

# The Bulletin

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

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Winter 2006

## SAM/CBMR Conference: Chicago, Illinois (Looks Mighty Good to Me)

— Mariana Whitmer

"I've lived in Pennsylvania and Portland,  
Oregon,  
In the state of Arizona, in Seattle,  
Washington  
I've had good times in Georgia,  
And in good old New York State  
I've lived in Dallas, Texas,  
Seen Frisco's Golden Gate  
I've spent some time in Caroline,  
And I love you Tennessee,  
But old Chicago, Illinois looks mighty good  
to me!

We are thrilled to be holding our 32nd Annual Conference in Chicago and meeting once again with the Center for Black Music Research!

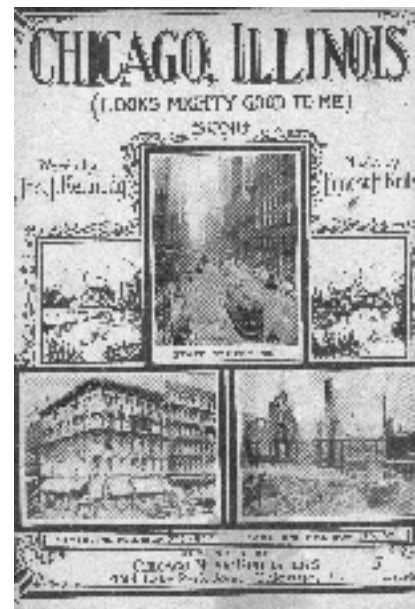
There are many reasons why Chicago looks mighty good to us this year, not the least of which is the program. Both organizations have exciting programs planned for this combined conference. There will be a special session in honor of Samuel A. Floyd, Jr., CBMR Founder and Director Emeritus, who will also be giving the keynote address at a special SAM/CBMR Plenary Session. In addition to the combined Plenary Session, there will be three joint sessions at the conference: "Large as She Can Make It" *Remix: Black Women's Activism Through Music*, *The Legacy of Harry T. Burleigh* (followed by a Burleigh sing-along), and *As Banjo Songs Became the Blues*, featuring SAM Honorary Member Mike Seeger, and preceded by a session on *Black Banjo and Fiddle Traditions in the United States*, featuring other fiddle and banjo performers.

SAM members will be joining CBMR members for some exciting performances. The New Black Music Repertory Ensemble will be appearing at the Harris Theater for

Music and Dance at Chicago's fabulous Millennium Park on Wednesday evening (after the welcome reception), performing three world premieres. Howard Reich's 2004 review of this ensemble included the following remarks: "The very notion, in fact, that any one ensemble could finesse modern American jazz, 16th Century Portuguese motets and ancient Afro-Cuban chant might seem preposterous. Yet...the New Black Music Repertory Ensemble dispatched these far-flung idioms, and others, with a degree of authority and verve that confounded expectations."

Muhai Richard Abrams, famed performer, composer, and co-founder of the legendary Association for the Advancement of Creative Musicians (AACM), will be named the Society's Honorary member for 2006. In celebration of this honor, Abrams, along with George Lewis, who was a student of Abrams and who is a long-time AACM member, will present a free concert on Friday evening.

There will be several sessions featuring Chicago's history, such as *Creating the Chicago Exposition*, *Marketing Music for Chicago*, *Cultural Identity in Chicago Exposition*, and (of course) *Sweet Home Chicago*. Be prepared for some lively discussions at the panel on *Nineteenth-Century Scholarship in American Music Studies* (see the Standpoint section in the Fall Bulletin, and the Counterpoint section in this issue). Sure to engage your interest will be the session on "Earlier American Musical Periodicals and RIPM's proposed 'Americas Initiative'" (see Mary Wallace's article in this issue of the Bulletin), and the history of the Society as told by Kate van Winkle Keller, Judith McCulloh, and Barbara Lambert at



the SAM History Project session.

All conference attendees will be able to experience the CBMR sessions as well as SAM's. These include *Black Music in Italy*, *From Jump Street to MP3: Black Music Pedagogy—Resources and Challenges of the Twenty-First Century*, *International Scholarship and Black Music*, and *Connecting the Dots: Diasporal Unities, Triangular Research, and the CBMR/AMRI Rockefeller Resident Fellowship Program*, among others.

There are several wonderful lecture/recitals on this year's program, all of them scheduled during the late morning (so you won't have to skip lunch). Artis Wodehouse will be performing piano transcriptions of Duke Ellington on Thursday. On Friday, James Briscoe and Anna Yow Briscoe will be presenting a program devoted to Tania León, a US composer of Afro-Cuban descent who draws on African, Cuban, jazz, and modernist idioms. James Briscoe explains that her music refers to West African "power" drumming, stride piano, blues, and Afro-Cuban dance; she describes herself as "neither American nor Cuban, nor European...but of being earthian." Rob Haskins will present a lecture recital on Saturday intriguingly titled "Reconciling Western Sense and Eastern No-Mindedness." Friday late morning will include a film screening of African-American musical performances from FOX Movietoneneews.

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## FROM THE PRESIDENT

Elsewhere in the Bulletin you will read about the Chicago conference. It is an exciting one, and I would like to thank several people who have worked hard to make it what it will be: Naomi André and members of the Program Committee; Mariana Whitmer, who has been in charge of local arrangements; and Morris Phibbs of the Center for Black Music Research, with whom we are meeting. We have a wonderful location in a city with a rich musical heritage, and I hope to see you there.

In beginning the job of president of SAM, it quickly became apparent that the organization is only as good as the members make it. We are a volunteer organization, and I want to thank so many people who have volunteered to take on tasks for the organization, who have agreed to serve on or chair committees or serve in other positions of responsibility. The future of the organization belongs to you, and I am gratified for the enthusiasm and support from so many people. All we have accomplished with SAM would ground to a halt if members weren't willing to give unselfishly (but hopefully not without reward) of their time. If you are interested in serving SAM please let me know or indicate such when you send in your membership renewal.

As I look at SAM I am especially proud of the role that we have played in emphasizing that as a society and as a culture we embrace *all* music. I am old enough to remember when being a musicologist meant that one studied Western fine art music; anything else was off limits (let's not even get into the issue of American music). Such a model might work with Beethoven or Mozart – although even there the issue is not so clear – but it is simply unacceptable for American music, where categories and approaches cross, intermesh, and at times are simply indistinguishable. I am beginning to see a trend: The

lines between musicology, history (yes I believe there is a difference), ethnomusicology, and music theory are blurring. Departments and societies will remain, but it is becoming more difficult to identify the players: What one does when one studies music suggests a true ecumenicity in our field. When I survey our own society's activities I see that global approach everywhere. SAM has spearheaded something important, and it will be on display in Chicago. We have lived through many challenges to the old way of doing things, and are now reaping rewards in the intellectual currents we have generated. Performance and criticism share the same bed, at least at SAM. We are not strange bedfellows.

I look for us to reach out even more, to other disciplines and other societies, and to the world at large. We have already begun that, in our next two meetings, with the CBMR and then the Music Library Association, and with the Voices Across Time project. As a society it is my fervent wish that we go further to engage disciplines still encumbered

by the Anglo-Saxon heritage that music is secondary. Yet the society can only do so much. The real challenge is for each of us to look beyond our own disciplinary boundaries to engage both other scholars and the public at large. We write a lot for ourselves, not enough for others. As I look at some of the topics of our programs I see winds of change there also. I am optimistic.

Let me move from vision to reality. Our society can exist only as long as there are resources to support it. That means paying your dues. Please renew. We need you. In addition you will soon be hearing about a new development campaign. Deane Root has done an outstanding job chairing the development committee, and has organized a major campaign that will put the society on a much firmer financial footing. Thank you Deane, and stay tuned everyone. And don't forget to renew.

— Michael Broyles

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Items for submission should be addressed to Sandra Graham, Music Department, University of California, Davis, CA 95616, or, preferably, submitted as an attachment to e-mail. Photographs or other graphical 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.

## COUNTERPOINT

*Editor's Note:* In this issue, Counterpoint presents responses to Katherine Preston's Standpoint article in the Fall 2005 Bulletin, titled "What Happened to the Nineteenth Century?" Please consider joining an extended discussion of this important topic at our annual conference in March at the panel "Nineteenth-Century Scholarship in American Music Studies." If you would like to write a future Standpoint article, please send a short description of your idea to Sandra Graham, Bulletin Editor, at [sjgraham@ucdavis.edu](mailto:sjgraham@ucdavis.edu). Ideal topics should be provocative and stimulate consideration of what we do, how we do it, who does it, and why.

From **Sondra Wieland Howe, Ph.D.**,  
*Independent Scholar, Wayzata, MN:*

I heartily agree that SAM conferences and publications should put more emphasis on the nineteenth century, but I question one statement in Katherine Preston's article: "information about the role of music in education in the 19th century is almost nonexistent." George Heller, a longtime member of SAM, began publishing the *Bulletin of Historical Research in Music Education* in 1980, and this publication, which is now called the *Journal of Historical Research in Music Education*, has many articles on education in the nineteenth century. Allen Britton's students at the University of Michigan have researched nineteenth-century music education; for example, Bruce Wilson's Ph.D. dissertation, "A Documentary History of Music in the Public Schools of the City of Boston, 1830–1850" (University of Michigan, 1973). There are several books covering American music education in the nineteenth century: Michael Mark and Charles Gary, *A History of American Music Education* (MENC, 1999); Sondra Wieland Howe, *Luther Whiting Mason: International Music Educator* (Harmonie Park Press, 1997); Carol Pemberton, *Lowell Mason: A Bio-Bibliography* (Greenwood Press, 1988) and *Lowell Mason: His Life and Works* (UMI Research Press, 1985); and James Keene, *A History of Music Education in the United States* (University Press of New England, 1982) and *Music and Education in Vermont, 1700–1900* (Glenbridge Publishing, 1987). Alan Buechner, *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760–1800* (Boston University, 2003) covers music teaching before 1800. Many of these authors have been active in SAM. This list does reveal research activity in the 20th century that does not seem to continue into the 21st century. SAM needs an interest group and more conference papers on the history of

American music education, because there are many topics for scholars to explore.

