

The Bulletin

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

Vol. XXVII, No. 2

Summer 2001

Toronto 2000: Musical Intersections

—Katherine K. Preston, *College of William and Mary*

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.

Summary Report of the Annual Meeting of the Society for American Music

—Katherine K. Preston
Secretary of the Society for American Music

The 2001 annual meeting of the Society for American Music was held at the Trinidad Hilton and Conference Center at Port-of-Spain, Trinidad, on 26 May 2001. Summaries of the minutes of the 2000 business meeting, held in Charleston, South Carolina, were distributed to the members present (it had also been published in the summer/fall 2000 issue of the *Bulletin*). The summary was approved as an accurate account of the meeting. A moment of silence was observed for Society members who had died during the year; William Austin, William Lichtenwanger, and Mark Tucker were mentioned by name. President Rae Linda Brown thanked a large number of individuals for their work on behalf of the Society: outgoing editors Rob Walser (*American Music*) and Larry Worster (*Bulletin*), retiring Board members Nym Cooke and Judy Tsou, outgoing committee chairs Cheryl Taranto (American Music Network), Lenore Coral (Ethics Statement), Deane Root (Education), Lee Orr (Finance), George Keck (Honors), Catherine Smith (1999 Dissertation Award), Kim Kowalke (1999 Lowens Article Award), Lee Orr (1999 Lowens Book Award), Mary Jane Corry (Non-Print Publications Subvention), Ann Sears (Nominations), Homer Rudolf (Public Relations, continuing; interim Vice President), Anne Dhu McLucas (Publications Council), and Trinidad conference committee chairs Kate van Winkle Keller and Jim Hines (Local Arrangements) and Johann Buis (Program). She also thanked Mariana Whitmer for all her assistance during her first year as executive director. Brown announced several important developments over the last year, some of them good, some bad. In the former category is the establishment of a National Office for the Society at the University of Pittsburgh; the Board of Trustees held its fall meeting there in September. This is an

continued on page 2

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 Buis (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.

The Bulletin of the Society for American Music

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Editorial Board

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Items for submission should be addressed to Mariana Whitmer, Society for American Music, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260. All materials should be submitted in printed copy, on floppy disk, or as attachment to e-mail. Microsoft Word 5.1 or ASCII text are the recommended file formats. Photographs or other graphical materials should be accompanied by captions and desired location in the text. Deadlines for submission of materials are February 15, June 15, and October 15.

SAM Silent Auction

The SAM Silent Auction Committee would like to thank all of you who helped make last years auction at the annual meeting in Trinidad a resounding success. Your donations and purchases are appreciated!

We hope to make this years Auction even bigger with your help. So please start collecting items to bring with you to the meeting in Lexington, KY. Donations of books, music, cds, etc on music and American music are all welcome. Remember the proceeds all go to the Student Travel Fund. If you have any questions or need help getting your items to the meeting please contact Dianna Eiland, Chairperson of the Silent Auction, at 703-765-8660 or dkeiland@yahoo.com.

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 Buis 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 Trinidadian 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 myriad 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,

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, 405 Bellefield Hall, University of Pittsburgh, Pittsburgh PA 15260; (412) 624-3031; SAM@american-music.org.

Officers of the Society, 2001-2002

<i>President</i>	Paul Wells
<i>Vice President</i>	Larry Worster
<i>Secretary</i>	Katherine K. Preston
<i>Treasurer</i>	George Keck
<i>Members-at-large</i>	Marva G. Carter, Emily Good, Michael Broyles, Linda Pohly, George Boziwick, Mary DuPree
<i>Editor, American Music</i>	David Nicholls (2001-2004)
<i>Executive Director</i>	Mariana Whitmer
<i>Conference Manager</i>	James Hines

Standing Committee Chairs:

Finance: William Everett; *Long-Range Planning:* Paul Wells, *Development:* Ann Sears, *Honors and Awards:* Anne Dhu McLucas, *Dissertation 2001:* Karen Ahlquist, Mark Tucker Award: Nym Cooke, *Membership:* Marilyn Smiley; *Conference Site Selection:* Kay Norton; *Nominating:* Deane Root; *Public Relations:* Homer Rudolf; *Book Publications Subvention (Johnson Bequest):* Denise Von Glahn, *Silent Auction:* Dianna Eiland; *Publications:* Rae Linda Brown

Appointments and Ad Hoc Committees:

ACLS Delegate: Anne Dhu McLucas; Archivist: Susan Koutsky; Committee on Publication of American Music: Judith McCulloh; US-RILM Representative: Denise Von Glahn; Registered Agent for the District of Columbia: Cyrilla Barr; Interest Group Coordinator: Judy Tsou.

