

**Society for
American Music**

**Forty-First
Annual Conference**



**Hosted by
University of California, Davis**

Sheraton Grand Sacramento

**4–8 March 2015
Sacramento, California**

Mission of the Society for American Music

The mission of the Society for American Music is to stimulate the appreciation, performance, creation, and study of American musics of all eras and in all their diversity, including the full range of activities and institutions associated with these musics throughout the world.

Founded and first named in honor of Oscar Sonneck (1873–1928), the early Chief of the Library of Congress Music Division and the pioneer scholar of American music, the Society for American Music is a constituent member of the American Council of Learned Societies. It is designated as a tax-exempt organization, 501(c)(3), by the Internal Revenue Service.

Conferences held each year in the early spring give members the opportunity to share information and ideas, to hear performances, and to enjoy the company of others with similar interests. The Society publishes three periodicals. The *Journal of the Society for American Music*, a quarterly journal, is published for the Society by Cambridge University Press. Contents are chosen through review by a distinguished editorial advisory board representing the many subjects and professions within the field of American music. The *Society for American Music Bulletin* is published three times yearly and provides a timely and informal means by which members communicate with each other. The annual *Directory* provides a list of members, their postal and email addresses, and telephone and fax numbers. Each member lists current topics or projects that are then indexed, providing a useful means of contact for those with shared interests.

Annual dues for the calendar years are as follows:

- \$40 for students (full-time, in residence, 5-year limit, ID required)
- \$50 for retirees
- \$60 for those with annual income* less than \$30,000
- \$75 for those with annual income* between \$30,000 and \$50,000
- \$85 for those with annual income* between \$50,000 and \$80,000
- \$95 for those with annual income* above \$80,000
- \$40 for spouse/partner
- \$2,250 Lifetime Membership (one payment)
- \$500 Lifetime Membership (one of five annual installments)

International memberships require \$5 additional for airmail postage. Membership applications can be sent to Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260. For more information visit our website at www.American-Music.org.

**individual, not family, income*



Welcome to Sacramento and our 41st anniversary meeting! We have a great program, a plethora of tours to various local attractions, and a celebration of our Honorary Member, composer Olly Wilson. A prize-winning composer and a scholar of African American music, Wilson will receive the award on Friday and share with us a performance of his Piano Trio by the Bay Area's Delphi Trio, sponsored by UC Berkeley, where Wilson was on the faculty for more than 30 years. The Program Committee, chaired by Leta Miller, has planned a fabulous program that offers diverse topics: race (e.g., "Race and Transformation"), wars ("Music Identity and War"), music in media and marketing ("Listening to TV"), politics ("The Cold War"), technologies ("Native Music and Technology"), jazz ("Political Economy of Jazz"), gender ("Queer Frameworks"), geographic specific music ("Russian Ballets through American Eyes"), identities ("Southern Identities"), and traditional topics ("American Music Manuscripts"). The Plenary Session is devoted to "Putting Scholarship into Practice," there are two seminars (disability in musical theater and childhood in American music), and there are noontime concerts on Thursday and Saturday. The Local Arrangements Committee, chaired by Beth Levy, has planned many interesting events for the attendees, including a concert on Friday evening by Anonymous 4, with singer/instrumentalist Bruce Molsky, on Civil War Music. The Friday afternoon tours include visits to the Sutter's Fort State Historical Park (California history), a guided tour of the Crocker Art Museum, the California State Railroad Museum, The Old Sugar Mill (showroom for local vintners), and the Clarksburg Valley Wine Company.

Enjoy!

Judy S. Tsou
President

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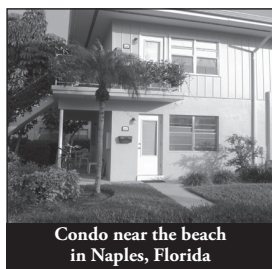
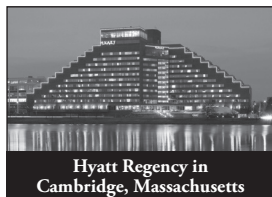
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Promoting New Scholarship on Music of the Americas

Make a donation to SAM/2.0 during
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- **FREE Suite Upgrade** at 2016
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- **\$250 in Music** from A-R Editions
- **\$200 in Books** from Ashgate
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- *The Oxford Handbook of the American
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- *American Jukebox: A Photographic Journey*
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- **One FREE week** at a Naples, Florida Condo
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Drawing for prizes will be held during
Saturday's banquet.



Your donation will be matched
by a National Endowment for the
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Visit the Campaign Booth in the Exhibits!

SAM/2.0 Campaign Donors.

The Society for American Music thanks the donors listed below for their generous support of the SAM/2.0 Campaign. This list includes all individual and foundation gifts from 1 March 2012 to 1 February 2015. Although every effort has been made to ensure the accuracy of this report, we apologize for any inadvertent errors or omissions it may contain. If your records suggest an error has been made in your listing, please contact the SAM/2.0 booth in the exhibit hall.

Federal Agencies

Nathional Endowment for the Humanities

Foundations

The Aaron Copland Fund for Music, in honor
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California State Senate

SENATOR
LOIS WOLK
MAJORITY WHIP
THIRD SENATE DISTRICT



March 4, 2015

To the members of the Society for American Music:

On behalf of the California State Legislature, welcome to the Golden State! We are happy you have chosen our state capital for this event, and we trust that you will feel at home here in Sacramento.

As you know, California has a rich musical history. From the early songs of California's Native Americans, to the influence of Spanish and Mexican musical traditions, to the modern sounds of rock and hip-hop, California continues to leave its mark on the musical world.

And as the Senator who represents a district stretching from the University of California at Davis, all the way to the wine country of Napa and Sonoma, I hope you will take advantage of the many treasures our region has to offer during your visit.

Again, welcome to Sacramento, enjoy your visit, and I hope to see you here again soon.

Sincerely,

A handwritten signature in black ink that reads "Lois Wolk".

Lois Wolk
State Senator, 3rd District





RALPH J. HEXTER
Provost and Executive Vice Chancellor

OFFICE OF THE PROVOST AND EXECUTIVE VICE CHANCELLOR
ONE SHIELDS AVENUE
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Dear Members of the Society of American Music,

On behalf of the University of California, Davis, I am delighted to welcome you to the 41st annual SAM conference in Sacramento, California. Our university is indeed proud to host this important gathering.

UC Davis was founded in 1905 as a small "farm school" for the University of California, and since then we have played a leadership role in teaching and research in the agricultural sciences. If Beethoven's Sixth Symphony can be taken to reflect a general affinity, the pastoral aspects of our academic program and Central Valley location make us a natural venue for contemplating and experiencing music's great accomplishments and exciting new directions. What is beyond question is that our university community is deeply engaged in the study and enjoyment of music, especially through our highly respected Department of Music and our magnificent Robert and Margrit Mondavi Center for the Performing Arts. Now presenting its 12th season of events, the Mondavi Center annually hosts more than 100 world-class musical performances, theatrical productions, and lectures, with approximately 100,000 attending.

To be sure, we have come a long way since our "farm" days. Today, UC Davis has more than 35,000 students and the full-time equivalent of more than 4,100 faculty and other academics. In addition, it is the most comprehensive of all of the UC campuses, offering 102 undergraduate majors and 90 graduate programs through four colleges and six professional schools—Education, Law, Management, Medicine, Veterinary Medicine, and Nursing. Our leadership in agricultural and environmental sciences is complemented by distinguished programs across the disciplines. Crucially, we affirm the unique, irreplaceable, and essential value of music education, scholarship, and performance.

We are also very proud to be part of the University of California system, often cited as the most distinguished public university system in the world. Of special interest, perhaps, to this group is that our Berkeley campus is the longtime academic home of Olly Wilson, prize-winning composer and scholar of African American music and recipient of SAM's 2015 Honorary Member award.

Again, my welcome to all Society members, and my wishes for a very productive and enjoyable conference. I look forward to talking with as many of you as possible this week, or on a future visit to our campus.

Sincerely,

A handwritten signature in dark ink, appearing to read "Ralph J. Hexter".

Ralph J. Hexter
Distinguished Professor of Classics and Comparative Literature
Provost and Executive Vice Chancellor

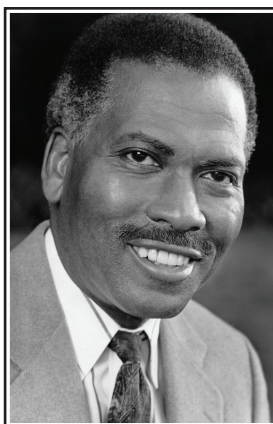
Olly Wilson

2015 SAM Honorary Member

Induction Ceremony

Friday, 6 March, 10:15 a.m.

Sheraton Grand, Carr



The Society for American Music is proud to induct Olly Wilson as its newest Honorary Member at the 2015 conference. Olly Wilson has distinguished himself in multiple fields, including composition, research, and teaching. His style is marked by the innovative synthesis of modernist techniques and African American traditional music. His richly varied musical background includes not only the traditional composition and academic disciplines, but also his professional experience as a jazz and orchestral musician, work in electronic media, and studies of African music in West Africa itself. His catalogue includes orchestral and chamber works, as well as works for electronic media.

As a scholar, Wilson published groundbreaking work theorizing the relationship between African American music and West African music. His detailed knowledge of both types of music, combined with a composer's sensitivity to sound and musical style, enabled him to make significant advances on the earlier work of scholars. In addition to being a published author (Wilson has written numerous articles on African and African American music), Wilson often conducts concerts of contemporary music. In 1995, Wilson was elected in membership at the American Academy of Arts and Letters.

The Music of Olly Wilson

*performed by The Delphi Trio,
sponsored by University of California, Berkeley*

Friday, 6 March 2015

10:15 a.m.

Carr, Sheraton Grand



Piano Trio (1977)

Introduction

Largo

Postlude

The Delphi Trio

Liana Bérubé, violin

Michelle Kwon, cello

Jeffrey LaDeur, piano



GENERAL CONFERENCE INFORMATION

Transportation to Events

Friday Afternoon Excursions

The bus for the Friday excursion to the Clarksburg Wine Company will depart from the conference hotel J Street exit at 2:30 p.m.

All other excursions are within walking distance (approx. 25 minutes) and detailed walking directions are available at the registration desk in Grand Nave Foyer. Alternate transportation to the events may be requested at the SAM registration desk; buses are available for the return trip (see directions handout for details).

Friday Evening Concert

The 8:00 p.m. performance by Anonymous 4 will take place at the Mondavi Center on the UC Davis campus, with a 7:00 p.m. pre-concert talk. Buses will depart from the conference hotel at 6:00 p.m., with the return trip to the conference hotel at 9:30 p.m. There is a \$30.00 admission fee (\$10 for students with I.D.). Tickets are available at the SAM registration desk until 5:00 p.m. Thursday.

Photography and recording are prohibited at this event.

Friday Night SAM JAM

Join fellow attendees for a night of music-making at the SAM JAM being held on Friday at 9:00 p.m. in Carr. Bring your acoustic instrument(s) and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

SAM Saturday Banquet

Tickets are required for this event. You will be provided with a marker indicating your entrée preference. Additional tickets are available from the SAM registration desk until 12:00 noon on Friday. You may sign up for a table reservation at the registration desk.

SAM Interest Groups

Interest Groups are a vital part of the Society for American Music. Their programs are designed to allow members to interact with others of like interests, sharing ideas and information, but are open to all conference attendees. Interest Group sessions are planned entirely by the groups themselves. Some feature guest speakers or performers, others will have informal discussions.

Student Registrant Activities

Student registrants are invited to participate in the Student Forum Luncheon on Thursday at 12:15 p.m. at Morgan's (Grand Sheraton, second floor).

Twitter: #Sonneck2015

Seminar Papers

The papers for the seminars are available at <http://american-music.org/conferences/Sacramento/seminars> by entering username: **sacto15** and password: **seminar\$!**

SAM Brass Band

The SAM Brass Band will perform during the pre-banquet reception. Performers of any ability level are welcome. Bring your instrument and come to rehearsal on Thursday at 5:30 p.m. in Carr. Contact Craig Parker for more details.