From **Joseph Horowitz, New York City:**

I feel the same urgency Kitty does about the importance of scholarship in nineteenth century American music. Our ignorance remains vast.

Having served on the SAM Program Committee, I equally share Kitty's frustration that young scholars seem disproportionately interested in what they already know: the music of the present moment. How I wish they could share in the excitement of rediscovering the vitality and diversity of American musical life before World War I. An easy point of entry is simply to read the newspapers and magazines of the late Gilded Age, in which the vibrant coverage of musical matters, compared to what we have today, simply begs description.

How many students of American musical history have the opportunity to read, say, W. J. Henderson's 2500-word *New York Times* review of the premiere of Dvorak's *New World* Symphony? Incredibly, it remains one of the best things ever written about that piece. Or Henderson's *The Art of Singing*, with its indelible portraits of Golden Age operatic personalities? Or Henry Krehbiel's *Chapters of Opera and More Chapters of Opera*, comprising an unsurpassed two-part history of opera in New York in its formative decades? Strauss's *Salome* here falls victim to a masterpiece of critical opprobrium, and Albert Niemann's *Sieg-mund*, at the Met, inspires the most stirring account of a great singing actor that I have ever read. To my knowledge, Krehbiel had more impact on the musical life of New York than any writer before or since. Very little has been written about him.

*Response from Katherine K. Preston:*

I thank both Sondra Wieland Howe and Joseph Horowitz for their responses

to my Standpoint essay in the Fall 2005 Bulletin.

Since Joe's comments basically reaffirm my concerns, I have little to add – except to acknowledge that his work as a scholar of late nineteenth-century American music and musical culture is both valuable and important. He mentions in his response several additional areas that are crying out for further research, and by doing so adds to the already long list that was part of my earlier essay. Every nineteenth-century Americanist scholar can augment this inventory, for one of the most exciting aspects of working in this rich and understudied field is that one is constantly stumbling across promising/intriguing/valuable topics and collections. The wealth of this research-yet-to-be-done (the "low-hanging fruit" to which I referred in my earlier essay) is simultaneously frustrating, however, for although there is more than enough to go around, there are too few young scholars interested in pursuing it.

One of the areas of research that I erroneously described as understudied, however, is music education. I thank Dr. Howe for pointing out my error, and for listing some of the useful studies that have been completed on this topic. An additional important publication is Judith Tick's *American Women Composers Before 1870* (Ann Arbor: UMI Research Press, 1983), which includes an invaluable discussion of the importance of music in the education of nineteenth-century women (and of the importance of female academies as a source of employment for musicians). As Dr. Howe points out, however, although there has been some good scholarship undertaken on music education, there are many topics left to explore. Much remains to be done in all areas of nineteenth-century American music studies.

## American Music History Exhibition: Frederick R. Selch Collection, University of Chicago

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– Barbara Lambert, Curator,  
*Frederick R. Selch Collection*

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A special exhibition of American music history and its European sources, drawn from the premier collection of our former colleague Frederick R. Selch (1930–2002), is on view in the Special Collections Exhibition Gallery of the University of Chicago's (main) Regenstein Library. It opens on March 8 and remains on display until June 15, 2006.

This exhibition contains some of the rarest and most valuable documents in the history of music. It begins with many of the earliest books on musical instruments, as well as works on theory and history from the 16th century on. It contains not only books and music, but musical instruments, works of art, and ephemera. It covers a variety of subjects from musical theater, instruments, military and social music, to the early use of musical instruments in New England Protestant churches. This is a special chance to see original volumes by Agricola, Praetorius, Mersenne, Kircher, Diderot, Aaron, Glareanus, Zarlino, and Morley as well as Hotteterre, Walther, Mattheson, and the earliest music history by a resident in America: Alexander Malcolm.

These and other volumes set the stage for American music. There are a variety of the earliest and most well-known treatises and methods for specific musical instruments. There are segments on popular instruments, military music, bands, and other ensembles. You will see exhibits about American and English theater and their performers – including Fanny Kemble and Mrs. Billington – the music they performed, and views of the theaters in which they worked. And you will see some of the earliest and most well known sacred and secular American music publications by Billings, Brownson, Lyon, Read, Holyoke, Holden, and Goodale, among others, as well as some of the earliest American-made musical instruments. In short, this is the chance of a lifetime to see some of the most significant works of

Western and American music history in a single place.

Frederick (Eric) Selch began collecting musical objects at a tender age and for the early part of his career was an advertising executive. It may have been his innate sense of promotion in combination with his love of American music that ultimately caused him to focus on American music history. His definition of American music included the study of all peoples resident on the American continent, from Ellesmere Island to Tierra del Fuego.

Eric earned a Ph.D. at the end of his life in American Studies at NYU. He wrote an excellent dissertation, "Instrumental Accompaniments for Yankee Hymn Tunes," in which he backdated the use of musical instruments in New England churches to the 1760s, even before the earliest American music was published by William Billings. Perhaps it was his innate sense of promotion and his love of physical objects (which we now call material culture), combined with his excellent taste, amazing skill at finding objects, as well as the means to collect, that led him to create what is arguably the finest and most comprehensive collection on American music history.

Eric's collection contains 800 musical instruments; 6000 books, many very rare; as well as some 35 early and fine American paintings, and 500 prints and drawings of musical subjects; and an untold amount of music ephemera. A handsome, heavily illustrated and useful catalogue of some of Eric's finest books accompanies the exhibition and is available in both hard and soft cover: Frederick R. Selch and H. Reynolds Butler, *The Legacy of Sebastian Virdung: An illustrated catalogue of rare books from the Frederick R. Selch Collection pertaining to the history of musical instruments* (New York: Grolier Club, 2005).

The Selch family is in the process of donating the collection to the University

of Maryland library, where it will become the Frederick R. Selch Center for the Study of American Music History. It is going to the main library because it contains sources that can be used by a variety of university departments and disciplines from the business school to the sciences, anthropology, fine and applied arts, law, history, and literature.

Eric's musical experiences were wide ranging. He was a tenor and an instrumentalist (he played stringed bass and bagpipes). Early in his career he studied set design, staging, and voice in Milan's Accademia della Brera and at Accademia Chigiana in Siena, and he sang in the La Scala chorus. He set up and instructed the J. Walter Thompson British office in commercial television production and produced prize-winning commercials, such as the Tony the Tiger Frosted Flakes ad. From 1976 to 1983 Eric was president and artistic director of the Federal Music Society, which presented music of the United States during its first 50 years with singers and performers on period instruments, many drawn from his collection. "The Feds" presented some 80 concerts and recorded for New World Records. He produced both a Broadway and an Off-Broadway musical, and from 1983 to 1989 he was owner, publisher, and editor-in-chief of *Ovation Magazine*, writing numerous editorials, feature articles, and reviews of live and recorded performances. Between 1959 and 1996 he organized and mounted seven exhibitions at various public institutions and museums, had two more exhibitions planned, and was head of exhibitions at the Grolier Club (of book collectors) in New York. He restored and even built a few instruments, and he and his wife, Patricia, bound books. He published numerous articles and catalogues and was an active member of various scholarly and professional societies. Eric lived life to its fullest, and we benefit from him because of this wonderful legacy of American music history documents that will be available for study at the University of Maryland.

## The Riddle of RIPM'S Americas Initiative

– Mary Wallace Davidson (Concord, MA)

For over twenty years the Retrospective Index to Music Periodicals: 1800–1950, generally known by the acronym of its title in French, RIPM, has engaged scholars to create annotated, browsable tables of contents and indexes for many international music journals. To date, such analyses of 91 journals have been published and are available individually in hardcover and collectively online; 101 are underway. In test mode is a development that will make the full text of the journals themselves available online, with access to them through RIPM's database marketed by four different vendors.

Until recently RIPM's coverage of American journals was minimal, but it is now increasing rapidly. First to be treated was the oft-cited *Dwight's Journal*, prepared by Richard Kitson in 1991. As Katherine K. Preston so rightly said (in her "Standpoint: What Happened to the Nineteenth Century?" in the previous issue of this Bulletin), "The reality is that we do not really know how influential Dwight was, because no one has examined his Journal in the context of other music periodicals of the time." One obvious difficulty for all of us is that the other journals in library collections are scarce, usually incomplete (because received as gifts rather than as subscriptions), and in poor condition. Microfilm projects by UMI (in the American Periodicals Series), AMS, and Opus (now Chadwyck-Healey) did not always take care to collect complete runs before filming, or to ensure proper quality control. Nevertheless these films are fairly widely held in American research libraries.

