The long-awaited and much-anticipated “mega-conference” held in Toronto, Ontario, in November 2000 was, by most accounts, an unmitigated success. This was a special conference for the Society, as it was held both outside our regular conference time period and in conjunction with fourteen other scholarly music societies. We had a full complement of papers and panel sessions, both alone and in joint sessions with sister scholarly societies, including AMS, CMS, SEM, the Historical Brass Society, the International Society for the Study of Popular Music, and the Canadian Society for Traditional Music. There were papers and panels on topics from all three centuries of American music history; the topics ranged from sacred music to rap, from traditional music to the works of American composers in the Western art music tradition, from eighteenth-century hymnody to film music. The goal of the program committee was to represent the wealth of American music as widely as possible and to foster cross-disciplinary (or cross-sub-disciplinary) boundaries; the very clear impression during and after the conference was that we achieved precisely this goal.

Many members of other societies (notably AMS and SEM) were drawn to the joint sessions sponsored by SAM; many more individuals dropped in on our sessions because they had heard of the Society in the past and wanted to get a sense of what we were all about. They came, listened, asked questions, and were impressed: comments passed on to Society members at the SAM information table throughout the conference were uniformly laudatory, and AMS president Ruth Solie (after the conference) mentioned that many AMS members had shared with her their very favorable impressions of our sessions.

I should make special mention of two significant award recipients at the conference. The Society awarded Honorary Membership to jazz artist Oscar Peterson, who was the focus of a panel discussion retrospective on his career; the panel discussion—in which Billy Taylor participated—was organized by Mark Tucker. Billy Taylor was also an award recipient at the Toronto Conference, as he was presented with the Society’s Lifetime Achievement Award, after which he presented a fascinating lecture-recital for a large audience. Particular thanks should go to the Society’s former president Rae Linda Brown for her significant behind-the-scenes work, without which it would have been impossible for the Society to confer the awards on these two giants of the jazz world.

Many Society members were concerned prior to the conference that its sheer complexity and size would be overwhelming. My experience belied this. Dipping into the sessions of other societies was both valuable and enlightening and although there were some friends I never did see, there were many others with whom I was easily able to touch base. The local arrangements logistics seemed to be flawless (Kate Keller was the SAM representative to that hard-working committee) and the buzz of excitement about the whole conference was intoxicating. Although I am certainly not ready to do it all again, it was excellent that the Society for American Music participated in Toronto 2000. Even a year later I continue to hear, over and over and from many individuals, that the gathering was very exciting and that SAM’s program was the most interesting of the entire conference.
extremely important development in the history of the Society and we are very grateful to the University of Pittsburgh for its significant support. Brown also announced two important gifts to the Society: $10,000 given by an anonymous donor to function as seed money for an endowment to support student travel to the Society's conferences, and another $10,000 donated by Wiley Housewright in support of the Society's dissertation award, which will now be known as the Wiley Housewright Dissertation Award. The sad announcement was the death this past year of Mark Tucker, who was Vice President of the Society at the time of his death in December. Tucker, who was a long-time member of the Society, had served as Board member, program committee chair, and member of a program committee; as Vice President, he was overseeing implementation of the revised Long-Range Plan when he died. Brown announced the creation of a new award in his name, to be given to the best student paper presented at the annual conference. The first recipient will be named at the Lexington meeting.

A summary of the Treasurer's Report was circulated, discussed, and accepted by the members. This was William Everett's final report as Treasurer (he is taking over as Chair of the Finance Committee). Ann Sears, chair of the Nominations Committee, reported the election of Larry Worster as Vice President, George Keck as Treasurer, and Mary Dupree and George Boziwick as new Members at Large. American Music editor David Nicholls announced that the journal will be back on track (in terms of publication deadlines) in 2002. He named Ron Pen as the new book review editor and Craig Parker as the new recordings review editor. Kate Keller (Local Arrangements) and Katherine Preston (Program) both reported on the immense success of the Toronto 2000 special conference. The contributions of Trinidad conference committee chairs Keller and Jim Hines (Local Arrangements) and Johann Buys (Program) were recognized with much applause; all three acknowledged the cooperation and assistance of their counterparts with the Center for Black Music Research. Chairs for the Lexington Conference, to be held 6-10 March 2002 (Susan Cook, Program, and Ron Pen, Local Arrangements) exhorted members to send in abstracts and attend the meeting, respectively. The 2003 meeting of the society will be held in Tempe, Arizona from 26 February-2 March; Karen Bryan is Chair of the Local Arrangements Committee.