Shape-Note Sing

Those who wish to take part in Shape-Note singing are invited to bring their voices to the session being held from 5:30–9:00 p.m. on Thursday evening, location TBA. Books and/or song sheets will be provided but you are also welcome to bring your own *Sacred Harp* volume.

Blue Dots

Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. First-time attendees will receive free drink tickets, which can be redeemed at the Wednesday reception or Saturday night reception cash bars.

SAM Silent Auction

All are welcome to participate in the SAM Silent Auction. This conference-long event serves as an important fund-raiser for the Society for American Music, presently helping to fund student travel for our conferences. Books, music, recordings, sheet music, and other materials are donated by conference attendees and exhibitors. If you have materials for the auction, bring them any time to the exhibit room. Then take some time to peruse the offerings and write your bids on the sheets attached. You may overbid any bid on the sheet in **full dollar** amounts. The auction closes at 6:45 p.m. on Saturday. You may pick up your winnings later that evening after dinner; Sunday morning pickup is also possible but not preferable.

Exhibits

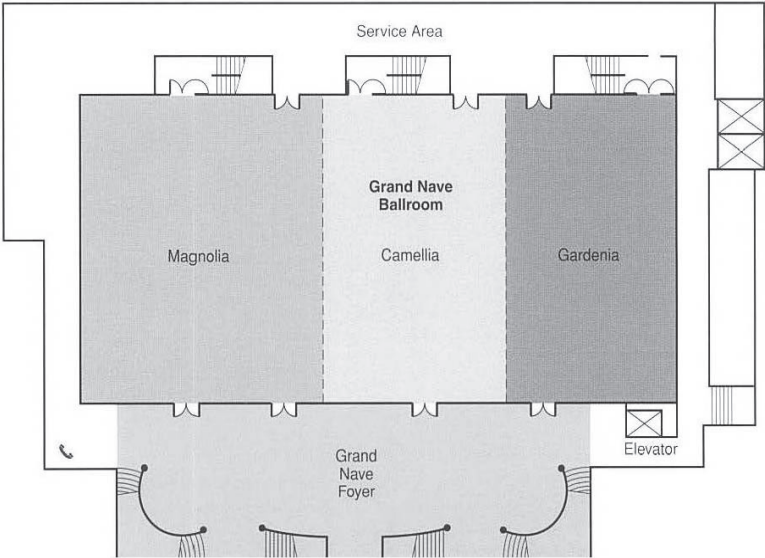
The Exhibit Room is one of the liveliest spots at SAM conferences, housing commercial exhibits, display of member publications, and the Silent Auction. Books, recordings, software, and other materials will be on display and available for sale. Please drop in and thank the vendors for attending our conference while you examine the materials that they have on display. Coffee is available in the exhibit area every morning. Exhibitors this year include:

A-R Editions
Cambridge University Press
Indiana University Press
Jazz Education Network
Oxford University Press
Paul Furnas, Mountain Dulcimer
Finger-Picking Style Composer

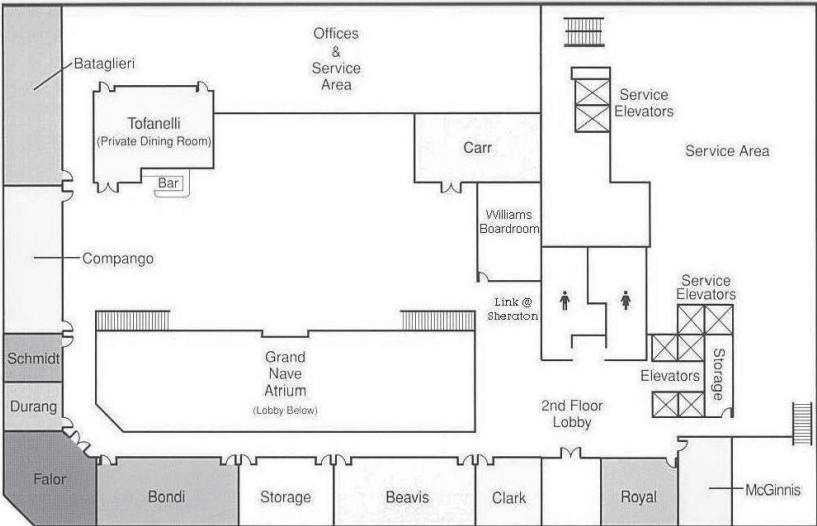
Routledge
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Map of the Hotel Meeting Areas

Ballroom Level



Second Floor



Third Floor: Kamilas, Hendricks, Baker

Sheraton Grand is located at 1230 J Street (13th and J)

Sheraton Grand is located at 1230 J Street (13th and J)



SPECIAL EVENTS

Welcome Reception

Sponsored by University of California, Davis

Sheraton Grand, Camellia

Wednesday Evening, 8:00–10:00 p.m. Free

Honorary Member Ceremony for Olly Wilson

Sheraton Grand, Carr

Friday Morning, 10:15 a.m.

Please join us as we honor American composer and scholar Olly Wilson, whose richly varied musical background includes not only the traditional composition and academic disciplines, but also his professional experience as a jazz and orchestral musician, work in electronic media, and studies of African music in West Africa itself. He will be present for the ceremony, which will feature musical performance of his 1977 Piano Trio by The Delphi Trio.

Anonymous 4: 1865 A Program of American Civil-War Era Music

Mondavi Center, UC Davis

Friday Evening, 7:00 p.m. \$30.00/students \$10 with I.D.

Anonymous 4 (now in its penultimate season) will perform with singer and multi-instrumentalist Bruce Molsky. Their program, *1865*, celebrates music associated with the U.S. Civil War and forms the final installment in their acclaimed Americana trilogy of CDs. Buses will leave the hotel at 6 p.m., in time for attendees to catch the pre-concert talk given by our very own Dale Cockrell, past-president of the Society. Surely an evening not to be missed!



Sutter's Fort State Historic Park

FRIDAY AFTERNOON EXCURSIONS

Crocker Art Museum

Cost: \$12.00; advance registration is required.

A guided tour of the Crocker Art Museum, the oldest continuously operated art museum in the West, situated in the nineteenth-century home of judge and railroad magnate Edwin Crocker. Half historic mansion and half state-of-the-art museum, the Crocker Art Museum is the oldest continuously operated museum in the West, featuring the art collected by the Crocker family at the height of their railroad prosperity, as well as an array of newer exhibits, including a notable collection of Korean ceramics and Asian art. After a tour of the museum's history and permanent collections, check out one of the visiting exhibits, which will feature Toulouse-Lautrec, California ceramics, and the arts-and-crafts printmaker William S. Rice. **Location: 216 O Street**

Sutter's Fort State Historical Park

Cost: \$7.00; advance registration is required.

The "Fort" built by Swiss immigrant John Sutter more than 150 years ago was not only located at a pivotal point in California. It was a pivotal point in history. This combination of big dreams, bold adventures, and reality all manifest themselves at Sutter's Fort State Historic Park and help bring California history to life. **Location: 2701 L Street (intersection of L Street and 28th Street)**

California State Railroad Museum

Cost: \$15.00; advance registration is required.

With over 225,000 square feet of total exhibit space, the buildings within the California State Railroad Museum complex use stimulating exhibits, enthusiastic and knowledgeable docents, and beautifully restored railroad cars and locomotives to illustrate railroad history in California and the West. Included are a Pullman-style sleeping car, a dining car filled with railroad china, and a Railway Post Office that visitors can actually step aboard. **Location: 125 I Street**

Clarksburg Wine Company

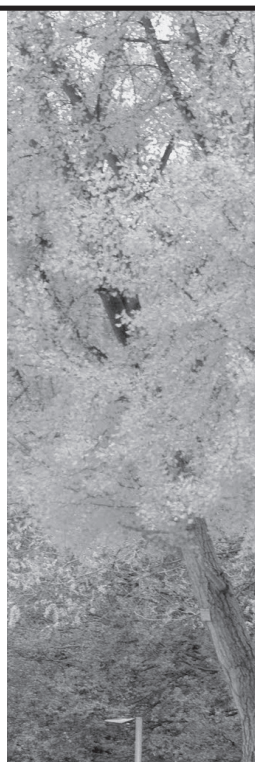
Cost: \$20.00; advance registration is required.

For those eager to experience California viticulture, one excursion (limited to thirty adults) will ride south of Sacramento to The Old Sugar Mill, now converted to a showroom for local vintners; a tour of the Clarksburg Valley Wine Company will culminate in a sampling of local wine and cheese. **Buses depart from the hotel's J Street exit at 2:30 p.m.**

*If you would like to go on a Friday Afternoon Excursion but have not purchased a ticket, please ask for information at the Registration Desk in the Grand Nave Foyer.
A limited number of tickets may still be available.*



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music.ucdavis.edu

THE CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the conference hotel.

WEDNESDAY, 4 March

1:00–6:00 p.m. **SAM Board of Trustees Meeting** (Williams Boardroom)

3:00–10:00 p.m. **Registration Open** (Grand Nave Foyer)

3:00–8:00 p.m. **Exhibitor Set-Up** (Gardenia)

6:00–7:45 p.m.

Pre-Conference Session: *What Is SAM?*

Tofanelli

Chair: Dianna Eiland, SAM Education Committee

Participants: DOUGLAS SHADLE, Vanderbilt University; STEPHEN SHEARON, Middle Tennessee State University; TRAVIS STIMELING, West Virginia University

8:00–10:00 p.m. **Opening Reception** (Camellia)

THURSDAY, 5 March

7:00–8:30 a.m. **Public Relations Committee** (Bataglieri)

7:00–8:30 a.m. **Education Committee** (Compagno)

7:00–8:30 a.m. **Membership Committee** (Clark)

8:00–5:00 p.m. **Registration** (Grand Nave Foyer)

8:00–5:00 p.m. **Exhibits Open** (Gardenia)

8:30–10:00 a.m. **SESSION 1**

Session 1a: *Classic Films*

Carr

Chair: Christopher Reynolds, University of California, Davis

“Upper Dubbing” Revisited: Towards a Restored Version of Leonard Bernstein’s *On the Waterfront*

ANTHONY BUSHARD, University of Nebraska, Lincoln

“The Epic and Intimately Human”: Contemplating Tara’s Theme in *Gone With the Wind*

NATHAN PLATTE, University of Iowa

Serial Apes: Jerry Goldsmith’s Twelve-Tone Techniques in *Planet of the Apes* (1968)

MICHAEL W. HARRIS, University of Colorado, Boulder

Session 1b: *Racial Tensions*

Tofanelli

Chair: Sandra Graham, Babson College

Anti-Lynching Songs: A (Patriotic) Case of Black and White

KATHERINE L. TURNER, University of Houston

Hearing Races in DeFord Bailey’s “Pan-American Blues” and “Dixie Flyer”

SAMUEL PARLER, Harvard University

Hoodoo in the Attic: Music, Race, and Hybridity in *Skeleton Key*

RACHEL MAY GOLDEN, University of Tennessee

Session 1c: Panel: *Russian Ballet Through American Eyes*

Clark

Chair: Mary Simonson, Colgate University

Diaghilev's Ballets Russes in America's Midwest

SAMUEL N. DORF, University of Dayton

Touring the Screen: Cinematic Resonances of Diaghilev's Ballets Russes

MARY SIMONSON, Colgate University

Burlesquing the Ballets Russes: Pleasure and Parody in the *Princess Zenobia*

Ballet of *On Your Toes* (1936)

JAMES STEICHEN, Princeton University

Session 1d: *Music on the Left*

Compagno

Chair: Sabine Feisst, Arizona State University

Sing Out, Brother! Zilphia Horton's "Unfinished" CIO Songbook

FELICIA MIYAKAWA, *The Avid Listener*

Championing Proletarian Music in the United States: Hanns Eisler's Creative

Contributions to the American Music and Political Scenes in the Mid-1930s

CALEB T. BOYD, Washington University, St. Louis

Constructing the Ivory Tower: The Composers' Collective on the State of Music in 1930s America

ABIGAIL CHAPLIN-KYZER, University of North Texas

Student Forum Panel

Bataglieri

Archives, Fieldwork, and Grants, Oh My! Planning Your Research Trip

Panelists: MARK CLAGUE, University of Michigan; DAVID PRUETT, University of Massachusetts; MARIANA WHITMER, University of Pittsburgh