Since *Dwight's*, RIPM has published analyses of the following eight journals: *The Euterpeiad, or Musical Intelligencer* (Boston, 1820–23), by Liesbeth Hoedemaeker and Richard Kitson, 2002; *The Message Bird* (New York, 1849–52), by David A. Day, 1992, and *The New York Musical World* (New York, 1852–60), by him in 1993; *The Musical World* (Boston, 1901–4), by Randi Trzesinski, 2004; *The*

*Negro Music Journal* (Washington, D.C., 1902–3), *Pro-Musica Quarterly* (New York, 1923–29), *Modern Music* (New York, 1924–46), and *Musical Mercury* (New York, 1934–39) all by Richard Kitson, 2003. The following eight journals have been announced as forthcoming: *Saroni's Musical Times* (New York, 1849–52); *The Musical Gazette* (New York, 1854–55); *Church's Musical Visitor* (Cincinnati, 1871–97); *Music: A Monthly Magazine* (Chicago, 1891–1902); *The New Music Review and Church Music Review* (New York, 1901–35); *Harvard Musical Review* (Cambridge, 1912–16); *Musical Advance* (New York, 1913–48); and *Journal of Musicology* (Greenfield, Ohio, 1939–48).

But what next? To reach toward a well-informed answer, RIPM has sought participation from scholars of American music in two ways: (1) through an online forum coordinated by Linda Solow Blotner (The Hartt School, University of Hartford) running through January 15, 2006, at [www.ripm@us.org](http://www.ripm@us.org), and (2) through inquiries mailed to those without e-mail addresses. Gleanings from this forum will be discussed at the annual meetings of the Music Library Association and the Society for American Music in February and March, 2006, respectively.

The forum proposes the following thirty-three periodicals for comment, a list expanded from the one initially proposed in the first issue of RIPM's *Periodica musica* (1983) by Gillian Anderson: *The Musical Magazine, or Repository of Musical Science, Literature and Intelligence* (Boston, 1839–42); *The Boston Musical Gazette* (Boston, 1846–50); *Deutsche Musikzeitung für die Vereinigten Staaten* (Philadelphia, 1856–61); *Southern Musical Advocate and Singer's Friend* (Singer's Glen, VA, 1859–69); *The Song Messenger* (Chicago, 1863–75); *Brainard's Musical World* (Cleveland, 1864–95); *The Musical Independent* (Chicago, 1868–73); *The Musical Million* (Dayton: Singer's Glen, VA, 1870–1913); *Southern Musical Journal* (Savannah, 1871–82); *Goldbeck's Monthly Journal of Music* (Chicago, 1873); Music Teachers' National Association: *Proceedings of the Annual Meeting* ([Several], 1876–1905); *The Music Trade Journal*, becoming *Musical*

*Merchandise Review* (New York, 1879 to date); *The Musical and Sewing Machine Gazette*, becoming *Musical Courier* (Philadelphia, New York, Evanston, 1880–1961); *Chicago Musical Times* (Chicago, 1881–1926); *S. S. Stewart's Banjo and Guitar Journal* (Philadelphia, 1882–1902); *Freund's Daily Music and Drama* (New York, 1882–83); *Freund's Weekly* (New York, 1883–92); *The Etude* (Philadelphia, 1883–1957); *Metronome* (New York, 1885–1961); *Musical Leader and Concert-Goer* (Chicago, 1895–1967); *The Musician* (Philadelphia, Boston, New York, 1896–1948); *Talking Machine World* (New York, 1905–34); *Pacific Coast Musician* (Los Angeles, 1911–48); *The Musical Advance* (New York, 1913–48); *Christiansen's Ragtime Review* (Chicago, 1914–18); *The Musical Digest* (New York, 1920–48); *Eolian Review* (New York, 1921–32); *Baton* (New York, 1922–32); *Disques* (Philadelphia, 1930–33); *Music Front* (New York, 1935–36); *Music Vanguard* (New York, 1935); and *The Juilliard Review* (New York, 1954–62). Not all these periodicals have been microfilmed, but that need not be a crucial factor in selection.

Anderson's earlier rationale (in *Periodica Musica* no. 2, 1984) could now be similarly expanded. Although RIPM has focused exclusively on specialized music journals, the guidelines for inclusion of American periodicals might also include journals that: (1) seek "comprehensive" representation of American musical life to 1950; (2) treat musical activities in the major cities; (3) contain informative articles, reviews of concerts and operas (local, national, and international), reviews of new music and books, and local, national and foreign news; (4) are musicological in nature, or popular in nature with a valuable musical component; (5) tend to be written for an educated audience, but not to the exclusion of more popular magazines that offer relevant information; (6) are recognized as informative in the scholarly literature; (7) are regularly cited in the press reviews of foreign journals; (8) are long running, indicating, at least, that they merit appraisal for possible value (or ephemeral

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## Victor Fell Yellin

— Sandra Graham,  
University of California, Davis  
(with thanks to Margery Morgan Lowens)



Victor Yellin lived in Washington Mews, a block of quaint townhouses along a cobblestone street one and a half blocks from the music department at New York University, where he taught from 1956 until a few weeks before his death on 24 October 2005. I doubt there was an occupant of the mews who had a finer appreciation of that famous neighborhood off Washington Square than Victor Yellin. In fact, he contributed an essay to *Around the Square, 1830–1890*, a volume on the life, letters, and architecture of Greenwich Village. One evening when I was a graduate student during the late 1990s, a friend and I went to Victor's home to pick him up for dinner, our treat. Walking through the door, we encountered a piano overflowing with scores and a living room stuffed with books, manuscripts, music, and recordings. It was a home that seemed in perfect synchronicity with its inhabitant.

At dinner that night, my friend and I offered brief prompts and Victor responded with lengthy, impassioned verbal dissertations. We listened, we laughed, we learned, and at the end of the evening, Victor refused to let us pay the bill, even though we had made it clear he was to be our guest. It was a scenario replayed often during the thirteen years that I knew him.

Victor Fell Yellin was a New Englander, born in 1924 and raised in

Boston, where he received his earliest musical training as clarinetist in the high school band and saxophonist in a local swing band. After a year at the New England Conservatory of Music he was drafted into the United States Army, serving as an infantryman and bugler-messenger and fighting mainly in Alsace, Germany, and the Tyrol in Austria.

After demobilization in 1946 he was admitted to Harvard College, where he concentrated in music under the tutelage of Irving Gifford Fine, who encouraged him to write a senior honors thesis on *The Case for American Opera; Virgil Thomson and Marc Blitzstein*. After graduating in 1949, he went to Paris with his wife, Isabel Satenig Joseph, a music critic for *The Boston Post*. There he spent a year studying under Darius Milhaud and Eugène Bigot at Mills College in Paris, and assisted at various performances of Milhaud's operatic works, including *Les Euménides* in Brussels and *Bolívar* at the Opéra.

On return to the U.S., he was accepted into the graduate program at Harvard, the main attraction being Walter Piston. However, since Piston did not believe in academic degrees for creative artists, Yellin (like other composers) had to enter the musicology program in order to study with him. His first compositions in 1952–53 ranged from opera (*Prescription for Judy*) to chamber music (*Passacaglia for String Orchestra*) to ballet (*The Bear That Wasn't*). He received the Ph.D. in 1957 with his dissertation, *The Life and Operatic Works of George Whitefield Chadwick*.

He immediately joined the faculty of New York University as assistant professor and conductor of the chorus, which made it possible for him to continue his friendship with Thomson and Blitzstein, especially during the revival of *Regina* by the New York City Center Opera Company. In 1958 he went to Williams College as a music professor and conductor of the Williams Glee Club. There he met John K. Savacool, who would write the libretto of his opera *Abaylar*, based on the life and misfortunes of the 12th-centu-

ry scholar and teacher, Peter Abélard. No sooner had he settled into the routine of life in the little Ivy League college when, in 1960, Ohio State University made him an offer he could not refuse: an associate professorship.

After a year at Ohio State, he returned to NYU. Before long, he united his composer's sensibility and his love of music history in a reconstruction of Rayner Taylor's *The Ethiop* and John Bray's *The Indian Princess*, which premiered in New York City in 1978. These were recorded by New World Records, and his orchestral restoration of *The Aethiop* was subsequently published in the series *Nineteenth-Century American Musical Theater* (ed. Deane L. Root) in 1994. The unexpected death of his wife, companion, and editor in 1986 was a severe shock; his song cycle *Dark of the Moon* (Sara Teasdale) is her memorial.

His was a career devoted to American music. In his scholarship he illuminated the lives and compositions of Rayner Taylor, John Bray, George Whitefield Chadwick, George Frederick Bristow, Horatio Parker, Marc Blitzstein, and Virgil Thompson. He probed the unique sound of American music in an important essay on prosodic syncopation. He challenged us to reconsider the origins of music in the colonies in an article on music in early Virginia. He championed American opera in print and in the classroom. And throughout his career of over 40 years, he made his own American music. His compositions were most recently honored in summer 2005, by the London City Chamber Orchestra Ensemble, in a tribute to Victor's 80th birthday in December 2004. He taught almost until the time of his death; he loved his work, and "retirement" was not in his vocabulary.

Anyone who experienced Victor as a teacher was unlikely to forget him. His undergraduate classes in the art of listening were engaging and detailed inquiries into classics of the Western canon. His seminars on opera and American music were so rich with information that one's note-taking hand gave out long before the end of three hours. He was inspiring,

and he was maddening. He thought World War II was effectively the end of music that could be identified as American. His dislike of jargon was especially robust, and when a student's paper contained a word he disliked he wrote a heart-felt "Ugh!" next to it. It was not uncommon for him to return a seminar paper so dense with comments that the original typescript was illegible. It took a certain amount of fortitude to be his graduate advisee. But it was fortitude well rewarded. He taught us that the nineteenth century was a small world, that we should look for connections between people and events, and that we needed to know about everything, not just music. It could be tempting to tune him out as he reeled off genealogies, dates, presidents, cabinets, laws, and myriad other facts housed in his prodigious memory; it was humbling when he invariably demonstrated their relevance to your work.