Interest Groups:

American Band History: Susan Koutsky; *American Music in American Schools and Colleges:* James V. Worman; *Folk and Traditional Music:* Ron Pen, *Gay/Lesbian/Bisexual/Transgendered:* David Patterson; *Gospel and Church Music:* Esther Rothenbusch and Roxanne Reed; *Music of Latin America and the Caribbean:* John Koegel; *Musical Biography:* Adrienne Fried Block; *Musical Theatre:* Paul R. Laird; *Popular Music:* Kirsten Stauffer Todd, Philip A. Todd; *Research on Gender and American Music:* Petra Meyer-Frazier and Liane Curtis; *Research Resources:* George Boziwick; *18th Century Music:* David Hildebrand; *20th Century Music:* David Patterson; *Historiography:* Paul Charosh; *Students:* Felicia Miyakawa, Maria Cizmic

Electronic Resources

Listserv: sonneck@nevada.edu

Web site: <http://www.american-music.org>

Annual Conferences

28th Annual Conference: 6-10 March 2002; Lexington, Kentucky

Susan Cook, Program Committee Chair

Ron Pen, Local Arrangements Chair

November is AMERICAN MUSIC MONTH

calypso, gospel, kalenda, and Carnival, to look 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 busses and two airplanes for the short trip to Tobago, where very special experiences awaited us. At Pigeon Point, we were treated to a beachside 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

continued on page 4

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.

AD DIMENSIONS

Full page only
7.5" high by 4.5" wide

DEADLINE:

February 1, 2002

PRICES:

Conference Program

\$75 last page
\$50 inside page

DIRECTORY:

\$150 last page
\$100 inside page

Advance reservations suggested if last page is desired.

CONTACT:

Kate Van Winkle Keller
13125 Scarlet Oak Drive
Darnestown, MD 20878
301-990-1933
kvkeller@erols.com

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>](mailto:ndtk@earthlink.net) or 508 867 8566.

NEWS OF THE SOCIETY

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 members 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

BULLETIN BOARD

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 "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, Bierstad, 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 fmiyakaw@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!

SOME RECENT ARTICLES AND REVIEWS

Compiled By Joice Waterhouse Gibson, University of Colorado at Boulder

AMERICAN MUSIC RESEARCH CENTER JOURNAL

(2000/10): Thomas L. Riis, ed., "Composer Meets Critic: Selected Excerpts of the Jean Berger/Henry Pleasants Correspondence, 1962-1971," 1; Laurie J. Sampsel and Marcelyn H. D'Avis, "Music at the Colorado Chautauqua: A Century-Long Tradition," 43; David M. Wrobel, "Western Themes in Contemporary Rock Music, 1970-2000: A Lyric Analysis," 83; Howard B. Waltz, "Music Library Landmarks in Colorado," 101; Cassandra M. Volpe, "Brief Collection Descriptions of the American Music Research Center Archives," 107.

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

(Sep/Oct 00): Rev. of CD, Martha Braden, *Kraehenbuehl: Piano Music*, by Lehman, 160. (Mar/Apr 01): David Stevens, "Adam's *El Niño*—the Nativity, up-to-date," 25.

ASSOCIATION FOR RECORDED SOUND COLLECTIONS JOURNAL

(Fall 00): James Fisher, "'The Depression Kid': The Recorded Legacy of Eddie Cantor," 191, Discography, 209; Dick Spottswood, "We Ain't 'Fraid Nobody: Decca Calypsos in the 1930s," 224; rev. of Tim Gracyk, with Frank Hoffman, *Popular American Recording Pioneers, 1895-1925*, by Timothy C. Fabrizio, 299; rev. of Howard Hazelcorn, *Columbia Phonograph Companion*, Vol. I: Hazelcorn's Guide to the Columbia Cylinder Graphophone, by Tim Brooks, 300; rev. of Tim Brooks, *Little Wonder Records: A History and Discography*, by Tim Gracyk, 302; rev. of Stephen A. Kallis, Jr., *Radio's Captain Midnight: The Wartime Biography*, by Ronald Koltnow, 307; rev. of William Howland Kenney, *Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945*, by Tim Brooks, 308.