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. SESSION 2

Session 2a: *The Cold War*

Carr

Chair: Danielle Fosler-Lussier, The Ohio State University

Staging Catfish Row in the Soviet Union: The Everyman Opera Company and *Porgy and Bess*, 1955–1956

MICHAEL UY, Harvard University

The Virtue of American Power and the Power of American Virtue: Exceptionalist Tropes in Early Cold War Musical Nationalism

EMILY ABRAMS ANSARI, University of Western Ontario

Aaron Copland in the Cold War: Domestic Containment in "Nature, the Gentlest Mother"

GRACE EDGAR, Harvard University

Session 2b: *Minimalist Opera*

Tofanelli

Chair: Cecilia Sun, University of California, Irvine

The "Lost" *Nixon* Sketches: Observations on the Genesis of John Adams's *Nixon in China*

ALICE MILLER COTTER, Princeton University

"I think we must stop using the word 'libretto'": Authorship, Debt, and the Legal and Artistic Politics of Recording *Einstein on the Beach*

LEAH WEINBERG, University of Michigan

“People Power” and Ideologies of Exceptionalism: The Politics of *Satyagraha*
from the Civil Rights Movement to Occupy Lincoln Center
RYAN EBRIGHT, University of North Carolina, Chapel Hill

Session 2c: *Place*

Bataglieri

Chair: Denise Von Glahn, Florida State University

The American Southwest as Muse: Maggi Payne’s Sonic Desertscape
SABINE FEISST, Arizona State University

Harry Partch and the Bitter Music of California’s Transients
ANDREW GRANADE, University of Missouri, Kansas City

Music in the Settlers’ West: Pierre, South Dakota: A Case Study for Our Time
CLAUDIA MACDONALD, Oberlin College

Session 2d: *Art/Rock*

Compagno

Chair: David Brackett, McGill University

The Sound of Neoliberalism
MARIANNA RITCHEY, University of Massachusetts, Amherst

Performing Race, Place, and Hybridity in the Music of the Talking Heads
JACOB A. COHEN, CUNY Graduate Center

Sonic Youth’s *SYR4*: Goodbye Twentieth Century: Conceiving and Critiquing the
“Musical Innocents”
BENJAMIN COURT, University of California, Los Angeles

Session 2e: Seminar: “*I Won’t Dance, Don’t Ask Me*”:

Clark

Disability in Musical Theater

Chair: James Leve, Northern Arizona University

Impossible Dream: Madness and Musicals at the Stratford Festival of Canada
LAUREN ACTON, York University

Disabling Privilege: Further Reflections on Deaf West’s *Big River*
RAYMOND KNAPP, University of California, Los Angeles

Stephen Schwartz, *Wicked*, and Musicalizing the Disability Narratives for Two
Sisters

PAUL R. LAIRD, University of Kansas

The Mouse and I: Singing and Intellectual Disability in the 1980 Broadway
Musical *Charlie and Algernon*

JAMES LEVE, Northern Arizona University

The Sounds of Self-Inflicted Disability: Lucy Barker in *Sweeney Todd*
STEVE SWAYNE, Dartmouth College

12:00–12:45 p.m. Lunch

12:15–1:15 p.m. Student Forum Luncheon (Morgan’s, Grand Sheraton, second floor)

12:15–1:45 p.m.

Interest Group Session: *Gospel and Church Music*

Bataglieri

Chair and Respondent: Tammy Kernodle, Miami University

O Happy Day: From Eighteenth-Century Hymn to Gospel Music Game Changer
DEBORAH SMITH POLLARD, University of Michigan-Dearborn

PROGRAM: THURSDAY

Church Mothers and Soul Brothers: Listening to the Music of Reverend James
Cleveland in the Era of Black Power

WILL BOONE, University of North Carolina, Chapel Hill

Race, Rhythm, and Religion: Chronicling Andraé Crouch's Dual Role as Praise
and Worship Music Pioneer and Gospel Music Trailblazer

BIRGITTA JOHNSON, University of South Carolina

Interest Group Roundtable Session:

Compagno

Latin American and Caribbean Music

Co-Sponsored by the Music, Sound, and Media Interest Group

Moderator: Eduardo Herrera, Rutgers University

Research Directions in Latin American Film Music: A Discussion

Discussants: JACQUELINE AVILA, University of Tennessee; DEBORAH
SCWHARTZ-KATES, University of Miami; ELIZABETH KEATHLEY,
University of North Carolina, Greensboro

Interest Group Panel Session:

Clark

Research on Gender in American Music

Moderator: Sarah Gerk, River Wind House

Gender, Music, and the Screen

Panelists: REBECCA FÜLÖP, University of Michigan; JESSICA GETMAN,
University of Michigan; WILLIAM GIBBONS, Texas Christian University;
DANIEL GOLDMARK, Case Western Reserve University

12:30–1:30 p.m.

Lecture-Recital

Carr

The Riches of their Rags: Solo Piano Ragtime by Contemporary American Women

NANETTE KAPLAN SOLOMON, Slippery Rock University of Pennsylvania

Lecture-Recital

Tofanelli

Intertextual Dreams for Piano: An Analysis of Intertextuality in Missy Mazzoli's
"Isabelle Eberhardt Dreams of Pianos"

TYSEN DAUER, Stanford University

2:00–3:30 p.m. SESSION 3

Session 3a: Panel: *Black Music, Art Music:*

Carr

The U.S. and Beyond

Chair: Naomi Andre, University of Michigan

Art, Propaganda, and the African American Symphonic Composer

GWYNNE KUHNER BROWN, University of Puget Sound

"I Ain't Got Long to Stay Here": Double Audience, Double Irony in U.S. Slave
Songs and Spirituals

YVONNE KENDALL, University of Houston, Downtown

Contextualizing Gender, Race, and What it Means to be American in Gershwin's
Porgy and Bess

NAOMI ANDRE, University of Michigan

Session 3b: *Listening to TV*

Tofanelli

Chair: Jessica Sternfeld, Chapman University

What's So Funny About Striped Vests? Barbershop Parody and Popular Culture

JEREMY OROSZ, University of Memphis

Blind Judgments: Music, Merit, and Myth

WILLIAM CHENG, Dartmouth College

Singing “Good Morning”: Music and Prescription Drug Marketing in Canada

ANDI ENG, Independent Scholar

Session 3c: *Cage*

Bataglieri

Chair: David Bernstein, Mills College

“The Cinema Delimina”: Expanded Cinema Aesthetics in John Cage and Merce Cunningham’s *Variations V* (1965)

RICHARD BROWN, University of Southern California

Incompatible Silences: Rhetorical Displacement in Music for Cage

KIRSTEN L. SPEYER CARITHERS, Northwestern University

Crossing American Borders: John Cage’s Canadian Connections and *Lecture on the Weather*—A Message to US?

JOSEPH FINKEL, Arizona State University

Session 3d: *Shifting Folk Traditions*

Compagno

Chair: Lydia Hamessley, Hamilton College

Pete Seeger’s College Concerts and the Historiography of the College Folk Revival

DAVID BLAKE, Stony Brook University

Stability and Diversity in a North American Fiddling Tradition

SALLY K. SOMMERS SMITH, Boston University, with JULIETTE MANN

Music that is Made, Not Just Played: Springsteen’s Seeger Sessions

JOANNA SMOLKO, University of Georgia, Athens Technical College

Session 3e: Seminar: *Childhood and American Music*

Clark

Chair: Katheryn Lawson, McGill University

A Beautiful Day for an Opera: Mister Rogers and the Musical Staging of Imagination

THERESA CHAFIN, University of Georgia

Tokenism, Codes, and Embodiment on *The Backyardigans*: The Animated Body as Cultural Subject

AARON MANELA, Case Western Reserve University

Parody Inverted: Music, *Sesame Street*, and Cultural Touchstones

JESSICA MOORE-LUCAS, Western University

Incarcerated Tweens: Second Generation Japanese American Musicking in World War II Incarceration Camps

MARTA ROBERTSON, Gettysburg College

3:30–4:00 p.m. Break

4:00–5:00 p.m. SESSION 4

Session 4a: *Patronage*

Carr

Chair: Karen Ahlquist, George Washington University

Political Ideology and Artistic Patronage at Manhattan’s Town Hall

LUCILLE MOK, Harvard University

Philanthropist Huntington Hartford and His Influence on American Music

CRAIG B. PARKER, Kansas State University

Session 4b: *Race and Transformation*

Tofanelli

Chair: bruce mcclung, College-Conservatory of Music, University of Cincinnati

Transformation of an “Object of Call/Response”: Josephine Baker and the Imani Winds

MELANIE L. ZECK, Center for Black Music Research

Conversion and Convergence: New Voices in Jewish Song

KATHERINE MEIZEL, Bowling Green State University

Session 4c: *Early Musical Theater*

Bataglieri

Chair: Larry Hamberlin, Middlebury College

A Tale of Two “Rainbows”

WALTER FRISCH, Columbia University

George M. Cohan and the Making of the “Yankee Doodle Dandy” Persona

ELIZABETH TITRINGTON CRAFT, Harvard University

Session 4d: *Defining Jazz*

Compagno

Chair: David García, University of North Carolina, Chapel Hill

Limit Factors and the Performed Canon: The Conspicuous 60-Year Absence of the *Zodiac Suite*

MICHAEL C. HELLER, University of Massachusetts, Boston

Counterpoint, Race, and the Construction of Cool Jazz

KELSEY A. K. KLOTZ, Washington University, St. Louis

5:30–7:30 p.m.

SAM Brass Band Rehearsal (Carr)

Sacred Harp Singing (Location TBA)

**Pedagogy Interest Group Organizational Meeting
(Bataglieri)**

8:00–9:30 p.m.

Interest Group Session: *20th-Century Music*

Carr

Chair: Sara Haefeli, Ithaca College

Indeterminacy and Interpretation: John Cage’s *Concert for Piano and Orchestra*

LOUIS GOLDSTEIN, Wake Forest University

8:00–10:00 p.m. SESSION 5

Session 5a: *Mainstreaming Musical Modernism in Screen Media*

Tofanelli

Chair: Neil Lerner, Davidson College

Stretching the Ears of American Audiences: Contemporary Music Techniques in Mainstream Cinema

KATHERINE PRESTON, College of William and Mary

The Uncanny Modernisms in Franz Waxman’s Music for *Pride of the Marines* (1945)

NEIL LERNER, Davidson College

The Awe of Irresolution: Misheard Modernisms in David Shire’s Paranoia Thrillers

FRANK LEHMAN, Tufts University

Hanna-Barbera, Spümcø, and the Modernist Sounds of Nostalgia

DANIEL GOLDMARK, Case Western Reserve University

Session 5b: *The Sights and Sound of Marketing:*

Bataglieri

The Music of Advertising in American Television**Chair: James Deaville, Carleton University**Side Affects: Music and Audiovisual Incongruence in Pharmaceutical Marketing
AGNES MALKINSON, Carleton UniversityBuying and Selling Ideology: Music as Recruitment Tool in Church of Scientology
Super Bowl Ads

DAWN STEVENSON, Carleton University

Creating Big-Screen Audiences through Small-Screen Appeals: Music and Sound
in Television Spots

JAMES DEAVILLE, Carleton University

Jingles of the [Cola] Wars: Music and Advertising Strategies in Coca-Cola and
Pepsi TV Ads, 1960s–Present

RONALD RODMAN, Carleton College

Session 5c: Panel: *Rethinking Carlos Chávez*

Compagno

Chair: Leonora Saavedra, University of California, Riverside

Chávez and the Autonomy of the Musical Work

LUISA VILAR-PAYÁ, Universidad de las Américas Puebla

Music and the Marketplace: On the Backstory of Carlos Chávez's Violin Concerto

DAVID BRODBECK, University of California, Irvine

Carlos Chávez and *Modern Music*

CHRISTINA TAYLOR GIBSON, Catholic University of America

Carlos Chávez's Film *Redes (The Wave)*

LEONORA SAAVEDRA, University of California, Riverside

Session 5d: Panel: *The Political Economy of Jazz*

Clark

Chair: Dale Chapman, Bates College

Jazz Sells: Consumption as Improvisation

MARK LAVER, Grinnell College

Jazz at the Pawnshop: Debt, Labor, and the Political Economy of Jazz

DALE CHAPMAN, Bates College

If I Should Lose You: Keeping Jazz Alive

TRACY McMULLEN, Bowdoin College

Jazz Music, Jazz Artists, and the Evolving (Noncommercial) Radio-Industrial
Complex