The various honors and awards of the Society were announced. The recipient of the 1999 Lowens Book Award was Howard Pollack for Aaron Copland: The Life and Work of an Uncommon Man. The 1999 Lowens Article Award was presented to Brian Harker for "Telling a Story: Louis Armstrong and Coherence in Early Jazz," which appeared in Current Musicology 63 (1999). The Lowens Article Award for 1998 was also presented, to Carolyn Hess, for "John Philip Sousa's El Capitan: Political Appropriation and the Spanish-American War," which was published in American Music, XVI/1 (Spring 1998). The Wiley Housewright Dissertation Award was presented to Amy C. Beal for "Patronage and Reception History of American Experimental Music in West Germany, 1945-1986," a dissertation completed at the University of Michigan in 1999. The recipient of the Distinguished Service Award was Judy McCulloh of the University of Illinois Press. Finally, Brown announced the recipients of two other awards presented at the conference (but not at the meeting): Hollis Liverpool was named Honorary Member and Richard Crawford was presented with the Lifetime Achievement Award.

The final order of business at the meeting was the change in administration. Rae Linda Brown handed over the Society gavel to Paul Wells, incoming president. Wells thanked Brown, presented her with a plaque, and praised her grace, efficiency, and professionalism as President. After naming the new committee chairs, Wells called for adjournment of the meeting, which was done by acclamation of those present.
Trinidad: SAM’s 27th Annual Conference

—Kate van Winkle Keller
Darnestown, MD

From the moment we landed at the old airport in Port of Spain till the take-off from the brand new airport that opened while we were there, we were immersed in a land of color and music, wonderful fruits and flowers, incredible bird life, and gracious people. The Society’s twenty-seventh annual conference was held in conjunction with the Inter-American Conference on Black Music Research sponsored by the Center for Black Music Research. The program was admirably guided by Johann Buiss for SAM and Sam Floyd and Morris Phibbs for CBMR. Morris, Jim Hines and Kitty Keller managed the local arrangements, a daunting task from so far away.

Over 325 members and guests from the US, Canada, Europe, Africa, the far East, and the West Indies participated in the conference, as well as an indispensable group of students from the University of the West Indies who helped at our information desk and with arrangements for pan yard and other local tours. On a cliff high above the city, the Trinidad Hilton provided comfortable, spacious and soundproof (!) rooms for our sessions, concerts, and parties. Our banquet was at poolside with bright steel drum music and dancers whose energy and joy was infectious. At this party, Richard Crawford was presented with the Society’s Distinguished Service Award, an entirely appropriate moment for someone who has led our field with unusual methodologies and new insights.

Our man-on-the-spot was Trinidian Dr. Hollis Urban Liverpool, who gave us a rousing keynote address, was inducted as a SAM Honorary Member, MC’d an amazing show of music, dancing, and song at the Country Club as well as helping with myriads of other details. “Chalkdust,” as he is called locally, also put together a two-hour session featuring local tradition-bearers, including performers in their full Carnival regalia, several story tellers, singers and, of course, more pan (steel drum) players.

SAM sessions ranged from presentations inspired by the location and our CBMR colleagues, especially those on pan music, calypso, gospel, kalenda, and Carnival, to looks at 19th-century opera, Billings, musical communities, and the media. Many focused on bridgings, from east to west and south to north. In a special workshop, Renée Camus bridged the entire western hemisphere, showing how the Tango changed as it traveled from Argentina to America. She then taught us the steps of the dance!