Victor joined the Society for American Music in 1977, almost but not quite a founding member. He loved the Society and served it well, mostly behind the scenes. If I had to sum him up in one word, I would choose "vigor," for it applied equally to his scholarship, his opinions, his actions, his voice, his laugh, and his hearty zest for life. The mews, New York University, SAM, students and colleagues, friends and acquaintances, family – we all feel his loss, but we also carry remnants of his vigor. He is survived by his son, Garo.

**Victor Yellin: Select publications**

**Books**

- 1990. *Chadwick, Yankee Composer*. Smithsonian Studies of American Musicians 1. Washington: Smithsonian Institution Press.
- 1994. *The Aethiop (1813)*. Orchestral Restoration, with introduction and bibliographical notes. Nineteenth-Century American Musical Theater, Deane L. Root, gen. ed., vol. 2 (New York: Garland).
- 1996. *The Omnibus Idea* (Warren, Mich.: Hamonie Park Press).

*continued on page 20*

*The Society mourns the recent loss of these beloved members:*

Hoyle Carpenter  
Stuart Feder  
John Ogasapian

Remembrances will be published in the next Bulletin.

**The Society for American Music**

The Society for American Music promotes research, educational projects, and the dissemination of information concerning all subjects and periods embraced by the field of music in American life. Individual and institutional members receive the quarterly journal *American Music*, the *Bulletin*, and the annotated Membership Directory. Direct all inquiries to The Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260; (412) 624-3031; SAM@american-music.org.

Officers of the Society

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- Past President ..... Carol Oja
- Vice President ..... Judith Tick
- Secretary ..... R. Allen Lott
- Treasurer ..... Paul Laird
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- Editor, *American Music* ..... Ellie Hisama
- Editor, *Bulletin* ..... Sandra Graham
- Editor, SAM Website ..... Mark Katz
- Executive Director ..... Mariana Whitmer

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**Electronic Resources**

Listserv: sonneck@american-music.org  
Website: <http://www.american-music.org>

**Annual Conferences**

32nd Annual Conference, Chicago, Illinois  
Naomi André, Program Committee Chair  
Mariana Whitmer, Local Arrangements Chair

## STUDENT FORUM

It is almost conference time! Student presence increases with every conference, and Chicago should be no different. As our numbers grow, the Student Forum is here to make both the conference and Americanist musicology a welcoming and prosperous experience. Feel free to contact either of the Student Forum co-chairs, Travis Stimeling ([stimelin@email.unc.edu](mailto:stimelin@email.unc.edu)) or Ryan Raul Bañagale ([banagale@fas.harvard.edu](mailto:banagale@fas.harvard.edu)) at anytime with questions, comments, or concerns. Here are a few things we are planning in preparation for Chicago: a panel focusing on developing graduate curricula in Americanist musicology, our annual Student Forum dinner, and a reception for recipients of the SAM Student Travel Fund Award.

**Mark Tucker Award:** This prize is given yearly for an outstanding student paper read at our national meeting. Mark Tucker, Vice President of the Society for American Music at the time of his death, is known to most SAM members as a leading jazz scholar. Recognizing Mark's gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, the SAM Board established the Mark Tucker Award, to be presented at the Business Meeting of the annual conference. The award consists of a modest amount of cash and a more significant amount of recognition!

Plan ahead for this application! The winner will be decided before the conference by this year's committee: Lisa Barg (chair), David Ake, Elizabeth Keathley, and Nancy Rao. Students who will be presenting papers at the Chicago conference and who wish to compete for the 2006 Mark Tucker Award should send four copies of the conference paper, along with four copies of any accompanying audio or visual material, postmarked no later than February 1, 2006. Please note that the contact information listed in the fall Bulletin was incorrect. Submissions should be sent to Lisa Barg, either electronically ([lisa.barg@mcgill.ca](mailto:lisa.barg@mcgill.ca)), or to the following address:

McGill University  
Faculty of Music  
555, rue Sherbrooke ouest  
Montreal, QC H3A 1E3

**Roommate Share:** We know your conference budget is tight, so the Student Forum provides assistance in finding a roommate for the conference. Please email Travis ([stimelin@email.unc.edu](mailto:stimelin@email.unc.edu)) with your specific needs and we will do our best to match you with an appropriate student roommate.

**Survey:** To gather information for this year's Student Forum conference panel, we have created a survey for all current graduate students (or recently degreed) working on American topics. Please take a few minutes to complete this survey, which is located on the SAM Student Forum page:

<http://www.american-music.org/organization/studentpage.html>

**Student Forum Listserv:** We have established a new listserv to accommodate the SAM Student Forum. If you are interested in receiving (very few) announcements throughout the year regarding the annual conference and travel funding opportunities, send an email to "student-request@american-music.org" with "subscribe" in the subject field.

**We'll see you in Chicago!**

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

### Student Members:

Michael Lanford, Sylva, NC  
Katherine Baber, Bloomington, IN  
John Meyers, Philadelphia, PA  
Tammy Rowe, Gainesville, FL  
Sara Nodine, Tallahassee, FL  
John Smalley, New York, NY  
Laura Broadhurst, Cresskill, NJ  
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Elizabeth Titrington, Arlington, VA  
Randall Goldberg, Bloomington, IN  
Vanessa Tome, Dallastown, PA  
Allison Susanne Robbins, Charlottesville, VA  
Heather Pinson, The Plains, OH  
Nina S. Eidsheim, La Jolla, CA  
Tildy Bayar, La Jolla, CA  
Laura Pita Parra, Lexington, KY  
Shannon McCarty, New York, NY  
Jenni Veitch Olson, Middleton, WI

### Individual Members:

Rosemary N. Killam, Washington, DC  
Laurie Shulman, Dallas, TX  
Marilyn McCoy, Newburyport, MA  
Denise Gallo, Laurel, MD  
Marion Jacobson, Albany, NY  
Mary Paquette-Abt, Baton Rouge, LA  
Donna King, Nashville, TN  
Janice Larson Razaq, Algonquin, IL  
Jane Solose, Kansas City, MO

### International Student Member:

Matthew Testa, Montreal, CANADA



Westin Chicago River North  
[www.westinchicago.com](http://www.westinchicago.com)

Deadline for reservations  
at the conference rate is  
February 19, 2006



if of particular value); and (9) publish the writings of critics of recognized importance.

So RIPM is seeking answers to these questions: Which of these proposed journals are most urgent to treat and why? Which have you found most valuable in your own research and why? What journals not on this list do you think should be included and why? Which should be dropped? Are these guidelines comprehensive enough for American music of the period? How might they be expanded?

We are all grateful for the thoughtful answers thus far received. Perhaps the lack of wider response further attests to the truth of the opinions expressed in Preston's article (cited above) on the dearth of research and teaching in 19th-century American music. It appears that we have a kind of "Catch 22" situation here: It is difficult to get advice on how to expand indexes to earlier American periodicals when scholars lack knowledge about the substance of these journals because there are no indexes. It may therefore fall to a small merry band to assess this literature and make at least the immediate, necessary decisions for the next generation who, if Preston prevails, will take up this long-neglected work.

## LETTER TO THE EDITOR

*Jonathan Elkus (Davis, California) was able to amplify upon Julia Busch's article on her father, William Busch (Fall 2005 Bulletin):*

I've just read with much interest Julia Busch's article in this Fall's SAM Bulletin. Sylvia Lent, the violinist, was indeed married to Alfred Frankenstein, the music and art critic of the *San Francisco Chronicle*. (See biographies, for instance, in Baker's 6th and AmerGrove.) They were good friends of my parents, and I believe that Sylvia had retired from playing by the mid-1930s. Their two sons were named John (Jonathan? = Jon) and David. Frankenstein was a man of encyclopedic knowledge and towering intellect across the spectrum of the arts and humanities – in addition to his being an unfailingly enticing writer. I remember Sylvia's as a buoyant personality – she was lively and broad-ranged in conversation – and I think of them both often with much affection and deep respect.

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## Majority of Historical U.S. Recordings Not Available to the Public

The Library of Congress has announced the results of its commissioned study on the nation's audio heritage. The study found that most of America's historical sound recordings have become virtually inaccessible, available neither commercially nor in the public domain. Of recordings made in the U.S. between 1890 and 1964, the rights to fully 84 percent are still protected by law. Of those protected, rights holders have reissued only 14 percent on compact disc. This means that the vast majority of historically important

sound recordings are available for hearing only through private collectors or at research libraries that collect the nation's audio heritage and have the equipment to play obsolete recordings.

The study, "Survey of Reissues of U.S. Recordings," grew out of a congressional directive to establish the National Recording Preservation Board (NRPB) at the Library of Congress to study the state of sound-recordings archiving, preservation, and restoration activities. On behalf of NRPB and the Library of Congress,

the council on Library and Information Resources (CLIR) supervised the project and commissioned historian and media research executive Tim Brooks, with the assistance of Steven Smolian, to conduct the study, which was co-published by both CLIR and the Library of Congress.

Librarian of Congress James H. Billington, who was directed by Congress to develop a comprehensive national

*continued on page 10*

recordings preservation program in 2000, said: "This is a significant study that presents an important challenge to archives and record companies to work together. We must assure that our recorded heritage is as accessible as possible for study and enjoyment."

State laws protect most pre-1972 sound recordings until 2067, in accordance with the Sonny Bono Copyright Term Extension Act of 1998. They cannot be copied and distributed without permission of rights holders. Unless a work has been reissued, a legal copy may not be found in a record store for another 62 years. In extending copyright protection to owners for a long period, Congress sought to provide owners an incentive to reissue, and thereby preserve, older recordings. Wide dissemination of creative works is one recognized means of preservation. The report gauges how successful this incentive has been over time. On the basis of statistical analysis, this report shows that most pre-1965 recordings have not been reissued for public sale and are accessible only to those who visit the institutions that archive historical recordings or to individuals who own the recordings.