AARON JOHNSON, Bates College

FRIDAY, 6 MARCH**7:00–8:30 a.m.****JSAM Advisory Board Breakfast Meeting (Falor)****7:00–8:30 a.m.****Cultural Diversity Committee Meeting (Bataglieri)****7:00–8:30 a.m.****2016 Local Arrangements Committee Meeting (Bondi)****7:00–8:30 a.m.****Site Selection Committee Meeting (Compagno)****8:00 a.m.–5:00 p.m.****Registration (Grand Nave Foyer)****8:00 a.m.–5:00 p.m.****Exhibits Open (Gardenia)**

Session 6a: *Radio*

Carr

Chair: Glenn Pillsbury, California State University, Stanislaus

Performing the Performance: From Country Music Radio to Rock 'n' Roll

Television in the Early Career of the Everly Brothers

PAULA J. BISHOP, Bridgewater State University

Olin Downes on the Air

KEVIN BARTIG, Michigan State University

“Sing Me the Old Songs Tonight”: Sentimentality and the *National Barn Dance*

EMILY M. GALE, University of California, Merced

Session 6b: *Rethinking Sight and Sound in American Music* Tofanelli

Chair: Stephanie Jensen-Moulton, Brooklyn College

“Blind Man’s Solace”: Music and the Perkins School for the Blind, 1833–1900

MICHAEL ACCINNO, University of California, Davis

“Freaks for the Festival”: Rahsaan Roland Kirk and the Performance of Disability

EDUARDO LÓPEZ-DABDOUB, University of Oklahoma

The Signifyin(g) Interpreter: The Hermeneutics of American Sign Language Hip Hop Interpretation

ELYSE MARRERO, Florida State University

Session 6c: *Sacred Music-Making*

Bataglieri

Chair: Kay Norton, Arizona State University

James P. Carrell’s *Songs of Zion*: The Rediscovery of a Lost Shape-Note Tunebook

RACHEL WELLS HALL, St. Joseph’s University

The Church Gig: Conceptualizing Value in the World of Professional Religious Singing

ALYSSA MATHIAS, University of California, Los Angeles

Canteu al Senyor en veu alta: Evidence for the Survival of Music for Mixed Voices in the Repertoire of the California Missions

STEVEN OTTOMANYI, California State University, Long Beach

Session 6d: *The WPA*

Compagno

Chair: Carol Hess, University of California, Davis

Women and the Federal Music Project in the West

PETER GOUGH, University of Nebraska at Kearney

“Henry’s Koreans”: Defining California’s “Folk” in Sidney Robertson’s California Folk Music Project, 1938–1940

MARK DAVIDSON, University of California, Santa Cruz

“All Is for the Best in the Best of Possible Worlds”: Charles Weidman’s *Candide* and the WPA Federal Theatre Project

JANE RIEGEL FERENCZ, University of Wisconsin, Whitewater

Session 6e: *Eighteenth Century*

Bondi

Chair: Wayne Shirley, Library of Congress (emeritus)

“Hail Columbia,” Federalist Contrafact of the Quasi-War

MYRON GRAY, La Salle University

Partisan Political Culture and Emerging National Consciousness in Anthony Haswell’s Songs of the Early Republic

LAURA LOHMAN, California State University, Fullerton

Music and the Slave-Trade Economy to 1784
DAVID HUNTER, University of Texas, Austin

10:00–10:15 a.m. Break

10:15 a.m.

Honorary Member Award Ceremony: *Olly Wilson*

Carr

11:15–11:30 a.m. Break

11:30 a.m.–1:00 p.m. SESSION 7

Session 7a: *Queer Frameworks*

Carr

Chair: Christina Baade, McMaster University

Earl Lind's Fairie Career: Singing Sexual Inversion in the Late-Nineteenth and Early-Twentieth Centuries

TOM MARKS, CUNY Graduate Center

At Home with Barber: *Vanessa's* Queer Interiors

KYLE KAPLAN, Northwestern University

"Tunes Under Tunes": Ballad–Dance Arrangements as Subversive Texts

STEPHEN PYSNIK, Durham, NC

Session 7b: *San Francisco*

Tofanelli

Chair: Leta Miller, University of California, Santa Cruz

"Let's Go San Francisco": Sheet Music Composed for the 1939–1940 Golden Gate International Exposition

ELISSE LA BARRE, University of California, Santa Cruz

Filming Chinatown Opera Theater: Hybrid Identities and Transnational Perspectives

NANCY YUNHWA RAO, Rutgers University

Menergy: The Emergence of a Gay Post-Disco San Francisco Style

LOUIS NIEBUR, University of Nevada, Reno

Session 7c: *Technologies*

Bataglieri

Chair: Rob Walser, Case Western Reserve University

Paul Robeson's Iconic Timbre and the Negotiation of Signification

MELANIE SHAFFER, University of Colorado at Boulder

Ear in the Sky: High Fidelity, Sound, and Music in Philip K. Dick's Early Writings

SEAN NYE, University of Southern California

Wartime Sentimentality as Heard from the Microphone of Frank Sinatra

KATIE BEISEL, University of Illinois at Urbana-Champaign

Session 7d: *Afromodernism/Afrofuturism*

Compagno

Chair: Eric Porter, University of California, Santa Cruz

Black Nationalism and the African Diaspora: Community, Alternative Institutions, and African American Experimental Music

JASON ROBINSON, Amherst College

Mau-Mao: Afro-Futurism and Afro-Asian Activism in Fred Ho's *Sweet Science Suite*

CHRIS STOVER, The New School

PROGRAM: SATURDAY

“Search for a New Land”: Afro-Modernism and Tropes of Utopia in Sixties Jazz
CHARLES D. CARSON, University of Texas at Austin

Session 7e: Panel: “Go away little girl”:

Bondi

The Ephemeral Girl’s Voice in Popular Music

Chair: Dana Gorzelany-Mostak, Westminster Choir College of Rider University

Uncanny Voices: Mimicry and “Girl” Singers

JACQUELINE WARWICK, Dalhousie University

The Curse of the “O mio *bambino* caro”: Creating the Twenty-First-Century Tween “Opera” Singer

DANA GORZELANY-MOSTAK, Westminster Choir College of Rider University

These Stupid Little Sounds in Her Voice: Adolescent Girl Vocality and the Escape from Subjectivity

DIANE PECKNOLD, University of Louisville

1:00–5:00 p.m. COPAM Meeting (Falor)

1:30–2:30 p.m. Swing Dance Workshop (in preparation for banquet) (Bondi)

2:30– Afternoon Excursions / Free Time

5:00–6:00 p.m. Forum for Early Career Professionals (FECF) Discussion Meeting (Carr)

5:00–6:00 p.m. Student Forum Meeting (Bataglieri)

6:00 p.m. Buses depart for Anonymous 4 Concert at UC Davis

6:00–7:00 p.m. Oxford University Press Reception (Kamilas/Hendricks/Baker event space, third floor, Sheraton Grand)

7:30 p.m. FECF Dinner Out (meet in hotel lobby)

9:00–?? p.m. SAM JAM (Carr)

Sponsored by the Folk & Traditional Music Interest Group

SATURDAY, 7 MARCH

7:00–8:00 a.m. Education Committee (Compagno)

7:00–8:30 a.m. Nominating Committee (Bataglieri)

7:00–8:30 a.m. Interest Group Council (Tofanelli)

7:00–8:30 a.m. Publications Council (Falor)

8:00–4:00 p.m. Registration (Grand Nave Foyer)

8:00–4:00 p.m. Exhibits Open (closed during Annual Meeting) (Gardenia)

5:30–7:00 p.m. Exhibits Open (Gardenia)

8:30–10:00 a.m. SESSION 8

Session 8a: *Jazz and Gender*

Carr

Chair: Sherrie Tucker, University of Kansas

The Battle on the Vibes: Politics of Race and Gender in Jazz during the 1950s
YOKO SUZUKI, University of Pittsburgh

Black Radio/Music Society: Examining Gender Politics of “Post-Genre” Jazz (?)
HEATHER BUFFINGTON ANDERSON, University of Texas at Austin

Ella Fitzgerald's Scrapbooks: New Sources for a Revisionist Interpretation of Her Early Career
JUDITH TICK, Northeastern University

Session 8b: *The Body*

Tofanelli

Chair: Larry Starr, University of Washington

"Corporeality" as the Foundation of Harry Partch's Creative Oeuvre
NAVID BARGRIZAN, University of Florida

Maryanne Amacher's Living Sound

AMY M. CIMINI, University of California, San Diego

Hearing the Bump and Grind: Musical Labor and the Burlesque Revival in the Midwestern U.S.

BETH HARTMAN, Northwestern University

Session 8c: *Responses to War*

Bataglieri

Chair: Mitchell Morris, University of California, Los Angeles

Healing the Trauma over the Cambodian Killing Fields through Music in America

ERIC HUNG, Rider University

"The Desert Ain't Vietnam": Collective Memory in Persian Gulf War Songs
JESSICA LORANGER, University of California, Santa Cruz

Problematic Pageantry and the Music for a National Day of Honour

JORDAN NEWMAN, College-Conservatory of Music, University of Cincinnati

Session 8d: *Nashville*

Compagno

Chair: Ted Olson, East Tennessee State University

The Nashville Sound(s): Musical Branding during Country Music's Nashville Sound Era

TRAVIS D. STIMELING, West Virginia University

Welcome to Nashville: As Seen on TV

ROBERT FRY, Vanderbilt University

Meta-Country: Mediation and Authenticity in Nashville's *Nashville*

DAVID B. PRUETT, University of Massachusetts, Boston

Session 8e: *Finding the Notes*

Falor

Chair: John D. Spilker, Nebraska Wesleyan University

Indeterminacy in the Music of Henry Brant: Toward a Framework for "Controlled Improvisation"

JOEL HUNT, University of California, Santa Barbara

Beethoven through the Looking Glass: Quotation and Transformation in *Absolute Jest*

MICHAEL PALMESE, Louisiana State University

Bernstein's "Wrong" Notes as Modernist Markers

MATTHEW MUGMON, University of Arizona

10:00–10:30

Break

PROGRAM: SATURDAY

10:30 a.m.–12:00 p.m. **SESSION 9**

Session 9a: *Rock and the Folk*

Carr

Chair: Charles Sharp, California State University, Fullerton

Stagger Lee's "Come Out on Top": The Rock Migrations of Stack Lee
KATHERINE REED, University of Florida

The Meanings of Dissonance in Jefferson Airplane's Vocal Harmonies
MARK YEARY, University of Louisville

Fin-A-Billy: Transnational Interpretations in Finland's American Roots Music
Revival
NATHAN GIBSON, Indiana University

Session 9b: *Black/White*

Tofanelli

Chair: Thomas Riis, University of Colorado, Boulder

"Double Masked" Minstrelsy in the Metropolitan Opera's 1929 Production of
Ernst Krenk's *Jonny spielt auf*
MEREDITH JUERGENS, University of Michigan

Black and White Modernisms: Edmund Jenkins and the Musical Politics of the
1920s Concert Jazz Vogue
STEPHANIE DOKTOR, University of Virginia

The Sounds of Blackness and Whiteness in the "Maracatu de Chico Rei"
KASSANDRA HARTFORD, Stony Brook University

Session 9c: Panel: *Counterpoints:*

Bataglieri

Music, Identity, and War, 1915–1917

Chair: William Brooks, University of York

"America, I Love You": Music and the Nation in 1915
WILLIAM BROOKS, University of York

Profitable Patriotism: John Philip Sousa and the Great War
PATRICK WARFIELD, University of Maryland

"She's a Dear Old Lady": English-Canadian Popular Songs from World War I
GAYLE SHERWOOD MAGEE, University of Illinois, Urbana-Champaign

Session 9d: *Instruments*

Falor

Chair: Jeff Taylor, CUNY Graduate Center

"Proper Attitude Toward the Player": Promotion of the Early-Twentieth-Century
Player Piano from Showroom to Parlor
CATHERINE HENNESSY WOLTER, University of Illinois

"Together Again," but We Keep On Crying
CHELSEA BURNS, University of Chicago

"What is the Feminine of Stradivari?": Conceptualizing the Biography of Carleen
Hutchins
SARAH GILBERT, Florida State University

Session 9e: *Defiance and Survival on Film*

Compagno

Chair: Mark Clague, University of Michigan

Bursting Into Flight: Animated Bodies and Adolescent Desire in Musical Films of
the Disney Renaissance
RYAN BUNCH, Rutgers University, Camden

“Art is Art, but Heft is Heft”: How Hollywood Fashioned the Modern Opera Diva
in *One Night of Love* (1934)

GINA BOMBOLA, University of North Carolina, Chapel Hill

Surviving McCarthyism in Hollywood: Elmer Bernstein and *Robot Monster*

MARIA CRISTINA FAVA, Eastman School of Music

12:15–1:45 pm.