BASS PLAYER

(Mar 01): Chris Jisi and Richard Johnston, "Milt Hinton: 1910-2000, Remembering a Life in Jazz," 54.

BASS WORLD

(24/3): Gene Lees, "A Tribute to Milt Hinton—1910-2000," 5.

BBC MUSIC MAGAZINE

(Jan 01): Heidi Waleson, "A 'Messiah' for Modern Times [Adams's *El Niño*]," 16.

BLUES ACCESS

(Win 01): John Sinclair and Bill Taylor, "A Conversation with the Legends of the Delta Blues [David 'Honeyboy' Edwards, Homesick James, Robert Lockwood, Jr., Henry Townsend]," 44.

CANADIAN UNIVERSITY MUSIC REVIEW

(20/2, 00): Rev. of Judith Tick, *Ruth Crawford Seeger: A Composer's Search for American Music*, and Joseph N. Straus, *The Music of Ruth Crawford Seeger*, both by Lori Burns, 141; rev. of Ralph P. Locke and Cyrilla Barr, eds., *Cultivating Music in America: Women Patrons and Activists since 1860*, and Mona Mender, *Extraordinary Women in Support of Music*, both by Caryl Clark, 148.

CHORAL JOURNAL

(Mar 01): Marvin V. Curtis, "African-American Spirituals and Gospel Music: Historical Similarities and Differences," 9.

THE CLARINET

(Mar 01): F. Vincent Mannino, "Clarinetists' Tributes to Benny Goodman," 70.

CLAVIER

(Sep 00): Rev. of Martha Braden, *The Collected Works for Solo Piano* [David Kraehenbuehl]. (Jan 01): Suzanne Guy, "Pianos At an Exhibition [Smithsonian]," 10; Carl Montparker, "The Paintings and Drawings That Inspired Aaron Copland," 65. (Feb 01): Elyse Mach, "Beyond Strayhorn's *A Train* to a Treasure of Piano Works," 12.

ETHNOMUSICOLOGY

(Fall 00): Rev. of Bruno Nettl and Melinda Russell, eds., *In the Course of Performance: Studies in the World of Musical Improvisation*, by Hafez Modirzadeh, 517; rev. of Carlo Bonfiglioli, *Fariseos y Matachines en la Sierra Tarabumana: Entre la Pasión de Cristo, la Transgresión cómico-sexual y las Danzas de Conquista*, by Brenda Romero, 527. (Win 01): Chris Goertzen, "Powwows and Identity on the Piedmont and Coastal Plains of North Carolina," 58; rev. of Luke E. Lassiter, *The Power of Kiowa Song*, by Tara Browner, 170.

FANFARE

(Nov/Dec 00): Rev. of CD, Martha Braden, *Kraehenbuehl: Piano Music*, by Peter Burwasser, 297. (Jan/Feb 01): Peter J. Rabinowitz, "Bernstein Remembered," 104.

FILM SCORE MONTHLY

(Jan 01): Mark Leneker, "Small Town Sounds: An analysis of Aaron Copland's score to *Our Town*," 18.

FLUTE TALK

(Nov 00): David and Denise Thompson, "Edward Riley's Flute Melodies: An Early American Treasure," 16.

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

(Fall 00): Jeff Taylor, "Life with Fatha [Earl Hines]," 1; H. Wiley Hitchcock, "Mark Tucker [memoriam]," 3; Mark Tucker, "Seven Steps to Piano Heaven: The Artistry of Sir Roland Hanna," 4; Gail Levin, "Visualizing Modernity and Tradition in Copland's America," 6; Douglas A. Lee, "Rediscovering *The Sylviad* [Anthony Philip Heinrich]," 10; Marc E. Johnson, "Seeger Scholarship," 12.

INTERNATIONAL TRUMPET GUILD JOURNAL

(Jan 01): Rev. of Nick Catalano, *Clifford Brown: The Life and Art of the Legendary Jazz Trumpeter*, by Kurt Zemaitaitis, 59; rev. of Peter J. Levinson, *Trumpet Blues: The Life of Harry James*, by William Stowman, 60. (Mar 01): Joel Treybig, "The Life of George Edward Ives: Cornetist and Bandmaster," 33; rev. of Harold Jones, *Bobby Hackett: A Bio-Discography*, by Vern Sielert, 74; rev. of Leon Merian and Bill Bridges, *Leon Merian: The Man Behind the Horn*, by Janel M. Reed, 75.