The study analyzes a sample of 1,500 published recordings in seven major genres, made between 1890 and 1964, to determine the percentage of historical recordings still protected by copyright laws and the degree to which they are made available by rights holders. The number of legal reissues of recordings made during this period varies considerably by genre. Twenty percent of country music recordings of this era are available commercially in the United States. Ten percent of blues recordings have been reissued, yet only 1 percent of recordings of ethnic music issued before 1965 are still available for sale.

The report also finds that many more U.S. historical recordings are available in foreign countries than at home. Many countries have a 50-year copyright law for recordings, a period significantly shorter than in the United States. For example, only 10 percent of historical blues recordings are available in America, while 54 percent are available for sale legally in

countries that have the 50-year copyright law in effect.

Significant recordings unavailable legally in the United States include the John Philip Sousa band's cylinder recordings of his most famous march, "Stars and Stripes Forever," Rudy Vallee's 1931 recording of "As Time Goes By," and Hoagy Carmichael's first recording of "Star Dust." Although bandleader Bob Crosby's 1930s and 1940s recordings for Decca are unavailable in America, many compact discs of these recordings are available on European labels.

"Survey of Reissues of U.S. Recordings" is available at: [www.clir.org/pubs/abstract/pub133abst.html](http://www.clir.org/pubs/abstract/pub133abst.html). Print copies can be purchased at CLIR's Website for \$20 per copy plus shipping and handling.

Established by the National Recording Preservation Act of 2000, the advisory National Recording Preservation Board ([www.loc.gov/nrpb](http://www.loc.gov/nrpb)) is appointed by the Librarian of Congress and consists of representatives from professional organizations of composers, musicians, musicologists, librarians, archivists, and the recording industry. Among the issues that Congress charged the board to examine were access to historical recordings, the role of archives, and the effects of copyright law on access to recordings.

The Library of Congress ([www.loc.gov](http://www.loc.gov)) is the nation's oldest federal cultural institution and the world's largest library with more than 130 million items, which includes more than 2.7 million sound recordings.

The Council on Library and Information Resources is an independent, nonprofit organization dedicated to improving the management of information for research, teaching, and learning. CLIR works to expand access to information, however recorded and preserved, as a public good.

— Library of Congress PR 05-190

## FROM THE BULLETIN EDITOR

This issue of the Bulletin reflects the diversity of our Society, from 19th-century scholarship, to Sousa events, to autoharp summer camp, to house music. Special thanks to our first Standpoint author, Katherine Preston, and the Counterpoint contributors in this issue, for inaugurating this new feature and stimulating discussion. And thanks to Kai Fikentscher for his illuminating photo essay on house music culture. We have taken some significant first steps in making the Bulletin relevant to more members, but there is still more we can do. Coming soon: A review section devoted to websites, blogs, and print/recorded sources of American music (thanks to Susan Key for this great suggestion). If you have ideas for features, photographs of interesting events involving American music, topics to be covered, or would like to contribute in any way, please send me an e-mail. Thank you.

I am temporarily living in Ljubljana, Slovenia, writing a book and teaching a course in African American music at the universities of Ljubljana and Zagreb. My walk to the university typically features a wide assortment of street musicians. One day as I approached the famous three bridges, a familiar tune caught my ear, and I crossed the Ljubljanica River with wistful rifts from an electric guitar and the words "I left my heart in San Francisco..." in a thick Slovene accent wafting after me...

## Sousa Year Wrap-Up

– Patrick Warfield, Georgetown University

The past two years were busy ones for band scholars as we celebrated the sesquicentennial of John Philip Sousa's birth. The United States Marine Band in Washington, D.C., kicked off the celebrations with an all-Sousa concert in January of 2004, featuring some of the March King's lesser-known suites and excerpts from his operettas. Of course the Society for American Music was treated to a panel of Sousa papers, a concert of Sousa Band cornet solos, and a Sousa song recital at its annual meeting in Cleveland. In June, the Great American Brass Band Festival's Band History Conference in Danville, KY, was devoted to Sousa and his music, and featured papers by Loras Schissel, Stephen Bulla, Dianna Eiland, Patrick Warfield, Ronald Holz, Margaret Banks, Craig Parker, and Paul Bierley. In November, the sesquicentennial weekend itself was celebrated in both Washington and Illinois (where the bulk of Sousa's performing library is held) with the dedication of the new John Philip Sousa Band Hall at the recently completed Marine Barracks annex, and with a Sousa re-creation concert performed by the University of Illinois Band, conducted by James Keene. In January 2005, the Marine Band presented a traditional Sousa-style concert, and in May Keith Brion conducted the United States Army Field Band in a



Photo Courtesy of Marine Band Public Affairs Office

concert featuring some of Sousa's lesser-known vocal works. Several members of the Society also read Sousa-related papers at a variety of international conferences throughout the year. Our celebrations culminated on November 5, 2005 (the day before Sousa's 151st birthday), with the unveiling of an eight-foot bronze statue of the March King, sculpted by Terry Jones, outside of the Marine Barracks annex in Washington, D.C.

## PHOTO ESSAY

### House Music is American Music – House Dance is American Dance

– Kai Fikentscher,  
Ramapo College of New Jersey,  
with photos by Muema Lombe

In 2006, house music is just over twenty years old. In the U.S. music marketplace, where the shelf life of a dance record is measured in weeks, there are those who now consider the genre “out of date” or “no longer relevant.” In comparison to its older cousins such as jazz, rock & roll, and hip hop, however, house is certainly a young American music. Yes, house is American, and African American, too. Falling under the latter category, and in line with the reception history of jazz, rock & roll, and hip-hop, this has meant that media attention, academic scrutiny, and general recognition of house have been slow in coming. To many Americans, house music is still more or less terra incognita in the same way that rock & roll was before Alan Freed coined the term. For example, not many know that some house DJs have become Grammy winners even though there is no category for “best house record of the year” (yet?).

The following photographs provide a glimpse of the current house scene in New York City. Taken between 2002 and 2005, they are part of a much larger archive of documents pertaining to New York City's vibrant underground dance scene, [www.bouncefm.com](http://www.bouncefm.com). Even though they were captured at different times and at various locations, these moments speak to each other as much as they do to the viewer, communicating a sense of collective spirit that marks a successful house party. In the African diaspora, music and dance are often understood as a way of affirming individual and collective humanity, and house is no exception. Can you feel it?

*continued on pages 12-13*

## PHOTO ESSAY

The party “Shelter” is one of New York City’s most longstanding (below). Based originally in Tribeca, it is now held at club Speed (pictured here). The bright (yellow) lights at the center correspond to the place where the dancing is at its most energetic. This is also the place (known as the “sweet spot”) where the sound system’s quality is best. Conversely, at the darker edges of the dance floor, the energy of the party is less intense.

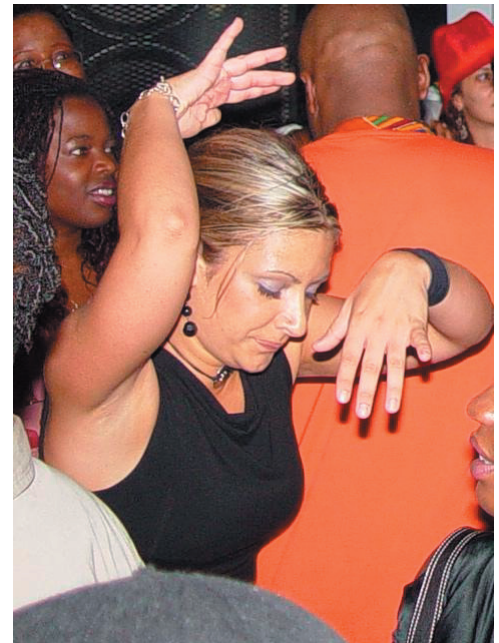


The view of the dance floor from the DJ booth. Shown here is the courtyard of PS 1 (a former New York City public school now serving as an annex of the Museum of Modern Art, Queens), July 2004.



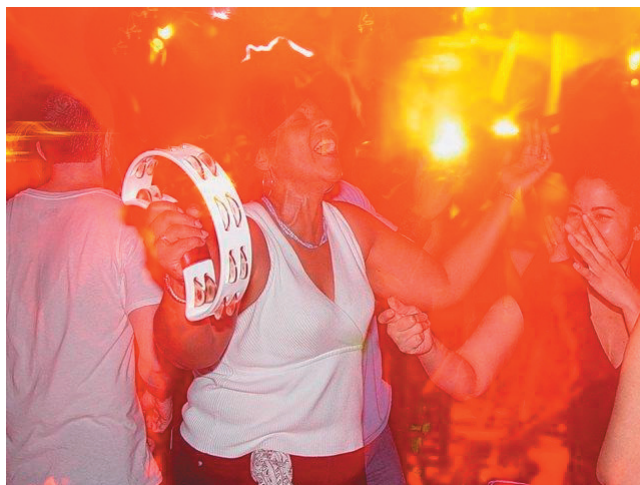
Lola Rephan (left) deejays the party “Harmony” at the Sullivan Room in Greenwich Village. Her instruments are two Technics SL 1200 turntables, a Urei 1620 mixer, and a custom-made “lollipop” monaural headphone. While her right ear monitors the record playing through the sound system, the other focuses on another record playing through the headphone. The aim is for a seamless segue from the former to the latter; there-

fore, both records need to run in perfect sync for a successful transition. Note her right hand placed on the speed control of the turntable.



The dancing body as musical instrument. Note the often pronounced use of arms and hands when dancing to house music.