Cultural Diversity Committee Special Event

Bataglieri

Panel: Great Migrations: Music in Black and Khmer Oakland

Chair: Ellie Hisama, Columbia University

Panelists: ISHMAEL REED, University of California, Berkeley (emeritus);
BOCHAN HUY, Cambodian American Singer; RATHA JIM “RJ” SIN,
Community Organizer and Performer; RONNIE STEWART, Bay Area Blues
Society

Interest Group: Dance

Compagno

Panel: Applied Dance Pedagogy and the American Music Classroom

Chair: Christopher J. Wells, Reed College

Panelists: SHERRIE TUCKER, University of Kansas; LARRY STARR,
University of Washington; ALLISON ROBBINS, University of Central
Missouri; RENÉE CAMUS, Independent Scholar

Interest Group: Folk & Traditional Music

Falor

**Roundtable: The State of Traditional Music Performance Programs
in the United States**

Moderator: Greg Reish, MTSU Center for Popular Music

Participants: MARK DeWITT, University of Louisiana at Lafayette; KEVIN
KEHRBERG, Warren Wilson College; TED OLSON, East Tennessee State
University; JOE WALSH, Berklee College of Music

Interest Group: Music, Sound, and Media

Bondi

Panel: Musicology Meets Media Studies: A Discussion

**Chairs: Mary Simonson, Colgate University and James Deaville, Carleton
University**

Panelists: CHRISTINA BAADE, McMaster University; SUMANTH
GOPINATH, University of Minnesota; NEIL LERNER, Davidson College

12:30–1:30 p.m.

Lecture-Recital

Carr

“The Most Cosmic of All Present Instruments”: Dane Rudhyar’s Cosmic
Resonance and Dynamic Symmetry in Salzedo’s *Sonata for Harp and Piano*
(1925)

EMILY LAURANCE, San Francisco Conservatory

Lecture-Recital

Tofanelli

From Serial to Open-Form: The Music of Netty Simons
JOSHUA CHARNEY, University of California, San Diego

PROGRAM: SATURDAY

2:00–3:00 **SESSION 10**

Session 10a: *Rethinking Borders*

Carr

Chair: Josephine Wright, The College of Wooster

A Reconsideration of Olly Wilson on Black Music

SCOTT DeVEAUX, University of Virginia

“Be Real Black For Me”: Roberta Flack, the Quest for Artistry, and the Shifting
Context of Blackness in ’70s Popular Music

TAMMY KERNODLE, Miami University

Session 10b: *Sounding Inuit*

Tofanelli

Chair: Tara Browner, University of California, Los Angeles

Listening Critically to Tanya Tagaq Gillis’s Reclamation of *Nanook of the North*
JESSICA BISSETT PEREA, University of California, Davis

Don’t Pocahontas Me: The Politics of Improvisation in Tanya Tagaq’s Throat
Games with Concert-Stage String Ensembles

VANESSA BLAIS-TREMBLAY, McGill University

Session 10c: *Millennial Topics*

Bataglieri

Chair: Ellie Hisama, Columbia University

Sounding Cultural Space in the Korean American Community in the Aftermath
of 9/11

DONNA LEE KWON, University of Kentucky

The Postchorus in Millennial Dance-Pop

CARA STROUD, Florida State University

Session 10d: *Southern Identities*

Compagno

Chair: Alan Shockley, Bob Cole Conservatory of Music

The South’s Ring of Repugnance: Sacred Harp and the “Baggage” of Heritage
JESSE P. KARLSBERG, Emory University

Randy Newman’s *Good Old Boys* and the American South: Crafting Social
Protest through the Unreliable Narrator

DANIEL WEAVER, Washington University, St. Louis

Session 10e: *The Other*

Falor

Chair: Michael Broyles, Florida State University

The “Fox Trotsky” and Other Musical Delights: Mediating the Russian Other
through American Sheet Music of the 1920s and 1930s

NATALIE ZELENSKY, Colby College

Alexander Maloof’s Self-Orientalism and the Music of the Mahjar at War

BEAU BOTHWELL, Kalamazoo College

3:00–3:15 p.m. **Break**

3:15–4:15 p.m.

Plenary Session Panel: *Putting Scholarship into Practice*

Camellia

Chair: Judy Tsou, SAM President

Panelists: MARK KATZ, University of North Carolina, Chapel Hill; CAROL
OJA, Harvard University; GEORGE LEWIS, Columbia University

4:30 p.m. **Annual Business Meeting (Camellia)**

- 6:00 p.m.** **Reception, SAM Brass Band Performance** (Grand Nave Foyer)
6:45 p.m. **Silent Auction Closes**
7:00 p.m.– **Banquet** (Magnolia)
Featuring entertainment by Hot Club Faux Gitane

NOTE: *Daylight Savings Time* begins at 2:00 a.m. on Sunday, 8 March.
Remember to set your clocks *forward* an hour before going to bed.

SUNDAY, 8 MARCH

7:30–8:30 a.m. **SAM Board of Trustees Meeting** (Williams Boardroom)

8:30–10:00 a.m. **SESSION 11**

Session 11a: Panel: *America's Music Manuscripts: Access, Documentation, Materiality* Tofanelli
Chair: Dale Cockrell, Vanderbilt University

The American Vernacular Music Manuscripts Project
DALE COCKRELL, Vanderbilt University

Wicked Good Fiddling: Two Tune Manuscripts from Nineteenth-Century Maine
PAUL F. WELLS, Middle Tennessee State University

The Materiality of Education and Transnational Trade in Eighteenth-Century Music Manuscripts
GLENDA GOODMAN, University of Southern California

Session 11b: *Modernism: 1910s, '20s, '30s* Carr
Chair: Amy Beal, University of California, Santa Cruz

Skyscrapers in the Transatlantic Imagination: John Alden Carpenter's "Ballet of Modern American Life"
CAROLYN WATTS, University of Ottawa

Battle of the Futurists: Ornstein vs. Grainger, 1915–1919
SUZANNE ROBINSON, University of Melbourne

Diabolical Dissonances? Ultramodern Techniques in the Early String Quartets of Johanna Beyer
RACHEL LUMSDEN, University of Oklahoma

Session 11c: *Dance, Gesture, and Identity* Compagno
Chair: Renée Camus, Independent Scholar

The Stepping Tradition of Black Fraternities and Sororities: Articulating Black Presence at UCLA and UW-Madison through Music and Dance
DEONTE HARRIS, University of California, Los Angeles

Performing Indigeneity through Danza Azteca
KRISTINA NIELSEN, University of California, Los Angeles

"Music That Speaks, Poems That Sing": The Sounds of American Delsartism
GAIL LOWTHER, Eastman School of Music

Session 11d: *Mexico and Mexicans* Bondi
Chair: Craig Russell, California Polytechnic State University

Ignored Sources: Early Nineteenth-Century Mexican Cathedral Music
DREW EDWARD DAVIES, Northwestern University

PROGRAM: SUNDAY

Rosa Palacios and the Reshaping of the Zarzuela in Mexico
ANNA OCHS, Beaufort County Community College
Mexican Immigrant Musical Theater in Los Angeles, 1910–1940
JOHN KOEGEL, California State University, Fullerton

9:00–10:30 a.m. Development and Finance Committees, Joint Meeting
(Grand Suite, Room 2622)

10:00–10:15 a.m. Break

10:15–11:15 a.m. SESSION 12

Session 12a: *Game Music*

Carr

Chair: Ron Pen, University of Kentucky

Navigating the Uncanny Musical Valley: *Red Dead Redemption*, *Ni No Kuni*,
and the Dangers of Cinematic Game Scores

WILLIAM GIBBONS, Texas Christian University

Give Me That Old-Time Religion? American Folk Music in the Video Game
Bioshock: Infinite

MATT THOMAS, California State University, Fullerton

Session 12b: *World War I*

Tofanelli

Chair: Chantal Frankenbach, California State University, Sacramento

World War I and the Development of American Musical Ethics: H.R. Haweis's
Musical Morality and American (over)Reactions to Enemy Musics

LUCY CHURCH, Florida State University

The Taint of Kultur: American Orchestras and the German Question During
World War I

DAVID A. WELLS, California State University, Sacramento

Session 12c: *Ellington*

Compagno

Chair: Chris Wilkinson, West Virginia University

Duke Ellington's Jungle Style and the Harlem Scene

NATE SLOAN, Stanford University

Newport Up! Liveness, Artifacts, and the Seductive Menace of Jazz

Recordings Revisited

KATHERINE WILLIAMS, Cardiff University

Session 12d: *Native Music and Technology*

Bondi

Chair: Jessie M. Vallejo, University of California, Los Angeles

Aural Traditioning: Recording Technologies and Urban American Indian
Powwow Performance

JOHN-CARLOS PEREA, San Francisco State University

The New Age Pastime: Appropriating the Native American Flute

ROSE BOOMSMA, University of California, Los Angeles

UC DAVIS

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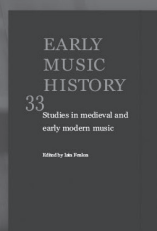
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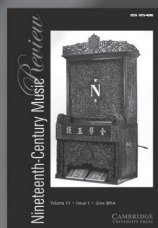
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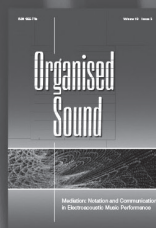
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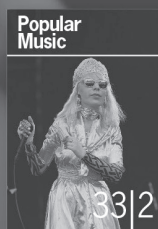
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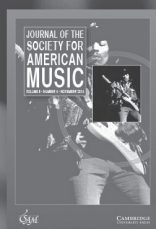
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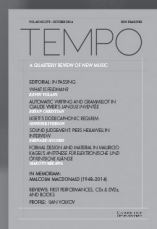
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PROGRAM ABSTRACTS

Session 1a: Classic Films

“Upper Dubbing” Revisited: Towards a Restored Version of Leonard Bernstein’s *On the Waterfront*

ANTHONY BUSHARD, University of Nebraska, Lincoln

Following his *On the Waterfront* score, Leonard Bernstein lamented a scene in which his music was “dialed down” (yet preserved) in order to privilege Marlon Brando’s “ineffably sacred grunt” in the cinematic soundscape. Yet, what about those portions of the score lost to postproduction cuts or sketched by Bernstein but never scored? Using Bernstein’s short score and conductor parts, and by interfacing the recording session acetates with existing film footage, this paper begins to answer that question by “resurrecting” the score and juxtaposing it against the theatrical version, thus newly emphasizing the rich, collaborative process integral to the film’s success.

“The Epic and Intimately Human”: Contemplating Tara’s Theme in *Gone With the Wind*

NATHAN PLATTE, University of Iowa

Despite its widespread familiarity, Max Steiner’s Tara theme from *Gone With the Wind* has received only occasional attention from scholars. This paper offers the first historical investigation of the theme itself, including its earlier use in a strikingly different film. Close study of the film’s production—in particular, Steiner’s reliance upon assistant composers—further reveals that the theme’s placement in the film alternately reflects sensitivity to narrative trajectory and conflicting views over the theme’s role in *Gone With the Wind*. Featuring original research of production documents and manuscript scores, this study shows that Tara’s theme carries considerable baggage.