JAZZ EDUCATORS JOURNAL

(Jan 01): Paul de Barros, "A Love Letter to Jazz [Ken Burns's film]," C2.

LISTEN TO NORWAY

(8/2 00): Randi Hultin, "Silver Mines, Golden Jazz," 36; Jostein Pedersen, "Master of Strings [Chicago blues]," 42. (8/3 00): Knut Borge, "The Norwegian Jazz Miracle," 12; Dan Ouellette, "The Newborn Jazz Scene," 38.

LIVING BLUES

(Nov-Dec 00): Brett Bonner, "Willie Cobbs," 14; Scott Barretta, "Willie King," 24; Jeff Hannusch, "Mel Brown," 34; Bill Dahl, "Mickey Baker," 40. (Jan-Feb 01): Sebastian Danchin, "Shemekia Copeland," 14; Scott Bock, "Toni Lynn Washington," 20; Bill Dahl, "Don Covay," 26; Sebastian Danchin, "Earl Hooker," 34.

MUSIC AND LETTERS

(Nov 00): Rev. of William Howland Kenney, *Recorded Music in American Life: the Phonograph and Popular Memory 1890-1945*, by Timothy Day, 649; rev. of David Nicholls, ed., *The Cambridge History of American Music*, by Peter Dickinson, 604; rev. of James B. Sinclair, *A Descriptive Catalog of the Music of Charles Ives*, by Arnold Whittall, 647; rev. of Jack Sullivan, *New World Symphonies: How American Culture Changed European Music*, by Peter Dickinson, 632. (Feb 01): Rev. of Walter Everett, ed., *Expression in Pop-Rock Music: a Collection of Critical and Analytical Essays*, by Allan F. Moore, 145.

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

(Sp 00): Vincent J. Panetta, "'For God's Sake Stop!' Improvised Music in the Streets of New Orleans, ca. 1890," 5; Anne C. Shreffler, "The Myth of Empirical Historiography: A Response to Joseph N. Straus," 30; Joseph N. Straus, "A Response to Anne C. Shreffler," 40. (Sum 00): Howard Pollack, "Samuel Barber, Jean Sibelius, and the Making of an American Romantic," 175; Marva Griffin Carter, "Removing the 'Minstrel Mask' in the Musicals of Will Marion Cook," 206; Gavin James Campbell, "'A Higher Mission Than Merely to Please the Ear': Music and Social Reform in America, 1900-1925," 259. (Fall 00): Warren R. Pinckney, "Toward a History of Jazz in Bermuda," 333; Mickey Thomas Terry, "An Interview with George Walker," 372.

MUSICWORKS

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

MUSIKTHEORIE

(15/3 00): Matthias Drude, André Engelbrecht, "Klassik analysiert Jazz—und umgekehrt," 335.

NEUE ZEITSCHRIFT FÜR MUSIK

(Jan/Feb 01): Christoph Wagner, "Sweet Home Chicago," 64.

NOTES: QUARTERLY JOURNAL OF THE MUSIC LIBRARY ASSOC.

(Dec 00): Rev. of Gary Giddons, *Visions of Jazz: The First Century*, by David Horn, 352; rev. of John Covach, ed., and Graeme M. Boone, *Understanding Rock: Essays in Musical Analysis*, by Robert Walser, 355; rev. of Perry Meisel, *The Cowboy and the Dandy: Crossing Over from Romanticism to Rock and Roll*, by Peter Mercer-Taylor, 358; rev. of Robert Ford, *A Blues Bibliography: The International Literature of an Afro-American Music Genre*, by Edward Komara, 373; rev. of N. Lee Orr and W. Dan Hardin, *Choral Music in Nineteenth-Century America: A Guide to the Sources*, by Anne Harrington Heider, 376; rev. of Judith Vander, *Shoshone Ghost Dance Religion: Poetry Songs and Great Basin Context*, by Victoria Lindsay Levine, 409; rev. of Kip Lornell and Anne K. Rasmussen, ed., *Musics of Multicultural America: A Study of Twelve Musical Communities*, by Melinda Russell, 410; rev.