The energy of house music travels between the DJ booth and the floor, making both the DJ and the dancers interactive performers. Kat Ayala here dances at a party called “718 Sessions” (the area code for Brooklyn). Note the use of the tambourine.



## PHOTO ESSAY

The discotheque as church. Facing the DJ booth, the dancers “testify” to a record by DJ Danny Krivit during his party “718 Sessions.”



DJ Spinna presents Michael Jackson vs. Prince at Club Speed. The musical tempo is “up,” corresponding to house conventions. The dancers in the crowd respond to the DJ’s call, exemplifying call and response.



Willie Ninja vogues at “718 Sessions.” Willie, a vogue dancer of international recognition and the founder and “mother” of the House of Ninja, one of the mutual aid organizations portrayed in Jenny Livingston’s documentary film *Paris Is Burning*, here demonstrates one of his signature gestures.



Unknown fan dancer at “718 Sessions.” In the hands of a male house dancer, the fan can serve as a visual symbol of gay identity. Since the emergence of house music, gay men have constituted a core following.

# SOME RECENT ARTICLES AND REVIEWS

Compiled By Joice Waterhouse Gibson, University of Colorado at Boulder

## AMERICAN MUSIC TEACHER

(Aug-Sep 05): Rev. of Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall*, by Wesley True, 96; rev. of Pamela Youngdahl Dees, *Piano Music by Women Composers, Volume II: Women Born after 1900*, by Jerome Reed, 102. (Oct-Nov 05): Rev. of Daniel Felsenfeld, *Samuel Barber and Benjamin Britten – A Listener's Guide: Their Lives and Their Music (Parallel Lives)*, by Ernest Kramer, 79.

## AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

(Sum 05): Susan E. Thompson, "References to Musical Instruments in the 'Aufseher Collegium Protocoll,' 1772-1805," 12; "Great American Guitars: Two New Permanent Exhibitions at the National Music Museum to Open in October 2005," 13.

## THE AMERICAN ORGANIST

(Aug 05): Rossina Gomez, "A Short History of the Pipe Organ in Mexico as Told by Maestro Manuel Zacarías Saucedo," 59.

## AMERICAN RECORD GUIDE

(Sep-Oct 05): Rev. of Vincent A. Lenti, *For the Enrichment of Community Life: George Eastman and the Founding of the Eastman School of Music*, by David Mulbury, 238.

## ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

(Sp 05): Raymond R. Wile, "The Local Phonograph Companies (1888-1920)," 1; James Cushing, "Prisoners in a World of Mystery: Bob Dylan and His Chronicler," 45; Tim Brooks, "Copyright & Fair Use," 50; rev. of Clyde T. McCants, *American Opera Singers and Their Recordings: Critical Commentaries and Discographies*, by Richard LeSueur, 65; rev. of Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall*, by Dennis Rooney, 68; rev. of Clinton Heylin, *Bootleg! The Rise &*

*Fall of the Secret Recording Industry*, and Garry Freeman, *The Bootleg Guide: Classic Bootlegs of the 1960s and 1970s – An Annotated Discography*, by William Schurk, 69; rev. of multiple volumes of *Complete Guide to Their Music*, by David N. Lewis, 71; rev. of Geoffrey O'Brien, *Sonata for Jukebox: Pop Music, Memory, and the Imagined Life*, by Timothy C. Fabrizio, 76; rev. of Lynn Abbott and Doug Seroff, *Out of Sight: The Rise of African American Popular Music, 1889-1895*, by Elizabeth Yates McNamee, 77; rev. of Joel Dinerstein, *Swinging the Machine: Modernity, Technology, and African American Culture between the World Wars*, by Tim Brooks, 79; rev. of Tony Russell, *Country Music Records: A Discography, 1921-1942*, by Edward Komara, 81; rev. of Michael Streissguth, *Johnny Cash at Folsom Prison: The Making of a Masterpiece*, by Joe W. Specht, 84; rev. of Kathleen E. R. Smith, *God Bless America: Tin Pan Alley Goes to War*, 86; rev. of Howard Reich and William Gaines, *Jelly's Blues: The Life, Music, and Redemption of Jelly Roll Morton*, by Butch Thompson, 87; rev. of Allan Sutton, comp., *Cakewalks, Rags and Novelties: The International Ragtime Discography (1894-1930)*, by Edward A. Berlin, 89; rev. of Todd S. Jenkins, *Free Jazz and Free Improvisation: An Encyclopedia* and Stan Jeffries, *Encyclopedia of World Pop Music 1980-2001*, by Robert Iannapolo, 91; rev. of Helio Orovio, *Cuban Music from A to Z*, by Gage Averill, 94; rev. of Tim Brooks, *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919*, by Richard Martin, 96; rev. of Ross Laird and Brian Rust, *Discography of Okeh Records, 1918-1934*, by Tim Brooks, 99; rev. of Alex van der Tuuk, *Paramount's Rise and Fall: A History of the Wisconsin Chair Company and Its Recording Activities*, by Edward Komara, 100; rev. of Frank Hoffmann, ed., *Encyclopedia of Recorded Sound*, 2nd ed., by Timothy C. Fabrizio, 102; rev. of Abby Smith, David Randal Allen, and Karen Allen, *Survey of the State of Audio Collections in Academic Libraries*, by

Wendy Sistrunk, 105.

## BANJO NEWSLETTER

(May 05): Casey Henry, "Earl Scruggs: The Person and the Legacy," 8.

## BBC MUSIC MAGAZINE

(Jun 05): Humphrey Burton, "Leonard Bernstein: Genius of Theatre and Concert Hall," 44.

## BLUE SUEDE NEWS

(Sp 05): Rev. of Bill Millar, *Let the Good Times Rock!*; Robert Darden, *People Get Ready!: A New History of Black Gospel Music*; John and Angela Taylor, *Band Aide*; and Rich Cohen, *Marchers and Rockers: Chess Records and the Business of Rock and Roll*, 28.

## BLUES REVUE

(Feb-Mar 04): Bill Dahl, "Etta James: The Blues Is My Business," 9. (Oct-Nov 04): "Ray Charles: 1930-2004," 24; Michael Lydon, "'You Have to Observe Life' – A Personal Remembrance of Ray Charles," 26. (Apr-May 05): Bill Dahl, "Mavis Staples: Hope & Glory," 8; rev. of Guido van Rijn, *The Truman and Eisenhower Blues: African-American Blues and Gospel Songs, 1945-1960*, by Christine M. Kreiser, 50. (Aug-Sep 05): Ryan Whirty, "Blues 101: Students at Indiana University Say New Class Gives Them 'Whole New Appreciation for Blues,'" 38.

## CANADIAN FOLK MUSIC BULLETIN

(Win 04-05): Rev. of Mike Yates, Elaine Bradtke, and Malcolm Taylor, ed., *Dear Companion: Appalachian Traditional Songs and Singers from the Cecil Sharp Collection*, by Rosaleen Gregory, 20; rev. of Gavin James Campbell, *Music and the Making of a New South*, by David Gregory, 23. (Sp 05): Sarah J. Moore, "Fostering Local Identity: Great Big Sea, Trad-Pop and Folksong," 6; Lorne Brown, "Is There Still Traditional Music in Canada? Part 2," 14; Rosaleen Gregory, "Singing the Child Ballads," 20; rev. of Thomas

Goldsmith, ed., *The Bluegrass Reader*, by Laurie Mills, 29; rev. of Patricia R. Schroeder, *Robert Johnson: Mythmaking and Contemporary American Culture*, by Mike Barry, 30.

#### **CANADIAN JOURNAL FOR TRADITIONAL MUSIC**

(31/2004): Anna Hoefnagels, "Northern Style Powwow Music: Musical Features and Meanings," 10; Elaine Keillor, "Marius Barbeau and Musical Performers," 24.

#### **CLAVIER**

(Jul-Aug 05): Martin Berkofsky, "The Piano Music of Alan Hovhaness [American folk-inspired]," 18.

#### **COMPUTER MUSIC JOURNAL**

(Fall 05): Arun Shenoy and Ye Wang, "Music Information Retrieval: Key, Chord, and Rhythm Tracking of Popular Music Recordings," 75; rev. of Judy Malloy, ed., *Women, Art, and Technology*, by Elizabeth Hinkle-Turner, 88; rev. of Christoph Cox and Daniel Warner, eds., *Audio Culture: Readings in Modern Music*, by Ian Whalley, 96.

#### **CURRENT MUSICOLOGY**

(Sp 03): Edmund J. Goehring, "Musical Platonism in Modern Culture," 185. (Fall 03): Jonathan T. King, "The Bluegrass Reader," 97.

#### **DAS ORCHESTER**

(Sep 04): Anselm Rose, "Im Westen nichts neues? Aktuelle Entwicklungen in der nordamerikanischen Orchestralandschaft," 10; Ronny Porsch, "Philharmonics United: ein porträt der American Symphony Orchestra League," 15. (Oct 04): Stefanos Tsialis, "Beethoven im Land des Salsa: Musiktradition und Musikalltag in Kuba," 21. (Nov 04): Günter Buhles, "Jensits von Afrika: Aussenseiter der Musikgeschichte: schwarze Kompositen," 26.

#### **THE DIAPASON**

(Sep 05): Bynum Petty, "Impressions of the Organ: American Organ Archives Symposium," 18.

#### **DIRTY LINEN**

(Oct-Nov 05): Steve Winick, "Unearthed: Treasures and Oddities from the Archives

of Folk Culture – The Burl Ives 'Bawdy Song' Tape," 11; Craig Harris, "The Sounds of the PowWow," 21.