Serial Apes: Jerry Goldsmith’s Twelve-Tone Techniques in *Planet of the Apes* (1968)

MICHAEL W. HARRIS, University of Colorado, Boulder

Jerry Goldsmith’s music for *Planet of the Apes* is one of four scores he wrote in the 1960s utilizing serial compositional techniques. *Apes*, being the most well known and acclaimed of these scores, offers a glimpse into how Goldsmith used twelve-tone theory to suit a film’s dramatic needs. In the score, he manipulates row forms and the rules of strict twelve-tone composition to bring out the film’s ideas of mimicry. Using row transformations along with pitch sets derived from the row, Goldsmith plays with the idea of imitation and the corruption of ideas and speech that inform the film’s drama.

Session 1b: Racial Tensions

Anti-Lynching Songs: A (Patriotic) Case of Black and White

KATHERINE L. TURNER, University of Houston

Anti-lynching themes entered the musical lexicon from Broadway to jazz clubs to the concert hall, 1930–1945. Various hailed as fervently patriotic and antagonistically anti-American, several such works are the result of interracial collaborations between poets, composers, and performers. Ethel Waters performed Irving Berlin’s oblique “Supper Time” on Broadway; Abel Meeropol’s visceral riddle “Strange Fruit” became a hallmark of both Billie Holiday and the inter-racial duet of Josh White and Libby Holman; and K.G. Chapin/W.G. Still’s choral ballad “And they Lynched Him on a Tree” most forthrightly denounced the threat. Progressively attacking the culture of lynching, these pieces challenged notions of race and patriotism in America.

Hearing Races in DeFord Bailey’s “Pan-American Blues” and “Dixie Flyer”

SAMUEL PARLER, Harvard University

African American harmonicaist DeFord Bailey (1899–1982) was the sole black member of the *Grand Ole Opry* radio program during the 1930s. Although long obscure, recent scholarship has cited Bailey as evidence of commercial country music’s multiracial performance history, countering notions of country as “white.” This paper problematizes this multiracial reading by demonstrating that audiences heard Bailey’s performances as white or un-raced rather than sonically black. His signature compositions, “Pan-American Blues” and “Dixie Flyer,” were

racially ambiguous train imitations, while broadcast conventions and publicity materials further concealed Bailey's race. Bailey's career thus reveals a tenuous link between racial identity of performer and repertoire.

Hoodoo in the Attic: Music, Race, and Hybridity in *Skeleton Key*

RACHEL MAY GOLDEN, University of Tennessee

Horror film *Skeleton Key* (2005) forges sonic cultural hybridities of the American South. Caroline moves to a home in Terrebonne Parish, Louisiana, to nurse ailing Ben. The house proves haunted by hoodoo and racism, including the brutal lynching of black servants Justify and Cecile. Ben's wife embodies these villainies, revealed as a hoodoo sorceress and Cecile's white reincarnation. Through Bakhtin's hybridity and heteroglossia, I reveal the film's dialogic contrasts: black and white; city and bayou; voodoo and hoodoo. The soundtrack highlights these flows, juxtaposing "Iko Iko," *Pearl Fishers*, *Marriage of Figaro*, Rebirth Brass Band, Robert Johnson, and recited reincarnation spells.

Session 1c: Panel: Russian Ballet Through American Eyes

Diaghilev's Ballets Russes in America's Midwest

SAMUEL N. DORF, University of Dayton

Diaghilev's Ballets Russes American tours (1916–1917) were unsuccessful due to unfamiliar audiences and mixed reviews in the New York City and Chicago press. However, the troupe visited 53 other cities during their U.S. tours. This project explores the company's impact in America's Midwest. I present examples (Chicago, Cincinnati, and Dayton) highlighting the diversity of reactions to the troupe based on each city's unique musical, dance, and press traditions. Archival research reveals that the company's greatest immediate legacy in the Midwest lay not in dance, but in the explosion of Russian and French works added to the American orchestra's repertoire.

Touring the Screen: Cinematic Resonances of Diaghilev's Ballets Russes

MARY SIMONSON, Colgate University

Though Diaghilev's Ballets Russes appeared in Los Angeles for only a week in late December 1916, the company's influence on the burgeoning Hollywood film industry was enormous. Studios and exhibitors alike borrowed Ballets Russes plots, musical works, and choreographic styles, and contracted with Ballets Russes dancers to appear onscreen and in theaters as part of the live prologues that preceded feature films. These various cinematic "appearances" of Diaghilev's Ballets Russes in the years following their American tours, I argue, extended the company's influence, exposing new audiences to the company's sights and sounds.

Burlesquing the Ballets Russes: Pleasure and Parody in the *Princess Zenobia* Ballet of *On Your Toes* (1936)

JAMES STEICHEN, Princeton University

Rodgers and Hart's 1936 musical *On Your Toes* was intensely invested in the nationwide craze for "Russian ballet," then epitomized by Colonel de Basil's Ballet Russe de Monte Carlo. This dimension was rendered most spectacularly in the *Princess Zenobia* ballet of George Balanchine, a satirical travesty of the evergreen crowd-pleaser *Schéhérazade*. This talk repositions the *Zenobia* ballet as a repository of genuine balletic pleasure that reconfirmed the status of the genre that it sought to render ridiculous. Through the parodic lens of *Zenobia* we can discern quite serious insights into the reception of Russian ballet in early twentieth-century America.

Session 1d: Music on the Left

Sing Out, Brother! Zilphia Horton's "Unfinished" CIO Songbook

FELICIA MIYAKAWA, *The Avid Listener*

In 1938, the national headquarters of the Congress of Industrial Organizations (CIO) commissioned Zilphia Horton to compile a songbook appropriate for the use of CIO members in demonstrations and rallies. Ultimately, the collection was not published. However, many of the songs she collected for the unpublished CIO songbook found their way into *Sing Out, Brother!*, a songbook she compiled in 1947, perhaps as an attempt to salvage the languishing CIO project. Drawing extensively from her letters and songbook collection, this presentation details Horton's collection process, her attempts to secure publication permissions, and her mounting frustration with incessant publication delays.

Championing Proletarian Music in the United States: Hanns Eisler's Creative Contributions to the American Music and Political Scenes in the Mid-1930s

CALEB T. BOYD, Washington University, St. Louis

I discuss Eisler's first 1935 American tour and chart his early musical activities with American leftist groups and composers. My work reveals that Eisler had a much greater musico-political role in the United States in the mid-1930s than previously realized. Greater awareness of this subject will generate a deeper understanding of America's robust leftist culture in the 1930s and Eisler's operations within that arena.

Constructing the Ivory Tower: The Composers' Collective on the State of Music in 1930s America

ABIGAIL CHAPLIN-KYZER, University of North Texas

The Composers' Collective, founded by leftist composers in 1932 New York City, sought to create proletarian music that avoided the "bourgeois" traditions of the past. Yet works by venerated European masters filled America's concert halls while the music of living composers went unheard. The Collective sought to understand how the modern composer became isolated from his public, and discussions of the relationship between music and society pervade the radical writings of Marc Blitzstein, Charles Seeger, and Elie Siegmeister who blame society, especially wealthy art patrons, for the construction of the ivory tower in which the composer is ensconced.

Session 2a: The Cold War

Staging Catfish Row in the Soviet Union: The Everyman Opera Company and *Porgy and Bess*, 1955–1956

MICHAEL UY, Harvard University

For three weeks between 1955 and 1956, the Robert Breen and Blevins Davis production of *Porgy and Bess* toured Leningrad and Moscow. Previously supported by funds from the U.S. State Department to perform internationally, the American government withdrew funding for a tour to Russia stating that it would be "politically premature." Surprisingly, however, it was performed with the Soviet Ministry of Culture paying the costs in full. I argue that this tour was a non-paradigmatic example of cultural exchange, complicating our understanding of how "formal" and "informal," "official" and "unofficial" exchange was negotiated at the beginning of the Cold War.

The Virtue of American Power and the Power of American Virtue: Exceptionalist Tropes in Early Cold War Musical Nationalism

EMILY ABRAMS ANSARI, University of Western Ontario

While many American nationalist composers suffered from the early Cold War politicization of style, the careers of Howard Hanson and William Schuman thrived. This paper examines their music and writings to argue that their success during the 1950s in part owed to the compatibility of their music's nationalism with mainstream political ideologies of the period. As I will show, American exceptionalist attitudes underpinned their work. Schuman promoted the virtue of American power by combining familiar nationalist tropes with an aggressive, hyper-masculine sound. Hanson's music also employed conventional nationalist markers, while its spiritual idealism evoked the power of American virtue.

Aaron Copland in the Cold War: Domestic Containment in "Nature, the Gentlest Mother"

GRACE EDGAR, Harvard University

The most puzzling moment of "Nature, the gentlest mother," the first song of Aaron Copland's *Twelve Poems of Emily Dickinson* (1950), is the last measure. As twilight falls, Dickinson's anthropomorphized force of nature quiets the plants and animals, but surprisingly, a final grace-note triad destroys the silence. To understand this discrepancy, I reexamine "Nature, the gentlest mother" through the lens of the Cold War, focusing particularly on the events surrounding the 1949 World Peace Conference. Copland's approach to Dickinson's text takes on a new significance, suggesting a critique of the postwar ideology of domestic containment.

Session 2b: Minimalist Opera

The “Lost” *Nixon* Sketches: Observations on the Genesis of John Adams’s *Nixon in China*

ALICE MILLER COTTER, Princeton University

John Adams’s private archive at his Northern California home contains thousands of pages from the composer’s sketchbooks, research notes, and correspondence with his collaborators Peter Sellars and Alice Goodman. Until recently, Adams’s sketchbooks for *Nixon in China* (1987) had been missing, loaned to late ethnomusicologist Fred Lieberman whose wife returned them to Adams in December 2013. This paper examines these newfound sources, which offer important details about the conceptual and musical genesis of the opera as well as Adams’s compositional method in the 1980s, a critical period that found the composer shifting from process-driven minimalism to a more wide-ranging style.

“I think we must stop using the word ‘libretto’”: Authorship, Debt, and the Legal and Artistic Politics of Recording *Einstein on the Beach*

LEAH WEINBERG, University of Michigan

Following the landmark European tour of composer Philip Glass’s and director Robert Wilson’s avant-garde opera *Einstein on the Beach* in 1976, the production of a marketable audio recording became a legal battleground on which disputes over the tour’s debt and Wilson’s Byrd Hoffman Foundation’s unskillful treatment of the Philip Glass Ensemble were fought. Unexplored primary administrative and legal documentation in the Robert Wilson Papers reveals how the differing economies governing the reproducibility of music and theater both led to a temporary falling out between Glass and Wilson and limited the influence of *Einstein’s* approach to collaborative authorship in later operas.

“People Power” and Ideologies of Exceptionalism: The Politics of *Satyagraha* from the Civil Rights Movement to Occupy Lincoln Center

RYAN EBRIGHT, University of North Carolina, Chapel Hill

Combining dramaturgical analyses with new interviews with librettist Constance DeJong and designer Robert Israel, in this paper I examine how different productions of *Satyagraha* enact ideals of collective action. I also argue that *Satyagraha* implicitly advances an exceptionalist view of the United States. Unlike notions of exceptionalism that prize individualism, however, *Satyagraha*’s exceptionalism is communally based, originally designed as a response to the fragmenting socio-political landscape of the 1970s United States. Bringing recent work on American exceptionalism into dialogue with opera studies, this paper offers a window into operatic constructions of American identity and the intersections of music, drama, and politics.

Session 2c: Place

The American Southwest as Muse: Maggi Payne’s Sonic Desertscapes

SABINE FEISST, Arizona State University

Thanks to their fierce nature and potential for metaphor, deserts have long fascinated musicians. Grofé, Varèse, Messiaen, and Reich created desert soundscapes, but they had only a tenuous connection with these places. In contrast, David Dunn, Richard Lerman, and Maggi Payne have strongly identified with deserts and paid tribute to them in numerous works, compelling examples of sensitive engagement with Southwestern landscapes. This paper centers on Payne, one of few female composers whose music often features deserts in California and Utah. I will analyze and contextualize *Airwaves* (realities), *Desertscapes*, and *Apparent Horizon*, and explain how they reflect Payne’s environmental philosophies.