From the hotel, the world of Trinidad, and of nearby Tobago beckoned tantalizingly, especially as accompanying family members returned from visits to fabulous bird sanctuaries, scarlet ibis colonies, white sand beaches, and the Port-of-Spain street lined with yard goods stores carrying incredible fabrics from the middle East, Pakistan, India and Africa. Trinidad is a country of both African and East Indian traditions, the population about half from each continent. Tobago is mostly African in its traditions, so Friday afternoon we filled several buses and two airplanes for the short trip to Tobago, where very special experiences awaited us. At Pigeon Point, we were treated to a beacheside performance of Tobagan dance and music. Glass-bottomed boats then took us to an offshore reef for swimming and snorkeling. Following the coast around the island, we then visited an old historical café perched

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high on a rocky cliff. We ended the day at Canoe Bay where the Pembroke Performers had prepared a Salaka Feast and evening performance, a tradition that celebrated the end of slavery on Tobago. The electricity went off for about an hour of this performance, but many didn’t realize that it wasn’t part of the show—so quickly were the lighted flambeaux brought in. Somehow those lights seemed entirely appropriate for the intense music and dancing.

Many conferees came early or stayed for a few extra days to be able to enjoy the richness of the conference as well as the experience of the Islands. Some are planning to return. George Foreman, manager of the Great American Brass Band Festival at Centre College in Danville, Kentucky, has invited several Trinidadian bands to come to the next Festival and is taking the Advocate Brass Band to Trinidad at Christmas time. As usual, contacts made during a SAM conference have already been fruitful. Make a note not to miss our next one, in Lexington, Kentucky in March. It will be just as special in its own way.

Opportunities to Advertise

Our Directory and Conference Program carry advertisements of interest to members of the Society.

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Submissions for SAM Awards

The Wiley Housewright Dissertation Award is designed to recognize a single dissertation on American music for its exceptional depth, clarity, significance, and overall contribution to the field. “American” is understood to embrace North America, and aspects of its cultures elsewhere in the world. Dissertations from American Studies, American History, and other fields beyond theory, musicology, and ethnomusicology are welcomed as long as the primary focus of the work is a musical topic.

The period of eligibility for the Award is for doctoral dissertations successfully defended during the previous calendar year. Applicants need not be members of the Society. The submission process is not “blind,” there is no limit on the number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s). Full instructions for submission can be found on the Society’s website. Submit to Karen Ahlquist (ahlquist@gwu.edu) for 2001 completions.

Mark Tucker Award

Mark Tucker, Vice President of the Society for American Music at the time of his death in December 2000, is known to most SAM members as a leading jazz scholar; his *Ellington: The Early Years* and his *Duke Ellington Reader* are landmarks in Ellington scholarship and models of musical biography. Mark was deeply interested in many aspects of American music besides jazz. He wrote papers, participated in performances, and published pieces dealing with topics as diverse as Charles Ives’s love of the Adirondacks, 19th-century parlor song, the compositions of Alec Wilder, the musical plays of Harrigan and Braham, and hip-hop.

Recognizing Mark’s gift for nurturing and inspiring his own students and the high value he placed on skillful and communicative scholarly writing, and wishing to honor his memory, the Board of the Society for American Music has established the Mark Tucker Award, to be 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. The recipient of the award, which consists of a modest amount of cash and a more significant measure of recognition, will be decided before the conference by a committee appointed annually; this year’s committee is comprised of Nym Cooke (Chair), David Nicholls, and Judith Tick.

Students who will be presenting papers at the Lexington, Kentucky conference and who wish to compete for the 2002 Mark Tucker Award should send three copies of their conference papers, along with three copies of any accompanying audio or visual material (including handouts), *postmarked no later than Friday, January 18*, to Nym Cooke, Department of Music, College of the Holy Cross, One College Street, Worcester, Massachusetts 01610-2395. For further information about the award, contact Nym Cooke at <ndtk@earthlink.net> or 508 867 8566.
Letter from the President

Dear Colleagues,

Greetings! It is with tremendous pleasure that I offer my first communication as president of the Society for American Music—though I might have hoped for more stable, less fearful times in which to do so. The horrific events of September 11 will be with us always and I know that we all are grappling with the problem of how to continue with our lives in the aftermath. While I have yet to learn of any Society member who were directly affected by the terrorist acts, they involved so many people that nearly everyone can point to a friend or relative, or friend of a friend, or neighbor, or someone who knew someone, who was killed or injured, or who narrowly missed being so.