#### **EARLY MUSIC AMERICA**

(Fall 05): Judith Malafronte, "The Artist and the Academy: Teaching Early Voice in America," 22.

#### **ETHNOMUSICOLOGY**

(Fall 05): Geoffrey Baker, "¡Hip Hop, Revolución! Nationalizing Rap in Cuba," 368.

#### **ETHNOMUSICOLOGY FORUM/**

#### **BRITISH JOURNAL OF ETHNOMUSICOLOGY**

(13/1 04): Rev. of René T.A. Lysloff and Leslie C. Gay, *Music and Technoculture*, by Steve Waksman, 158. (14/1 05): Rev. of Richard Cullen Rath, *How Early America Sounded*, by Vic Gammon, 115.

#### **FILM SCORE MONTHLY**

(May-Jun 05): Stephen Woolston, "Psych Out: John Barry's Scores from the Hollywood Years, 1974-1980," 20; James Lochner, "'You Have Cheated Me': Aaron Copland's Compromised Score to 'The Heiress,'" 36. (Jul-Aug 05): Scott Essman, "What You Don't See Can Hurt You: A 30th Anniversary Retrospective of John Williams's *Jaws*," 22.

#### **FOLK ROOTS**

(May 05): Christine Charter, "Cuban Banned: After Everything Juan De Marcos Gonzalez and His Afro Cuban All-Stars Did for Cuban Music's Profile, They Were Denied Exit Visas by Their Own Government," 45.

#### **THE HYMN**

(Sp 05): Patricia Woodard, "Joseph Lincoln Hall: Gospel Song Composer, Editor, Publisher," 6; Clark Kimberling, "The Native American Hymns," 18; Lois C. Willand, "Use of the Drum with Christian Native American Hymns," 27; Robin Knowles Wallace, "Hymns in Periodical Literature," 47; rev. of Wyatt Tee Walker, *Spirits That Dwell in Deep Woods: The Prayer and Praise Hymns of the Black Religious Experience*, by Larry Wolz, 62. (Sum 05): Rev. of Michael Saward, *Jubilate Everybody: The Story*

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## Help Erect a Headstone for Alexander Reinagle's Unmarked Grave In Old St. Paul's Cemetery, Baltimore (Bap. April 23, 1756-September 21, 1809)

Alexander Reinagle, composer, conductor, arranger, pianist, impresario, and theatrical manager, was born in England and immigrated to the United States in 1786. He dominated the musical scene for over two decades, influencing musical taste and development in Philadelphia in the late 18th century.

Reinagle composed the first American works for the piano, and his Scots Tunes were the first solely secular music to be published in the U.S. He was also the first in America to replace the harpsichord with a piano in the orchestra pit.

Reinagle typified the emigrant professional musician of the Federal period. First settling in New York, where he began teaching piano and violin, later he moved to Philadelphia. There he revived the City Concerts programs during the 1786-1787 seasons and was also active as a teacher. His most famous pupil was the adopted daughter of George Washington, Nellie Custis.

Beginning in 1791, Reinagle was the music director of the New Company until his death, and was responsible for the building of both the New Theatre in Philadelphia and the Baltimore Theatre in Baltimore. In the first six seasons, the company produced more than seventy-five musical works. Reinagle composed, arranged, or orchestrated music for all of the productions and composed two ballad operas in 1795, *The Volunteers* and *Sicilian Romance*. He also composed various piano pieces, including two sets of Twenty-four Easy Pieces, Collection of Scots Tunes with Variations, and Six Sonatas for keyboard with violin accompaniment. Unfortunately, all but a few of his musical scores for the Chestnut Street Theatre's productions were lost in the fire. Reinagle moved to Baltimore in 1803, and died there on September 21, 1809.

Make checks payable to:

"Reinagle Fund, Old St. Paul's"  
Old St. Paul's Parish  
309 Cathedral Street  
Baltimore, MD 21201

(Office manager: Chuck Calvarese,  
Accountant 410-685-3404 (ext 27))  
email: [chuck@oldstpauls.ang-md.org](mailto:chuck@oldstpauls.ang-md.org)



Artist's rendering of the new Reinagle headstone. Anticipated date of re-dedication is 2006.

## FROM THE EXECUTIVE DIRECTOR

If you haven't yet sent in your renewal payment for 2006, this may be your last issue of the *Bulletin*. Help us keep you current: renew today.

The new website committee, chaired by Mark Katz, is busy appraising the Society's website ([www.american-music.org](http://www.american-music.org)) and considering changes. Visit the website and let us know if you find it helpful or confusing. Our goal is to make the website easy to navigate and relevant to your needs.

This year we had a record-breaking number of student applicants for travel assistance to the conference in Chicago. We wish we could support each and every one of them, yet funds are limited. Every contribution is important, and now you can designate whether you want your donation to help students get to the annual conference this year or next. Please help insure the longevity of the Society by supporting the Student Travel Endowment.

If you're unable to contribute money, you can still help the student fund by donating to the SAM Silent Auction. Old sheet music, CDs, books, and other paraphernalia are valuable to someone. If you aren't coming to Chicago you can still send them and your materials will be greatly appreciated. Contact me to find out how (412-624-3031 or [SAM@american-music.org](mailto:SAM@american-music.org)).

Each year I look forward to the SAM conference as an opportunity to say hello and catch up with many of you. Because I work alone in the SAM office, I find the conversations and ideas you share to be energizing and motivating, and they sustain me through the rest of the year. I am hoping that because Chicago is centrally located and easily accessible to most of the country, I will have the chance to get acquainted with many more of you at this conference. Come to Chicago and make my year.

— Mariana Whitmer

# BULLETIN BOARD

## Members in the News

Several SAM members are winners of the 2005 ARSC Awards for Excellence in Historical Recorded Sound Research, which honor works published in 2004. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In the category of Best Research in Recorded Classical Music, the honor for Best Discography was awarded to *Leroy Anderson: A Bio-Bibliography*, by Burgess Speed, **Eleanor Anderson**, and Steve Metcalf (Praeger). The award for Best Research in General History of Recorded Sound was given to *Lost Sounds: Blacks and the Birth of the Recording Industry 1890–1919*, by **Tim Brooks** (University of Illinois Press); a certificate of merit in that same category was awarded to *Capturing Sound: How Technology Has Changed Music*, by **Mark Katz** (University of California Press). Additional information about ARSC, including lists of past ARSC Award winners and finalists, may be found at [www.arsc-audio.org](http://www.arsc-audio.org).

**Adrienne Fried Block** and **John Graziano**'s ambitious "Music in Gotham" project has had its funding renewed by the National Endowment for the Humanities for two years for a total of \$140,000. The mission of "Music in Gotham: The New York Scene, 1862–1875" is to produce a daily record of all musical performances and their reception in a database to go on the web, and a narrative history by musical genre in two volumes that looks at the broader picture. Volume I (1862–1869), a narrative history to be accompanied by a database for those years, will present not only the cogent detail but the larger picture of music in New York. Co-directors Block and Graziano begin writing the first narrative history in January 2006.

**Wiley Hitchcock**'s critical edition of Charles Ives, *129 Songs* (the American Musicological Society's MUSA volume 12), was recently honored as one of

two finalists for the first Claude Palisca Prize of the AMS. The complete Critical Commentaries of that edition are now on the web site of the Charles Ives Society: <http://www.charlesives.org>.

**Mark Katz** (Peabody Conservatory, Johns Hopkins University) has been awarded a two-year grant from the National Science Foundation to fund a study of race and technology in the world of hip-hop turntablism. Katz will collaborate on the project with Rayvon Fouché, a historian of technology at Rensselaer Polytechnic Institute.

**Portia K. Maultsby** and Mellonee V. Burnim have edited a new volume titled *African American Music: An Introduction*, published by Routledge Press (2006, currently available). Maultsby gave a paper titled "Marginalizing and Mainstreaming Black Popular Music: An Interpretation of Marketing Labels" at the Society for Ethnomusicology, Atlanta, Georgia (November 2005).

**Emmett G. Price III**, assistant professor of music and African American Studies at Northeastern University (Boston, MA) has recently accepted the duties of Editor-in-Chief of the *Journal of Popular Music Studies*, the academic journal for the United States Branch of the International Association for the Study of Popular Music (IASPM).

**Chris Strachwitz** received the 2005 ARSC Lifetime Achievement Award for his pioneering work in researching traditional musics in the Americas. Strachwitz founded Arhoolie Records in 1960 and, over the decades, amassed a catalogue containing hundreds of great sets, most of them produced by Chris himself. In 1995, he established the not-for-profit Arhoolie Foundation to preserve the rarest portions of his collection of commercial recordings. Strachwitz's Frontera Collection of 30,000-plus Mexican and Mexican-American recordings is being catalogued and digitized for eventual on-line display with the help of the UCLA library system and the financial assistance of the Los Tigres Del Norte Foundation.



Autoharp aficionado David Patterson attended the annual Mount Laurel Autoharp Gathering in Newport, PA, held June 22–26, 2005. Pictured here is a class instructed by Karen Daniels. For further information, see [www.mlag.org](http://www.mlag.org). (Photo by D. Patterson.)

**Eric Usner** (doctoral candidate, New York University) has relocated to Vienna, Austria, where he is doing a year of field research as an SSRC Fellow for his dissertation "The Cultural Practice of Western European Art Music in Vienna: An Historical and Ethnographic Study of 'Classical Music' and the Viennese Racial Imagination" (temporarily tabling but not abandoning his interest in American music). He would be happy to hear from colleagues and to host them in Vienna; he can be reached at emu203@nyu.edu.