Harry Partch and the Bitter Music of California’s Transients

ANDREW GRANADE, University of Missouri, Kansas City

During the Great Depression, artists from Dorothea Lange to Woody Guthrie to John Steinbeck detailed the lives of the destitute in California. Although little heralded at the time, Harry Partch also chronicled how California responded to its transient population in his music journal *Bitter Music*, creating a new style of documentary as well as a new literary/musical structure. This presentation uses Partch’s letters and notebooks as well as archival documents from the California State Emergency Relief Agency to trace the veracity of Partch’s account, its reception at a time artists were drawn to documentary, and its role in crafting the composer’s burgeoning aesthetic.

Music in the Settlers' West: Pierre, South Dakota: A Case Study for Our Time

CLAUDIA MACDONALD, Oberlin College

For white settlers aspiring to build cosmopolitan communities in the American West, as important as industrial know-how was cultural capital—a forging of robust connections to cultural amenities offered by big cities through aggressively establishing the arts in their own small towns. As one example of the musical achievements of a frontier community, and of their relationship to a concert scene that even today is distinctly American, this presentation examines musical culture around Pierre, South Dakota (population 3,653), during a time the area was still open to settlement, from 1910 to 1912.

Session 2d: Art/Rock

The Sound of Neoliberalism

MARIANNA RITCHEY, University of Massachusetts, Amherst

Most of the work being done on new American art music focuses on its changing economic realities, and the ways composers—and institutions—are accordingly re-assessing their business practices. In this paper, however, I closely analyze the music itself (focusing on a few characteristic pieces by composers in the New York scene) in an attempt to hear it as a product of its time. Via David Harvey's studies of neoliberalism and postmodernism, and Phil Ford's work on "hip" musical aesthetics, I will discuss the ways this music expresses current American neoliberal values of monetization, diversification, the obliteration of cultural boundaries, and, most importantly, the fetishizing of individual freedom.

Performing Race, Place, and Hybridity in the Music of the Talking Heads

JACOB A. COHEN, CUNY Graduate Center

This paper locates the music of the Talking Heads at the intersection of the downtown New York sound and both African and African American music. I interpret the hybridized Talking Heads sound, especially the album *Remain in Light* (1980), against the social and geographical backdrop of contemporaneous New York City, the social history of racial hybridity in the downtown New York scene, and later African tendencies in Anglo-American pop/rock music. Drawing from Steven Feld's theory of interpretive moves (1984), I propose that listeners to this album enacted a locational and categorical interpretation of urban hybridity and, particularly, New York City.

Sonic Youth's *SYR4*: Goodbye Twentieth Century: Conceiving and Critiquing the "Musical Innocents"

BENJAMIN COURT, University of California, Los Angeles

This paper argues that the American noise-rock band Sonic Youth occupy an unexplored category of musical ability that the composer Cornelius Cardew described as the "musical innocent." For Cardew, the musical innocent is a specific classification for musicians that are ideal performers of graphic notation. My argument follows three main sections. First, I establish how Sonic Youth fit this definition. Second, I place this definition in the context of established theories of amateurism. Third, I offer a critique of the "musical innocent" as itself an elite conception of talent.

Session 2e: Seminar: "I Won't Dance, Don't Ask Me": Disability in Musical Theater

Impossible Dream: Madness and Musicals at the Stratford Festival of Canada

LAUREN ACTON, York University

The Stratford Festival of Canada chose to assemble its 2014 playbill on the theme "minds pushed to the edge." In the 2014 season, *Crazy for You* and *Man of La Mancha* were produced alongside *King Lear* and *A Midsummer Night's Dream*. Scholars and psychiatrists gave talks on the season's theme, and *Next to Normal* was a featured forum event. This paper will explore how mental illness is depicted in musical theater and how the Stratford Festival context allows for unique readings on the theme of madness through the juxtaposition of plays and forum events with the works of musical theater.

Disabling Privilege: Further Reflections on Deaf West's *Big River*

RAYMOND KNAPP, University of California, Los Angeles

I consider, as a case study and thought experiment, the difficult role of Jim in *Big River*, which involves reliving the institution of slavery, on stage, night after night. What made it possible

and rewarding to play this role for Michael McElroy was the Deaf West production, which involved both hearing and deaf actors, the former signing and the latter voiced. I consider how the performance difficulties, the need to connect with deaf performers, and the thematic interweaving of the story with its performance mode contributed to a rich experience that reflects and intensifies basic fundamental aspects of musical theater.

Stephen Schwartz, *Wicked*, and Musicalizing the Disability Narratives for Two Sisters

PAUL R. LAIRD, University of Kansas

The sisters Elphaba and Nessarose in *Wicked* follow contrasting disability narratives, each affected differently by their music. Elphaba, with green skin, is ostracized, and her music demonstrates her “Otherness” while endearing her to the audience, which is thrilled at the end as she completes an archetypal disability journey with self-banishment, but also relieved to be with her boyfriend. Nessarose, who cannot walk, has little music associated with her. Composer/lyricist Stephen Schwartz wrote a song about being cured of her disability, cut to avoid developing another strong female character. This lack of music helps keep Nessarose’s story tragic, foreshadowing her death.

The Mouse and I: Singing and Intellectual Disability in the 1980 Broadway Musical *Charlie and Algernon*

JAMES LEVE, Northern Arizona University

Charlie and Algernon, based on Daniel Keyes’s novel *Flowers for Algernon*, opened amid a flurry of successful spoken plays about disability, but none of these employ the act of singing as a marker of intellectual disability. Nor do other musicals with disabled characters. By contrast, the actor playing the intellectually disabled Charlie, who undergoes an operation that temporarily turns him into a genius, adopts a non-normative singing mode for his pre-surgery songs and a normative mode thereafter. This paper questions whether musical theater allows for the vocal performance of disability and considers the depiction of the mentally disabled by abled actors.

The Sounds of Self-Inflicted Disability: Lucy Barker in *Sweeney Todd*

STEVE SWAYNE, Dartmouth College

In my presentation, I will explore the character of the Beggar Woman/Lucy Barker in Stephen Sondheim’s *Sweeney Todd, The Demon Barber of Fleet Street* and how her self-inflicted disability is portrayed. After examination of the literature (both medical and popular) on arsenic poisoning, I will look at different musico-lyrical styles that Sondheim used to reflect the beggar woman’s varied mental states. In conclusion I will attempt to show how Sondheim also allowed the previously-abled wife to appear through the music and words he gives to the half-crazed beggar woman.

Interest Group: Gospel and Church Music

O Happy Day: From Eighteenth-Century Hymn to Gospel Music Game-Changer

DEBORAH SMITH POLLARD, University of Michigan, Dearborn

In 1967, the Northern California State Choir, directed by Edwin Hawkins, recorded the album *Let Us Go Into the House of the Lord* with plans to sell copies at local churches. However, the cut “O Happy Day,” an arrangement of the eighteenth-century hymn, became an international hit, has been performed and recorded by artists around the globe, and is recognized as one of gospel’s most popular songs. This paper examines how the original recording and singers helped to usher in the contemporary gospel movement and created a new youth-centered performance aesthetic, one that includes dynamic changes in instrumentation, attire, and representations of gender.

Church Mothers and Soul Brothers: Listening to the Music of Reverend James Cleveland in the Era of Black Power

WILL BOONE, University of North Carolina, Chapel Hill

Gospel music historian Anthony Heilbut’s book chapter on Reverend James Cleveland—one of the only in-depth treatments of the “King of Gospel”—ends with an image of the generally apolitical choir leader inspiring a chorus of “amens” from “black militant students” at Berkeley in 1970. Drawing from interviews and contemporaneous journalistic accounts, this paper considers the music of James Cleveland from the perspective of black listeners during the socio-politically tense times of the mid-1960s and early 1970s. Ultimately, it explores

how Cleveland's music expressed a complex black identity that spoke to conservatives and progressives alike.

Race, Rhythm, and Religion: Chronicling Andraé Crouch's Dual Role as Praise and Worship Music Pioneer and Gospel Music Trailblazer

BIRGITTA JOHNSON, University of South Carolina

Praise and worship music is one of the most powerful developments in black gospel music and contemporary Christian music over the last thirty years. However, the literature documenting the emergence of the subgenre often omits the contributions of African American singer-songwriters. Andraé Crouch is one figure that stands at the musical crossroads as a trailblazer and his southern California roots have provided the fertile ground upon which his mobility between the two audiences was built. This paper will delineate the ways in which Andraé Crouch became an important point of connection for the popularization of praise and worship in America.

Interest Group: Latin American and Caribbean Music

Roundtable, Co-Sponsored by the Music, Sound, and Media Interest Group

Research Directions in Latin American Film Music: A Discussion

Discussants: JACQUELINE AVILA, University of Tennessee; DEBORAH SCWHARTZ-KATES, University of Miami; ELIZABETH KEATHLEY, University of North Carolina, Greensboro

In this roundtable we will hear presentations and a discussion on music in the Latin American film industry by our guest discussants. Avila will be exploring diegetic music and memory in films about the Porfiriato. Schwartz-Kates will be sharing insights on her research on the film music of Argentinean composer Alberto Ginastera. Keathley will be focusing on musical claims of Mexican national identity by examining Chano Urueta's 1948 film *Si Adelita se fuera con otro*, starring Jorge Negrete. Finally, all three presenters will engage in a discussion regarding current research directions in Latin American film music scholarship.

Interest Group: Research on Gender in American Music

Panel: Gender, Music, and the Screen

Panelists: REBECCA FÜLÖP, University of Michigan; JESSICA GETMAN, University of Michigan; WILLIAM GIBBONS, Texas Christian University; and DANIEL GOLDMARK, Case Western Reserve University

Among research areas in American music, screen music studies occupy an interesting niche when it comes to gender. The subdiscipline draws from the interdisciplinary nature of screen studies. Additionally, screen culture's focus on representing and exploring the body unequivocally illustrates gendered dynamics that in other mediums remain veiled, closeted, or ambiguous. This Interest Group panel brings together four screen music scholars who work with various source materials to discuss current trends in screen music studies. The goal is to ruminate on the state of the discipline and consider how American music scholars of many stripes can benefit from existing work on gender in screen studies.

Lecture-Recitals

The Riches of their Rags: Solo Piano Ragtime by Contemporary American Women

NANETTE KAPLAN SOLOMON, Slippery Rock University

After its heyday at the turn of the twentieth century, ragtime enjoyed a comeback in the 1970s with movies such as *The Sting* and a long-awaited performance of Scott Joplin's *Treemonisha*, and has served as a source of inspiration for composers of art music seeking to infuse their compositions with popular American idioms. American composer William Bolcom achieved success with his piano rags set in a twentieth-century context; several American women have also celebrated this rhythmically exciting genre by giving it their own postmodern twists. This 45-minute lecture-performance will feature *Reflective Rag* (1974), *Judy's Rag* (1974), and *Hesitation Rag* (1998) by Judith Lang Zaimont, *Sandburg Suite* (1980) by Victoria Bond, *Mephisto Rag* (2000) by Libby Larsen, and *An American Triptych* (2001) by Elizabeth Schiedel Austin. All four women are prominent, award-winning composers with international recognition. These engaging pieces showcase the confluence of American roots music and contemporary concert works.

Intertextual Dreams for Piano: An Analysis of Intertextuality in Missy Mazzoli's *Isabelle Eberhardt Dreams of Pianos*

TYSEN DAUER, Stanford University

Missy Mazzoli's 2007 work, *Isabelle Eberhardt Dreams of Pianos*, is a programmatic piano solo with an electronic backtrack. Mazzoli's composition teems with intertextuality: historic compositions like Schubert's, Isabelle Eberhardt's life and writings, and the composer's own chamber opera, *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt* (2008–2012). Informed by musical analysis of Mazzoli's compositions and interviews with the composer, this forty-five-minute lecture recital will untangle the musical, linguistic, and biographical intertextuality in Mazzoli's work and include performances of *Isabelle Eberhardt Dreams of Pianos* and selections from Schubert's Sonata in A Major.