It was heartening to read that some of the first acts of healing that took place after the disasters involved music. News broadcasts and e-mail lists were filled with stories of spontaneous performances, or of people who were determined to try to restore some sanity to their worlds through music. I do not think that I speak only for myself when I say that these accounts reminded me of the necessity of music to peoples’ lives and souls, and reinforced my belief that the study of music is central to our understanding of human existence.

People have also turned to music in a big way as a vehicle through which to express their feelings of patriotism and pride. In the process we seem to have established at least one new American musical tradition, as Irving Berlin’s “God Bless America” has replaced Albert Von Tilzer and Jack Norworth’s “Take Me Out to the Ball Game” as the song of choice during the seventh-inning stretch at Major League Baseball games!

I take over as president of the Society at a crucial time in our own existence as an organization. My predecessor, Rae Linda Brown, oversaw some major changes and accomplishments—the change of our name, the implementation of a new long-range plan, the hiring of a new Executive Director, and the appointment of new editors for the Society’s publications. Coming in as the new kid on the block myself it will be one of my challenges to keep us moving forward into the new era.

You have in your hands tangible evidence of continued change in a new, trimmed-down version of the Bulletin. Over the years and under the guidance of editors Bill Kearns, Susan Porter, George Keck, Larry Worster, and Phil Todd, the Bulletin grew from a modest vehicle through which Society members communicated with one another and brought news of their activities to the world at large, to a substantial publication containing short articles, reviews and other features. Growth is not without its problems, however, and for a variety of reasons the Board decided at its fall meeting to re-vamp the Bulletin and restore it to its original function as a newsletter for the Society. The new, streamlined Bulletin will be published out of the Executive Director’s office, and members can look forward to timely publication of news relating to the Society’s conferences and other activities. We thank Phil Todd for his work in producing the Spring 2001 issue.

In closing, I want to take this opportunity to thank Rae Linda Brown for her excellent work in leading the Society over the course of the past two years. As already noted, she shepherded us through a period of great activity and accomplishment. She left a legacy that will be a tough act to follow, but this is a challenge that I am eager to undertake!

Best regards,

Paul F. Wells

Dvorak in America

A special festival entitled, “Dvorak in America” will be presented by the Pacific Symphony Orchestra April 17 to 25, 2002. The festival will include some notable West Coast premieres. Michael Beckerman of the University of California, Santa Barbara, has constructed a March and Aria from Dvorak’s sketches for a Hiawatha opera which will be presented, along with his two other works, “Hiawatha Melodrama,” combining Longfellow with Dvorak by way of exploring programmatic content of the New World Symphony. The New World Symphony will also be performed with a visual presentation created by Joseph Horowitz with Peter Bogdanoff and Robert Winter (text from Longfellow, paintings by Catlin, Bierstadt, Remington, etc).

Additional Dvorak repertoire for the festival includes the Cello Concerto with Rostropovich, the American Suite (both piano and orchestral versions), and shorter works. The orchestra will also perform Chadwick’s Jubilee and Scherzo in F, and the Victor Herbert Second Cello Concerto.

The two orchestral programs, both conducted by Carl St. Clair, are April 17 and April 24-25. There are two ancillary events. “Dvorak and Native Americans” (April 20) includes Indianist music by Dvorak, Cadman, Farwell (terrific piano and choral pieces), and Busoni, as well as chamber music by an amazing contemporary Native American: Barbara Croall of Canada. “Dvorak and Plantation Song” (April 21) features music by Burleigh, Joplin, Dvorak, and Chadwick.

The Pacific Symphony, in Orange County, California, is an excellent group including lots of top free lancers based in Los Angeles. For more information, please contact Joseph Horowitz at horowitz4@juno.com.