of Bonnie J. Morris, *Eden Built by Eves: The Culture of Women's Music Festivals*, by Renée McBride, 414; rev. of John L. Fell and Terkild Vinding (Studies in Jazz, 31), *Stride! Fats, Jimmy, Lion, Lamb, and All the Other Ticklers*, and Edward Meyer (Studies in Jazz, 32), *Giant Strides: The Legacy of Dick Wellstood*, both by Gene Anderson, 415; rev. of Joshua Berrett and Louis G. Bourgeois III (Studies in Jazz, 35), *The Musical World of J. J. Johnson*, by James Wheat, 417; rev. of Steve Waksman, *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience*, by Burton W. Peretti, 418; rev. of Kevin J. H. Dettmar and William Richey, ed., *Reading Rock and Roll: Authenticity, Appropriation, Aesthetics*, 420. (Mar 01): Rev. of Philip F. Gura and James F. Bollman, *America's Instrument: The Banjo in the Nineteenth Century*, by Chris Goertzen, 604; rev. of Paul Vernon, *African-American Blues, Rhythm and Blues, Gospel and Zydeco on Film and Video, 1926-1977*, and Mitch Rosalsky, *Encyclopedia of Rhythm & Blues and Doo-Wop Vocal Groups*, by Suzanne Flandreau, 613; rev. of Andrea Olmstead (Music in American Life), *Juilliard: A History*, by Sondra Wieland Howe, 662.

NUOVO REVISTA MUSICALE ITALIANA

(Jul 00): Adriano Mazzeletti, "Il Jazz tra primo e secondo dopoguerra," 399.

OPERA

(Nov 00): Stephen Pettitt, "Copland's Musical Heart," 1311.

OPERA NEWS

(Feb 01): Elise K. Kirk, "Hail to the Chief [Lincoln and opera]," 104. (Apr 01): Rev. of Elise K. Kirk, *American Opera*, by Joan Peyser, 103.

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.

continued on page 8

OPERNWELT

(Feb 01): Bernd Feuchtner, "Jesus und die Drachen: Das Weihnachtsoratorium 'El Niño' von John Adams am Pariser Chatelet," 13.

ORCHESTER

(2000/10): Alexandra Scheibler, "Ein großer Musiker und Mensch: Leonard Bernstein zum 10. Todestag," 12.

PANPIPES

(Win 01): Liana Valente, "Violet Archer: 'Oh, Canada,' Her Canada," 3; Jeanette Drone, "Born at the Turn of an Earlier Century!—Ruth Crawford Seeger and Colin McPhee," 5; rev. of Aaron Copland, *What to Listen for in Music*, and Gail Smith, ed., *The Life and Music of Amy Beach: 'The First Woman Composer of America'*, both by Adrienne Provenzano, 8.

PERCUSSIVE NOTES

(Dec 00): Jan Williams, "Elliott Carter's 'Eight Pieces for Timpani'—The 1966 Revisions," 8. (Apr 01): Terry O'Mahoney, "Cuban Carnival and Conga de Comparsa," 8.

THE PERFORMING SONGWRITER

(Dec 00): Paul Zollo, "A Tribute to Steve Allen," 87; Paul Zollo, "Legends of Songwriting: Irving Berlin," 89. (Jan/Feb 01): Paul Zollo, "Legends of Songwriting: Woody Guthrie," 89. (Mar/Apr 01): Paul Zollo, "Legends of Songwriting: Johnny Mercer," 89.

PIANO TODAY

(Win 01): Riccardo Scivales, "Nat 'King' Cole: Master of Swing," 39.

POPULAR MUSIC

(Oct 00): Kenneth Bilby, "Making Modernity in the Hinterlands: New Maroon Musics in the Black Atlantic," 265; Alexander Steward, "'Funky Drummer': New Orleans, James Brown and the Rhythmic Transformation of American Popular Music," 293; Robert Wright, "'I'd Sell You Suicide': Pop Music and Moral Panic in the Age of Marilyn Manson," 365; rev. of Sheila Whiteley, ed., *Sexing the Groove: Popular Music and Gender*, by Jill Halstead, 397.