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### 2005 Kurt Weill Prize to Andrea Most

The 2005 Kurt Weill Prize has been awarded to Andrea Most of the University of Toronto for her book, *Making Americans: Jews and the Broadway Musical* (Harvard University Press, 2004). In an examination of Broadway theater in the period 1925–1951, from *The Jazz Singer* to *The King and I*, Most maintains that the process of Jewish acculturation in America and the development of the Broadway musical are inextricably joined. Most receives a prize award of \$2500. Also singled out by the prize panel for honorable mention in the book category was Bill Egan, for his book *Florence Mills: Harlem Jazz Queen* (Scarecrow Press, 2004), a biography of a remarkable African-American entertainer of the 1920s. The panel did not award a prize in the article category.

The Kurt Weill Prize is awarded biennially for distinguished scholarship on twentieth-century musical theater. The four-member selection panel consists of representatives from the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music. Scholarly work first published in 2005 and 2006 may be nominated for the 2007 book and article prizes. Nominations, including five copies of the nominated work and contact information for the author, must be received by 30 April 2007 at the offices of the Kurt Weill Foundation for Music, 7 East 20<sup>th</sup> Street, New York, NY 10003.

### New Sousa Catalogue Published

As many members will remember, at the time of her death in 2002 Phyllis Danner, associate professor of library science, was in the final stages of preparing a catalogue of the Sousa Collection at the University of Illinois in Urbana-Champaign, a collection comprising close to three quarters of the known Sousa Band-related materials. The project, which also included the microfilming of the collection, was supported in part by a grant from the Division of Preservation and Access of the NEH. It is a pleasure to announce the publication of her work: Phyllis Danner, *Sousa at Illinois. The John Philip Sousa and Herbert L. Clarke Manuscript Collections at the University of Illinois at Urbana-Champaign. A Catalogue of the Collections* (Harmonie Park Press, 2005; xxxvii + 179 pp., 10 plates).

— Susan Parisi,  
Series Editor, Harmonie Park Press

### Lou Harrison Festival

The Pacific Symphony Orchestra (Carl St. Clair, Music Director; Joe Horowitz, Artistic Adviser) will present a Lou Harrison festival May 19–25, 2006, in Orange County, California (just south of Los Angeles):

May 19 at 8 p.m. at the Barclay Theater, UC-Irvine: Double Concerto for Violin, Cello and Gamelan; Solstice; Marriage at the Eiffel Tower.

May 21 at 7:30 p.m. at the Orange County Performing Arts Center: Piano music by Henry Cowell (Ursula Oppens); Percussion music by Cowell, John Cage, and Harrison; Harrison: Grand Duo (Oppens and Jennifer Koh).

May 24 and 25, 8 p.m. at the Orange County Performing Arts Center: Bubarán Robert for Trumpet and Gamelan; A Parade; Elegy in Memory of Calvin Simmons; Suite for Violin, Piano and Chamber Orchestra (Raymond Kobler and Gloria Cheng); Piano Concerto (Ursula Oppens).

Also participating will be film-maker Eva Soltes and various Lou Harrison Scholars. For further information: Joe Horowitz at horowitz4@juno.com.

### Articles

1971. The operas of Virgil Thompson. In *Twentieth Century Composers*, vol. 1 (London: Weidenfeld & Nicolson).
1982. Music around the square. In M. Cantor (ed.), *Around the Square, 1830–1890* (New York University Press).
1983. Rayner Taylor. *American Music* 1/3.
1990. Prosodic syncopation. In R. Crawford, R. A. Lott, and C. J. Oja (eds.), *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock* (University of Michigan Press).
1993. Sullivan and Thomson, Gilbert and Stein. *Journal of Musicology* 9/4.
1994. Bristow's divorce. *American Music* 12/3.
2002. Music in early Virginia. *American Music* 20/4.

### Compositions

1965. *Abaylar*. Opera in 3 acts, with libretto by John K. Savacool.
1979. Sonata for Violoncello and Piano.
- 1981, 1988. *Variations on "Bye Bye Blues" for Violoncello or Violin and Piano*.
1984. *Dark of the Moon*. Song cycle for soprano, clarinet, and violoncello.
2002. *Ten Brazilian Dances for String Quartet*.
2003. *ABAYLAR Suite for Two Equal Trumpets and Orchestra*.

# 2007 SAM/MLA CONFERENCE CALL FOR PAPERS

## Society for American Music 33<sup>rd</sup> Annual Conference

The Society for American Music invites proposals for papers, concerts, lecture-performances, and panels of 2, 3 or 4 papers for its 33<sup>rd</sup> annual conference. Alternative formats such as roundtables, position papers with respondents, workshops, and mixed performance/discussion sessions are also welcomed. Jointly meeting with the Music Library Association, the conference will be held in Pittsburgh, Pennsylvania, on 1-4 March 2007. The Email and postmark deadline for all proposals is **1 July 2006**. More information may be found at the website: [www.american-music.org](http://www.american-music.org)

We welcome proposals involving any aspect of American music or music in the Americas, but especially welcome ideas for papers and sessions inspired by the music of Pittsburgh as well as American music in American libraries. We would like to schedule at least one joint paper session devoted to one of the following suggested topics:

- Music Librarianship and Research in American Music: A Collaborative Perspective
- Researching the American Music Library: Then and Now
- American Music Collections

### Guidelines

Individual or joint papers should be no longer than twenty minutes. Lecture-Performances should be no longer than thirty minutes. Presenters do not need to be members of the Society, but are required to register for the entire conference. The committee encourages proposals from people who did not present at the 2006 meeting in Chicago, but all proposals will be considered and judged primarily on merit.

For complete sessions, the organizer should include an additional statement explaining the rationale for the session. With the exception of Lecture-Performances, we prefer that all proposals be submitted via email.

Please include with your proposal submission the following materials:

- (1) 250 word proposal
- (2) 100 word abstract suitable for publication in the conference program
- (3) Your audio and visual needs. We can provide CD and audiocassette players and overhead projectors. With more limited availability we can provide VHS/DVD players and LCD Projectors (for PowerPoint). Due to the logistics and cost of renting these media, we will not be able to accommodate any AV changes once a proposal is accepted.
- (4) Your name, address, phone number(s), email address, and institutional affiliation

For Lecture-Performances please include the above-mentioned materials and:

- (5) Six copies of a recording (CD, tape cassette, DVD, or VHS)
- (6) An addressed stamped mailer if you would like the recordings returned
- (7) Any special needs you have for your performance (e.g., a piano, music stand, space for dance demonstrations)

All materials must be electronically date-stamped or postmarked by **July 1, 2006**, and should be sent to:

[gboziwick@nypl.org](mailto:gboziwick@nypl.org), or

George Boziwick

The New York Public Library for the Performing Arts

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Compiled by Amy C. Beal

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Of course, there will also be the traditional shaped-note sing on Thursday evening, and the SAM Brass Band performance on Saturday during the reception. Musical abilities at all levels are welcome to participate.

As described in this issue of the Bulletin, the Frederick R. Selch Collection will be on exhibit during the conference at the University of Chicago's Regenstein Library. There will be a sign-up sheet at the conference registration desk for those wishing to take a shuttle to visit the exhibit.

There will be three conference-sponsored tours on Friday afternoon: a tour of the sites of historic blues and jazz venues and recording studios; a tour of Chicago-area Black Music repositories and collections; and a tour of the Auditorium Theater, led by Mark Clague. Also available on Friday afternoon

is a performance of Mahler's *Second Symphony*, with Michael Tilson Thomas, conducting, and the amazing young soprano, Celena Shafer. Discounted tickets for this performance may be ordered on the registration form.

Perhaps the easiest attraction to the conference is the city itself. Chicago is a hub of American music in all its diverse forms. There are numerous venues in which to listen to all kinds of music just a short distance from the conference hotel. The Westin River North is directly across the street from the House of Blues, which features a famous Gospel brunch on Sundays. The hotel is located in the heart of the business and theatre districts, steps away from a variety of entertainment venues, restaurants, and art galleries, and features scenic views of the Chicago River.

While the weather will likely be wintry, there will be wonderful musical experiences indoors. We hope you will join us in Chicago.

A photograph of the Chicago skyline at night, with the city lights reflecting on the water. The sky is a deep red color.

Don't Miss the SAM/CBMR Conference  
15-19 March 2006

Chicago, Illinois  
Westin River North Hotel

Information and online registration available at  
[www.american-music.org](http://www.american-music.org) or [www.cbmr.org](http://www.cbmr.org)

# 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. Application deadline is November 15th.

## Non-Print Publications Subvention

This fund is administered by the Non-Print Publications Committee and provides annual subventions of approximately \$700-\$900.

## Irving Lowens Memorial Awards

The Irving Lowens Award is offered by the Society for American Music each year for a book and article that, in the judgment of the awards committee, makes an outstanding contribution to the study of American music or music in America. Self-nominations are accepted. Application deadline is February 15th.

## Wiley Housewright Dissertation Award

This award consists of a plaque and cash award given annually for a dissertation that makes an outstanding contribution to American music studies. The Society for American Music announces its annual competition for a dissertation on any topic relating to American music, written in English. Application deadline is February 15th, for dissertations completed between 1 January and 31 December of previous year.

## Student Travel Grants

Grants are available for student members who wish to attend the annual conference of the Society for American Music. These funds are intended to help with the cost of travel. Students receiving funds must be members of the Society and enrolled at a college or university (with the exception of doctoral students who need not be formally enrolled). Application deadline is January 1.

## Mark Tucker Award

The Mark Tucker Award is presented at the Business Meeting of the annual SAM conference to a student presenter who has written an outstanding paper for delivery at that conference. In addition to the recognition the student receives before the Society, there is also a plaque and a cash award.

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