SAM Mentor Program

Attention all current members! As you know, SAM takes great pride in welcoming new members, especially new student members, into the fold. In order to further foster our welcoming spirit, the SAM Student Interest Group is in the process of organizing a mentoring program for the Lexington conference. If you would like to sign up to mentor a first-time conference attendee, or if you would like more information about becoming a mentor, please email Felicia Miyakawa at fmiyakawa@indiana.edu or call 812-331-1295. Please include your full name, email address, phone number, and a brief description of your scholarly interests. Many thanks in advance for sharing your time and energy with a new member!
Compiled By Joice Waterhouse Gibson, University of Colorado at Boulder

AMERICAN MUSIC RESEARCH CENTER JOURNAL

AMERICAN MUSIC TEACHER
(Aug/Sep 00): Rev. of Martha Braden, The Collected Works for Solo Piano [David Kraehenbuehl], by Jerome Reed, 81.

AMERICAN RECORD GUIDE

ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

BASS PLAYER

BASS WORLD

BBC MUSIC MAGAZINE

BLUES ACCESS
(Dec 00): John Sinclair and Bill Taylor, “A Conversation with the Legends of the Delta Blues [David “Honeyboy” Edwards, Homiesick James, Robert Lockwood, Jr., Henry Townsend],” 44.

CANADIAN UNIVERSITY MUSIC REVIEW

CHORAL JOURNAL

THE CLARINET

CLAVIER

ETHNOMUSICOLOGY

FANFARE

FILM SCORE MONTHLY

FLUTE TALK

THE FORWARD
(Dec 8, 00): Rev. of CD, Let Us Break Bread Together: Further Explorations of the Afro-Semitic Experience, by Martin Goldsmith.

INDIANA THEORY REVIEW
(Sp/Fall98): Ronald Rodman, “‘There’s No Place Like Home’: Tonal Closure and Design in The Wizard of Oz,” 125.

INSTITUTE FOR STUDIES IN AMERICAN MUSIC NEWSLETTER
INTERNATIONAL TRUMPET GUILD JOURNAL

JAZZ EDUCATORS JOURNAL

LISTEN TO NORWAY

LIVING BLUES

MUSIC AND LETTERS

MUSIC TEACHER
(Feb 01): Rev. of Howard Pollack, Aaron Copland: The Life and Work of an Uncommon Man, by Anthony Burton, 35.

THE MUSICAL QUARTERLY

MÚSIKTHEORIE
(Fall 00): Bonnie Barnett, “30 Years of Listening: Recollections of Sonic Meditations with Pauline Oliveros,” 36.

NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC.

NUOVO REVISTA MUSICALE ITALIANA
(Jul 00): Adriano Mazzolelli, “Il Jazz tra primo e secondo dopoguerra,” 399.

OPERA

OPERA NEWS

THE OPERA QUARTERLY
(Fall 00): Rev. of Leonard Bernstein, Trouble in Tahiti, by William Albright, 699; rev. of Philip Glass, the CIVIL warS: a tree is best measured when it is down, by David McKee, 706; rev. of Stewart Wallace, Harvey Milk, by Joe K. Law, 711; rev. of Michael Daugherty, Jackie O. by Marion Lignana Rosenberg, 715; rev. of André Previn, A Streetcar Named Desire, by David McKee, 718.

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OPERNWELT

ORCHESTER

PANPIPES

PERCUSSIVE NOTES

THE PERFORMING SONGWRITER

PIANO TODAY

POPULAR MUSIC

POPULAR MUSIC AND SOCIETY

SHOW MUSIC

SING OUT!

STRINGS

SYMPHONY
(Nov/Dec 00): Christopher Rouse, “An American Original [Aaron Copland],” 32.

THE TRACKER

WOMEN OF NOTE QUARTERLY

Following a summary overview of western swing, each of the seven chapters of Jazz of the Southwest presents a discussion focused on one component of the typical western swing ensemble: fiddlers, guitarists, steel guitarists, banjo and bass players, pianists and drummers, and horn players and vocalists. Boyd’s thesis is that western swing was jazz. Thus each chapter opens with a brief discussion of the given instrument’s use in standard jazz history, then segues to its use in western swing, and culminates with a number (one to seven) of personal interviews with performers of that instrument.

