronological history of the movement from its beginnings around 1967 through the end of the Carter administration, a moment that Stowe sees as pivotal for evangelicals in American politics. In between, he discusses all the significant pastors, evangelists, and musicians of the early scene. Stowe also ventures outside the youth movement proper to cover high-profile evangelicals sympathetic to the movement (i.e. Johnny Cash and Billy Graham). In essence, the book is a history of the revival with music woven into the story or high-

lighted in select chapters, and for this reason would be a preliminary source for work on the movement in general. Stowe's main topics include Explo '72 (a music festival and conference also known as "Godstock"); the hit musicals *Jesus Christ Superstar* and *Godspell*; Christian soul musicians; race and the movement; sexuality, marriage, and divorce in the movement; major musical artists (Larry Norman, Keith Green, 2nd Chapter of Acts); Bob Dylan's conversion; and how evangelicals contributed to both the election and defeat of Jimmy Carter.

Stowe relies on secondary sources for the greatest share of his content. His primary sources include articles, films, his own interviews with movement members conducted between 2007 and 2008, and a selection of the music. He analyzes few of these sources, however. His position is that music is a social practice, not a text or artifact to be examined (4). Therefore, the book only briefly considers musical sound. He likewise veers away from analysis of the social practice of music in this milieu. Instead, Stowe says that his interpretation will be grounded in historian Michael Denning's concept of a "cultural front," a public cultural manifestation of a broader social reality. The music of the Jesus Movement, as a cultural front, realized the "structure of feeling" (Raymond Williams's term) of the late sixties, embodying the point of intersection between American popular music and evangelicalism. Such an assumption seems to be a logical starting point for putting this music into context, but this idea could use more development.

The book's contributions lie in its treatment of topics that are regarded superficially in other sources. Stowe's greatest achievements here are his chapters on African-American musicians. It is clear that the movement was integrated, but music by African-Americans is marginalized if included at all in other histories of early CCM. Because of the already close relationship between soul and gospel, new efforts to express religious belief that may have been due to the revival do not stand in relief to secular music in the way that similar sentiments might in rock. In any case, historians have not accounted for the work of black artists in narratives of the movement's music. In Chapter 4, "Soul on Christ," the author spotlights Andrae Crouch, who headlined Explo '72. Crouch and his band the Disciples were one of the most successful black-led bands of the Jesus Movement and

Stowe shows how they occupied a central place in the scene. Accompanied by funk musicians influenced by Sly and the Family Stone, Crouch preached from the stage and led audiences in call and response gospel chants, bringing black worship style into nightclubs. A typical show might end with an altar call, since Crouch saw his music as a public ministry: "Hey, this is not a concert tonight—we having church!" (93). Stowe also explores the work of artists who were not publicly associated with the movement but who held some religious beliefs in common with evangelicals. The early 1970s albums of Marvin Gaye, Stevie Wonder, and Earth, Wind & Fire all drew upon Christian religious sentiment for lyrical inspiration, sometimes in syncretism with New Age beliefs. (It should come as no surprise that Gaye and Wonder recorded this music just after gaining creative control from Motown owner Berry Gordy.)

Stowe's other major contribution is to a small but growing bibliography on the 1970s. Several recent genre studies have brought attention to this period, but few authors focus on the decade in itself. It is tempting to either frame it as the denouement of the 1960s or a period of regrouping and restructuring in the music industry that precedes more exciting events in the early 1980s. Indeed, one of Stowe's arguments is that developments in the 1970s led to the election of Reagan and a surge in conservatism, but he sees these changes as worthy of discussion in and of themselves. The Jesus Movement is therefore not a parallel occurrence to the Vietnam War, feminism, Civil Rights, Watergate, the Iran hostage crisis, or the economic downturn, but intertwined with such cultural and political events. Stowe goes to great lengths to show that music of the Jesus Movement was of its time and in so doing highlights "the lost decade."

For scholars of religion in music, the counterculture, the 70s, and soul music, *No Sympathy for the Devil* offers the most up-to-date overview not only of the music of the Jesus Movement, but of the movement itself. Except for his discussions of soul and perhaps Dylan's conversion, the content does not add greatly to our current knowledge of religious rock, but the book is the most accessible source in the field. Stowe rightly sees this music as part of a transformation in Baby Boomer culture and essential for our understanding of religion in American popular music.