POPULAR MUSIC AND SOCIETY

(Win 99): George O. Carney, "Cowabunga! Surfer Rock and the Five Themes of Geography," 3; B. Lee Cooper, "Women's Studies and Popular Music Stereotypes," 31; S. Renee Dechert, "'Some Things Never Go Out of Style': Recorded Music and the Rhetorical Analysis," 45; George H. Lewis, "Traps, Troubles, and Social Issues: Country Music in the Social Science Classroom," 61; David R. Pichaske, "Poetry, Pedagogy, and Popular Music: Renegade Reflections," 83; Jerome L. Rodnitzky, "The Sixties between the Microgrooves: Using Folk and Protest Music to Understand American History, 1963-1973," 105; B. Lee Cooper, "Bibliography of Popular Music Teaching Resources," 123.

PULSE!

(Nov 00): Kyle Gann, "The Copland Centenary: Other works by the man who created American classical music," 47

SHOW MUSIC

(Win 01): Lee Davis, "The Indestructible Icon [*Guys and Dolls*]," 17.

SING OUT!

(Spr 01): Roger Deitz, "Tom Lehrer: The Elements," 48; Scott Alarik, "Chris Strachwitz: Mining America's Roots," 60.

STRINGS

(Apr 01): Stacy Phillips, "Instruction in American Fiddling: The Best Books and Videos for Every Style," 57.

SYMPHONY

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

T.U.B.A. JOURNAL

(Win 01): Marty Erickson, "The Tuba in Jazz: A Brief Discography," 59.

THE TRACKER

(44/2): Jason Alden, "The Organs of Costa Rica," 16. (44/3): Allison Alcorn-Oppedahl, "A History of the Hinners Organ Company of Pekin, Illinois," 13.

WOMEN OF NOTE QUARTERLY

(May 00): Thomas R. Erdmann, "Jazz Soprano Saxophonist/Composer Jane Ira Bloom: A Profile," 5.

THE WORLD OF MUSIC

(42/1-00): Ansgar Jerrentrup, "Gothic: Forms and Backgrounds," 25; Friedrich Neumann, "Hip hop: Origins, Characteristics and Creative Processes," 51; Ansgar Jerrentrup, "Techno Music: Its Special Characteristics and Didactic Perspectives," 65; Bettina Roccor, "Heavy Metal: Forces of Unification and Fragmentation within a Musical Subculture," 83; Stefanie Rhein, "Being a Fan is More Than That: Fan-Specific Involvement with Music," 95; Gunther Diehl, "...the fleeting association is a flash of inspiration...": One Dimension of Aesthetic Intensity in Music-Related Expressive Forms of Youth Culture," 111; Susanne Binas, "Youth Subcultures are Dead!? On the Cultural Logic of 'Generation Z' and the Consequences for Music Educational Concepts," 125; rev. of Peter Manuel, with Kenneth Bilby and Michael Largey, *Caribbean Currents: Caribbean Music from Rumba to Reggae*, by Elizabeth Mackinlay, 155. (42/2-00): Katherine J. Hagedorn, "Bringing Down the Santo: An Analysis of Possession Performance in Afro-Cuban Santería," 99; rev. of Paul Austerlitz, *Merengue: Dominican Music and Dominican Identity*, by Mareia Q. Rivera, 153.

REVIEWS OF BOOKS

Jazz of the Southwest: An Oral History of Western Swing. By Jean Boyd. Austin: University of Texas Press, 1998. ISBN: 0-292-70860-2. Pp 269.

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 was (and is) part of country music, as it evolved away from the hillbilly stereotype, and also mainstream popular music.

Boyd's methodology comes from traditional musicology, again producing both strengths and weaknesses. She has done her homework, and there is a wealth of information here, primarily biographical and secondarily on various events. (I am now convinced that every western swing musician did, in fact, work for Bob Wills at one time or another, and that "Pappy" O'Daniel, recently portrayed in *O Brother, Where Art Thou?*, really was a scoundrel.) Boyd's efforts to promote western swing as a significant American music are to be applauded. However, she also falls into the trap of academic elitism in supporting her point. Her

stated goal is to bring western swing to the attention of jazz scholars, as though this would legitimize it. For years, country music scholars have recognized the depth of western swing. Moreover, "country" music is stigmatized here, both as lowly folk music and as commercial pabulum from Nashville.

Despite these shortcomings, *Jazz of the Southwest* 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



Goin' Back to Memphis. By James L. Dickerson. New York: Cooper Square Press, 2000. ISBN 0-8154-1049-2. Pp 274. \$16.95.

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 widespread 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

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