Though a native Texan, Boyd is admittedly a newcomer to western swing, producing both strengths and weaknesses. Her writing exhibits enthusiasm, and there are many unjaded insights. For example, as a steel guitarist, I was gratified to read Boyd’s assessment of this instrument: “few observers grasp the enormity of the task of mastering the instrument, both technically and in terms of its potential for effects.” On the other hand, there are also a number of naïve misunderstandings and reductionist misrepresentations. For example, as part of her thesis she suggests western swing was 100% jazz, not country and not pop. Yet the reality is more complex: western swing is a valuable addition to the study of western swing, particularly in its gathering and presentation of information from personal accounts of several unsung heroes who created it.

—Daniel C. Jones, University of Colorado – Boulder


With no credible research and dubious powers of assumption, James Dickerson has written a book that makes remarkable claims regarding the history of music in Memphis. The only thing more puzzling than some of the fantasies presented as fact is how this work ever got published. It is a sad state of affairs that allows for the marketability of any book including discussions of Al Green, B.B. King and Elvis Presley, regardless of content.

In a fantastical surprise to those living in and/or studying Memphis music and politics, Dickerson claims, with absolutely no documentation provided, that a “Hoodoo Cartel” (18) of underworld figures was established around the turn of the century in Memphis. Dickerson assumes this is wide spread knowledge and fact. Indeed, according to the author, the descendents of these same shady figures (none of whom are actually named) still control most activities in the city. In Dickerson’s scenario, only The Commercial Appeal newspaper, Dickerson’s former employer, had the courage and integrity to fight this group of crime families. If this were even remotely true, it would be astonishing, ground-breaking news in both social and musical studies of Memphis. As such, it would at least warrant some summarial proof where none is given.

Dickerson makes several similarly absurd claims and assumptions. Some of the more elaborate include the implication that former Supreme Court Judge Abe Fortas had sexual relations with blues singer Memphis Minnie (intuited by Dickerson, apparently, because they lived on the same side of town). No record of their ever having met exists and this is a wildly unfounded, smarmy suggestion. Dickerson even theorizes that the reason Sam Phillips sold Elvis Presley’s recording contract to RCA was to protect him from the Memphis mobsters, the same ones from above that seem to exist only in the author’s mind.

The problems with this book extend far beyond its wildly imaginative nature. Many situations presented as fact are wrong. Dickerson claims Memphis Slim “was in the minority on Beale Street because he played the piano at a time when most blues performers played guitar” (83). He is confusing the country blues and jugband musicians who only played on the street corners with the more urban blues players who performed indoors on Beale. In fact, there is a strong legacy of pianists from Beale that never recorded because they played in the joints and gambling halls.

Unfortunately I had to read this book in order to review it. If you are ever tempted to do the same, I suggest X-Men or Superman comics instead. Either would be more factual and the illustrations are more interesting.

—David Less
Memphis, Tennessee
Conferences

18 – 21 February 2002
71st Annual Conference of the Music Library Association. Over four hundred music librarians and vendors will gather at the Las Vegas Riviera Hotel. For more info see www.musiclibraryassoc.org.

6-10 March 2002
The Society for American Music's 28th National Conference in Lexington, KY. For full details about the program log on to our website: www.american-music.org.

11-13 April 2002
Delta Blues Symposium VIII: The Sacred and the Secular. Conference sponsored by the Department of English and Philosophy at Arkansas State University (Jonesboro campus). An interdisciplinary Delta Blues conference, bringing together scholars and performers to celebrate this rich musical tradition. For information check out www.afsnet.org, the website of the American Folklore Society.

11-14 April 2002
“Crafting Sounds, Creating Meaning: Making Popular Music in the U.S.” Sponsored by the Experience Music Project (EMP) of Seattle, Washington, a museum devoted to exploring creativity and innovation as expressed through American popular music. For more info log on to www.afsnet.org.