## REMEMBRANCES

### Charles E. Hamm

[Given the man, it will surprise no one that Charles wrote his own obituary. Here it is, with necessary details added. —Dale Cockrell]

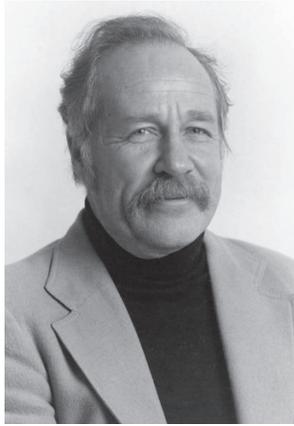
Charles Edward Hamm, 86, one of seven children of Strother and Ruby (Barksdale) Hamm, died on October 16, 2011, at Dartmouth Hitchcock Medical Center in Lebanon, New Hampshire.

Born in Charlottesville, Virginia on 21 April 1925, he was a 1942 graduate of Lane High School, where he was a member of the football team, the band and the choir. He also played trombone in a local swing band. He entered the Engineering School of the University of Virginia in 1942, but his education was interrupted by the war. Volunteering for the United States

Marine Corps, he was commissioned a second lieutenant as a member of the 17th Platoon Commanders' Class at Quantico, Virginia.

Returning to the University after being honorably discharged from service, he served as president of the Glee Club, and earned a BA in music in 1946. He began graduate work at Princeton University as a Woodrow Wilson Fellow, earning a MFA in musical composition in 1950. His first teaching position was at the Cincinnati Conservatory of Music, where he was active as a composer. Among his compositions were *Sinfonia for orchestra*, premiered by the Cincinnati Symphony Orchestra in 1954, *The Secret Life of Walter Mitty*, based on the story by James Thurber, which won a national prize for a new chamber opera in 1956, and numerous songs and piano pieces. He returned to Princeton to earn his PhD. in musicology in 1960, after

which he held professorships at Tulane University, the University of Illinois at Champaign-Urbana, and Dartmouth College, where he was named the Arthur R. Virgin Professor of Music in 1976 and chair of the Department of Music. He also held visiting professorships at the University of Texas at Austin, Hamilton College, Brooklyn College, New York University, the University of Natal in Durban (South Africa), Harvard University, and Colorado College. In 1976 he made a lecture tour of music schools in India under a Fulbright grant, and in 1988 he made a similar lecture tour of the Peoples' Republic of China.



Charles Hamm

As a musicologist, he first studied the music of the Italian and English Renaissance. He founded the Archive for Renaissance Manuscript Studies at the University of Illinois and traveling throughout Western and Eastern Europe to locate and catalogue manuscripts of Renaissance music. After writing on the composers Guillaume DuFay and Leonel Power, he turned his attention to American and popular music. One of the first musicologists to study popular music, he was a founding member of the International Association for the Study of Popular Music, twice serving as chairperson of that organization. Two of his books, *Yesterdays: Popular Song in America* (1979) and *Music in the New World* (1983), both published by Norton, became standards in their field, and the latter was awarded the first Irving Lowens Prize by the Society for American Music. Later books included *Putting Popular Music in its Place*, published by Cambridge

University Press in 1995, and *Irving Berlin: Songs from the Melting Pot* (Oxford University Press, 1997). His *Music in the New World* was translated into Italian, and much of his work has been published in Chinese translation. He also wrote on the music of American avant-garde composers such as John Cage, on George Gershwin, and on the popular music of South Africa and China. He was a major contributor to *The New Grove Dictionary of Music and Musicians* and the *Harvard Dictionary of Music*.

Hamm served as President of the American Musicological Society in 1973-74 and was elected an Honorary Member of that society in 1993. ASCAP (the American Society of Composers, Authors & Publishers) gave him a Special Achievement Award in 1998 for his work on Irving Berlin, and the Society for American Music presented him with a Lifetime Achievement Award in 2002. Other awards included a Guggenheim Fellowship, a Fulbright research grant, and several grants from the American Society for Learned Societies.

He loved Vermont and his home on Bragg Hill, where he lived for more than 30 years. He was a longtime member of the Norwich Duplicate Bridge Club and the Hanover Poker Club. A volunteer at the Norwich Public Library, he also served a term on the Board. He enjoyed golf and games of Upwords with various friends.

Predeceased by two sisters, Dorothy and Frances, and two brothers, Douglas and George, he is survived by a sister, Ruby, of Charlottesville, and a brother, Jerry, of Weems, Virginia; three children: Bruce, of Berkeley, California; Chris, of Seattle; and Stuart, of San Francisco; four grandchildren; his first wife, Helen Hamm, of Seattle; and his second wife, Marilyse de Boissezon Hamm, of Wilder. He shared his life with a succession of cats, most recently Mao, Junior, Woody, and Genji, and he was devoted to his dog Tati.

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## Ora Frishberg Saloman

Historical musicologist Ora Frishberg Saloman died on November 25, 2011. A Professor of Music at Baruch College, Saloman was well-known for her research interests including nineteenth-century trans-Atlantic connections between European and American music criticism and reception history of works by Beethoven, Berlioz, Gluck, and Le Sueur; the history of opera and music criticism; nineteenth-century genre theories; and European-American connections in musical aesthetics, social history, and concert life. Her publications include two books, *Listening Well: On Beethoven, Berlioz, and*

*Other Music Criticism in Paris, Boston, and New York, 1764-1890* (New York: Peter Lang, 2009), and *Beethoven's Symphonies and J. S. Dwight: The Birth of American Music Criticism* (Boston: Northeastern University Press, 1995), as well as numerous articles. Saloman served as a member of the editorial advisory board of *American Music*. She was awarded a National Endowment for the Humanities Fellowship for College Teachers, and grants from Baruch College, the Research Foundation of CUNY, and a Fulbright Fellowship from the Institute for International Education. She was a Visiting Scholar in Residence at Queen's University in Kingston, Ontario, Canada.

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## Nicholas E. Tawa

Nicholas E. Tawa, noted musicologist and former composer, University of Massachusetts Professor of Music Emeritus and Chair of the Department of Music, and author of more than 12 books on American music, died of complications from a stroke on Oct. 4, 2011. The longtime Brighton resident was 87. The son of Syrian-Lebanese immigrants Edward Tawa and Mary Ahto, he was born in Boston in 1923 and was the oldest of 8 children. He was raised in the South End and West Roxbury and graduated from Roslindale High School. His uncles and father had created the first ice cream cone in 1906 and formed Tawa Brothers Sugar Cone, Inc. However, he chose not to enter

business, was a brilliant student, and graduated from Harvard College in 1945, majoring in Government. Although accepted to Harvard Law School, he chose to earn an M.A. in Music from Boston University and a PhD from Harvard University, winning every graduate student award for musical composition while at Harvard. Mr. Tawa initially composed orchestral and chamber music while teaching in the public schools of Springfield and Wakefield, MA before joining the newly opened Boston campus of the University of Massachusetts as founding faculty in 1966. He was a historian of American popular culture and authored numerous articles and seminal books on American music, including *Arthur Foote: A Musician in the Frame of Time and Place*, *A Sound of Strangers*, *Sweet Songs for Gentle Americans*, and

only 2 years ago, *The Great American Symphony*. A founder of the Sonneck Society, the pre-eminent organization for the study of American music, he helped to promote the performance of and encourage serious research in American music. Mr. Tawa is survived by his wife of 64 years, Michelina (Siragusa), two sons, Christopher E. Tawa of Washington DC and Dr. Nicholas E.

Tawa Jr. of Medfield, their wives Marianne and Barbara, grandchildren Olivia, Geneva, Samuel, and Nicolas, and numerous loving nephews and nieces. He also leaves his sisters Rose, Violet, Gloria, Grace and his brother John. He was preceded in death by his brothers George and James.

## CONFERENCE CALENDAR

### CFP: Conlon Nancarrow: Life and Music

The Symposium, held in honor of the centennial of Nancarrow's birth, will include three main types of material: academic papers, performances and media, and biographical material such as interviews, reviews, and photographs. The Symposium will be an online gathering, harnessing network resources to bring Nancarrow enthusiasts from a wide range of geographical areas and time zones into communication with one another. We hope that the three types of materials listed above will stimulate a vibrant online exchange. Material from the Symposium will remain online for research and public information purposes, and may be submitted as part of a special issue to Music Theory Online. Some of the possible technologies of the MTO site include sound files, color graphics, animation, video, non-linear presentations, interactive elements, and the use of live hyperlinks to reference online sources. Keynote Presentations will be given by Kyle Gann, author of *The Music of Conlon Nancarrow* and *The Bugallo-Williams Piano Duo*. Proposals are due January 15, 2012. Please visit [conlonnancarrow.org/announcement.htm](http://conlonnancarrow.org/announcement.htm) for more information. Email: [conlonnancarrow@gmail.com](mailto:conlonnancarrow@gmail.com).

### CFP: NABMSA Conference 2012

The 2012 conference of the North American British Music Studies Association will be structured around the theme 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). For additional information about the conference, see [www.nabmsa.org](http://www.nabmsa.org).

### CFP: From Nineteenth-Century Stage Melodrama to Twenty-First-Century Film Scoring: Musicodramatic Practice and Knowledge Organization

Presented by the Society for American Music and the California State University, Long Beach College of the Arts, April 12-14, 2012. For full details visit [csulb.edu/colleges/cota/news/FilmSymposium.html](http://csulb.edu/colleges/cota/news/FilmSymposium.html). Papers and proposals for panel sessions and roundtables should be sent to William H. Rosar, [rosar@ifms-jfm.org](mailto:rosar@ifms-jfm.org), by February 1, 2012.

### CFP: Images of Music Making and Cultural Exchange between the East and the West: Eleventh conference of the

### ICTM Study Group on Iconography of the Performing Arts

China Conservatory of Music, Beijing, 26–30 October 2012

Besides notated compositions, preserved instruments, and writings on music, images can furnish an abundance of information important to music history. The conference Images of Music Making and Cultural Interchange between the East and the West will provide scholars of music iconography with a forum to present their views on exchange of cultural and musical influences. For the Chinese scholars, this will be an opportunity to get acquainted in more detail with the Western visual sources, as well as the research methodologies facilitated by the Western scholars which are often significantly different from the Chinese models. For the Western scholars, on the other hand, the conference will bring into focus the richness of Chinese iconographic sources, their significance in the music history of Asia, and methods of research facilitated within Chinese academia.

Proposals for papers on the following topics are invited: music culture of China and other Asian countries reflected in visual sources; instruments of the East and West and their symbolism reflected in visual arts; scenography and iconography of music theater (traditional Chinese/Asian forms, Western opera and music theater); iconography of dance; European visions of Chinese music: from Marco Polo to rococo chinoiserie and beyond; packaging and promotion of popular music in Asia; methods of research in music iconography; papers on other topics related to music iconography will be considered.

Abstracts of 200-300 words may be submitted in the English language before 1 February 2012 to Zdravko Blazekovic, Research Center for Music Iconography, City University of New York, The Graduate Center, 365 Fifth Avenue, New York, NY 10016-4309, or [zblazekovic@gc.cuny.edu](mailto:zblazekovic@gc.cuny.edu); and Liu Yong, China Conservatory of Music, No. 1, Anxiang Road, Chaoyang District, Beijing 100101, or [liuyong53117@hotmail.com](mailto:liuyong53117@hotmail.com).

**CFP: Southern Cultures**, the award-winning and peer-reviewed quarterly from UNC, would like to strongly encourage submissions for our sixth Music issue: [www.SouthernCultures.org](http://www.SouthernCultures.org).

We are a multidisciplinary journal, interested in all approaches and types of scholarship, and we pay our contributors. The deadline is March 5, 2012. 60,000 people annually read *Southern Cultures* in print, online, and through eBooks, including scholars and students of literature, music, history, labor, American studies, pop culture, sociology, women & gender, photography & art, religion, and many other subjects. To browse our archive of essays and features online by subject, please visit: [www.southerncultures.org/content/read/read\\_by\\_subject/](http://www.southerncultures.org/content/read/read_by_subject/). To read the latest Music issue and for information about submissions, please visit: [/www.southerncultures.org](http://www.southerncultures.org). Submissions should be sent to Dave Shaw, Executive Editor, *Southern Cultures*, UNC's Center for the Study of the American South CB# 9127, UNC-CH Chapel Hill, North Carolina 27599-9127.

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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.