Session 3a: Panel: Black Music, Art Music: The U.S. and Beyond

Art, Propaganda, and the African American Symphonic Composer

GWYNNE KUHNER BROWN, University of Puget Sound

A key controversy among Harlem Renaissance intellectuals, including Du Bois and Locke, was whether an African American artist should feel free to create art for art's sake, or prioritize the positive representation of the race through "propaganda." Engaging this debate, this paper uses musical analysis to read three symphonies—William Grant Still's *Afro-American Symphony* (1930), William Dawson's *Negro Folk Symphony* (1934), and Florence Price's *Symphony No. 3 in C minor* (1940)—as both artistic and political statements. In particular, it explores the strikingly varied ways in which European and African American formal processes and aesthetics are juxtaposed, combined, and transformed.

"I Ain't Got Long to Stay Here": Double Audience, Double Irony in U.S. Slave Songs and Spirituals

YVONNE KENDALL, University of Houston, Downtown

Slave spirituals employ a strategic political use of irony. This paper examines irony in text and music as a humor-infused code starting among nineteenth-century slaves—who exhibit an ostensible acceptance of their captivity, while simultaneously plotting freedom—and continues through modern expressions of African American music. From the abolitionist speeches of Frederick Douglass and Sojourner Truth, through the concert music of Marian Anderson and the comedy of Chris Rock, these messages of liberty and irony still serve a vital purpose in American musical and political rhetoric.

Contextualizing Gender, Race, and What it Means to be American in Gershwin's *Porgy and Bess*

NAOMI ANDRE, University of Michigan

This examination focuses on how *Porgy and Bess* expressed "America" musically and dramatically in its first production in 1935, and how it did so in the recent revival directed by Diane Paulus on Broadway, 2011–2012. Seen together, these multiple versions also reflect and highlight the experiences of racially diverse audiences and performers over time. With a special emphasis on race, nation, and gender, the messages of *Porgy and Bess* provide a cautionary tale from the past, a yardstick for poor urban and rural centers today, and a lurking fear for the future.

Session 3b: Listening to TV

What's So Funny About Striped Vests? Barbershop Parody and Popular Culture

JEREMY OROSZ, University of Memphis

Barbershop singing has long enjoyed representation in American popular culture. In the past decade, the highest profile presentations of barbershop have been parodies of the genre rather than earnest (if not wholly non-ironic) ones. I argue that these parodic representations serve a dual critical function, illustrating how barbershop is perceived in popular culture, while simultaneously perpetuating barbershop stereotypes. Examining recent cases of barbershop parody from two television programs (*The Tonight Show* and *Family Guy* respectively), I explore how these depictions both draw from and contribute to the larger cultural narrative of barbershop as an American cultural practice.

Blind Judgments: Music, Merit, and Myth

WILLIAM CHENG, Dartmouth College

Meritocracy represents a pervasive yet covert systemic force in contemporary capitalist societies. Its monikers and slogans are legion: the American Dream; the cream rises to the top; you get out of life what you put into it; and additional platitudes that stress individual achievement through virtuous labor and skill. My paper examines the conceits of meritocracy via the blind auditions of (1) American symphony orchestras and (2) NBC's reality singing competition *The Voice*. By lending an ear to these auditions' critical currencies, I illuminate the affective collisions between meritocracy's glossy myths and gritty realities in the musical operations of late modernity.

Singing "Good Morning": Music and Prescription Drug Marketing in Canada

ANDI ENG, Independent Scholar

Drawing from Adorno's theory of the Culture Industry, my paper discusses how pre-composed music is used in direct-to-consumer prescription advertising in Canada. In my analysis of these commercials, I compare and contrast the music used in the marketing campaigns and how each campaign utilizes established musical tropes to capitalize on consumers' pre-established impressions of the music to increase market awareness and brand recognition. Specific examples include Viagra, Champix/Chantix, and Cymbalta. Further discussion includes analysis of the reciprocal relationship between the music and the images with a focus on the ongoing social and musical impact of this use of music in popular culture.

Session 3c: Cage

"The Cinema Delimina": Expanded Cinema Aesthetics in John Cage and Merce Cunningham's *Variations V* (1965)

RICHARD H. BROWN, University of Southern California

John Cage and Merce Cunningham's elaborate multimedia production, *Variations V*, has in recent years sparked a number of debates regarding the role of collaborators, authorship and intentionality, and technical matters of execution. Few, however, have examined what contemporary audiences noticed the most: the elaborate film and video projections by underground filmmaker Stan VanDerBeek and video artist Nam June Paik. This paper reassesses the role of Paik and VanDerBeek's contributions to the overall audiovisual experience of *Variations V*, including the degree to which the visuals interacted with Cage's complex sound system, and reconsiders its place in the history of intermedia, Cage Studies, and avant-garde film.

Incompatible Silences: Rhetorical Displacement in Music for Cage

KIRSTEN L. SPEYER CARITHERS, Northwestern University

Albert M. Fine's *Experiment* and Nam June Paik's *Gala Music*, both rejected from John Cage's 1969 publication *Notations*, purport to celebrate Cage while suggesting ambivalent interactions among the east coast avant-garde's performers, composers, and audience. Displacement is fundamental for this repertoire: first, indeterminacy can be framed as a rhetorical strategy, whereby chance operates as a form of ventriloquism that displaces the composer's subjectivity. Second, these works displace the sound of a composition to prioritize its performance—real or imagined. Through these inaudible works, Paik and Fine reinforce the displacement already enacted by their honoree Cage.

Crossing American Borders: John Cage's Canadian Connections and *Lecture on the Weather*—A Message to U.S.?

JOSEPH FINKEL, Arizona State University

In 1975, John Cage was commissioned by the Canadian Broadcasting Company to compose a work commemorating the United States bicentennial. In response, he created *Lecture on the Weather*, a multi-media work for preferably twelve amplified "American expatriate" vocalists reading and singing texts by Henry David Thoreau, recordings of environmental sounds by Maryanne Amacher, and a nature-inspired film by Luis Frangella. In this paper I will examine this composition's genesis and rich ideas and contexts. I will outline the new developments in Cage's political and artistic thought in the 1970s, including his fascination with technology, multiculturalism, anarchism, and environmentalism, and explore in particular this work's critique of society.

Session 3d: Shifting Folk Traditions

Pete Seeger's College Concerts and the Historiography of the College Folk Revival

DAVID BLAKE, Stony Brook University

Between 1953 and 1960, Pete Seeger made his living by concertizing at American college campuses. Seeger treasured these concerts, but biographers have given them slight mention. This presentation argues that Seeger's college performances are crucial for understanding his pivotal influence upon the intellectual currents of the folk revival. Interviews, press kits, and concert recordings show how Seeger's concerts foregrounded three educational purposes: understanding song origins, developing faithful performance techniques, and promoting communal singing. In reviewing and critiquing these concerts, Seeger's student audiences employed these educational aims when critically examining how they, an educated elite, should respectfully perform and appreciate folksong.

Stability and Diversity in a North American Fiddling Tradition

SALLY K. SOMMERS SMITH, Boston University, with JULIETTE MANN

Cape Breton Island boasts a style of traditional fiddle music rooted in eighteenth-century Scottish practice. The relationship with Scottish tradition is an important component of the identity of this music. To measure the current diversity and strength of the tradition, repertoires of the current generation of fiddlers were compared with those of previous generations. Results of this analysis suggest that the fiddle repertoire has become less diverse in the current generation of recording artists. This shift may be reflective of recent alterations in the presentation of the music and in audience expectations of what constitutes Cape Breton traditional fiddle music.

Music that is Made, Not Just Played: Springsteen's Seeger Sessions

JOANNA SMOLKO, University of Georgia, Athens Technical College

By subtitled his 2006 album *We Shall Overcome* "The Seeger Sessions," Springsteen forges a link between Pete Seeger's legacy and his own work. I explore three ways Springsteen engages with Seeger's work. First, Springsteen turns to Seeger's repertoire. Second, Springsteen constructs his album to recreate the "folk" process of spontaneous music-making. Finally, Springsteen looks to Seeger as a model of a protest singer, updating and creating songs to address contemporary events. I conclude with a consideration of how Springsteen and Seeger's performance at President Obama's 2009 inaugural ceremony symbolizes a baton passed from one icon of American songmaking to another.

Session 3e: Seminar: Childhood and American Music

A Beautiful Day for an Opera: Mister Rogers and the Musical Staging of Imagination

THERESA CHAFIN, University of Georgia

Fred Rogers maintained a platform to engage with American children for over three decades through his program *Mister Rogers's Neighborhood*, and thirteen episodes of this show were dedicated to original operas. This paper contextualizes these short operas as the point of intersection between their various genres, including works for children, puppet opera, educational television, and operas intended for broadcast. Additionally, it demonstrates that Rogers's operas function on multiple levels: while teaching lessons they also served to introduce opera very early in life to a broad and dedicated preschool audience as a fun genre to be greeted with enthusiastic anticipation.

Tokenism, Codes, and Embodiment on *The Backyardigans*: The Animated Body as Cultural Subject

AARON MANELA, Case Western Reserve University

The Backyardigans (Nick Jr., 2004–2010) is an animated television show for young children that models imaginative play with a particular focus on song and dance. In an interdisciplinary study of the show's four seasons, I demonstrate how music and dance codes generate associations with narrative character types, race, class, and gender for its child audience, and I theorize how performances transmit and mediate cultural norms in the form of moving musical bodies for consumption by young children. At stake is an understanding of the role that music and dance play in the creation of these cultural ideologies.

Parody Inverted: Music, *Sesame Street*, and Cultural Touchstones

JESSICA MOORE-LUCAS, Western University

From its first season, *Sesame Street* has featured guest stars drawn not from what would be most appealing to preschool-aged children, but instead from adult and youth culture. Musical guests on the show often perform parodies of their best-known works. Generally, “parody” implies that the audience has prior knowledge of the object parodied; in the case of these *Sesame Street* parodies, the primary audience has not yet developed such knowledge. This inversion of the parody opens up questions of the very nature of parody as well as how children are introduced to cultural touchstones.

Incarcerated Tweens: Second-Generation Japanese American Musicking in World War II Incarceration Camps

MARTA ROBERTSON, Gettysburg College

Of the 120,000 individuals of Japanese descent incarcerated in the U.S. during World War II, 40,000 were children. These *nisei* (second-generation) youth, avidly performed, listened to, and created mainstream popular and art music. Counterintuitively, they helped preserve Japanese traditional arts in the hostile institution of incarceration. *Nisei* youth performed shifting cultural citizenships of generation, ethnicity, and nationalisms through music and dance, co-creating a kids’ musical culture and the foundations for today’s community of former incarcerees. Through ethnographic interviews with these octogenarians, I interweave their fragile childhood musical memories with their continued meaning-making of their incarceration through expressive arts.

Session 4a: Patronage

Political Ideology and Artistic Patronage at Manhattan’s Town Hall

LUCILLE MOK, Harvard University

Built in 1921 as a meeting house for The League for Political Education, Manhattan’s Town Hall quickly developed into a vibrant site of political and cultural activity, gaining a reputation as the ideal venue for New York concert debuts. Based on considerable archival materials, this paper argues for a connection between Town Hall’s leftist political origins, its non-musical activities, and its musical programming. More than just a concert venue, Town Hall played an active role in the shape of musical life in New York City during the mid-twentieth century.

Philanthropist Huntington Hartford and His Influence on American Music

CRAIG B. PARKER, Kansas State University

Multimillionaire Huntington Hartford (1911–2008) ranks among the most flamboyant patrons of his era. His greatest influence resulted from his founding and funding of the Huntington Hartford Foundation, an artists’ colony near Los Angeles. From 1950 until 1965, over 400 creators worked there. Among these were 70 composers, including Harris, Piston, Rorem, Talma, Thomson, and Toch. Failed business ventures, as well as Hartford’s desire to focus on East Coast endeavors, caused the foundation’s closure. This paper surveys the selection of the fellows, the music created there, and the foundation’s impact on American music. Documentation was derived primarily from the foundation’s files, now at UCLA.

Session 4b: Race and Transformation

Transformation of an “Object of Call/Response”: Josephine Baker and the Imani Winds

MELANIE L. ZECK, Center for Black Music Research

I use Samuel A. Floyd, Jr.’s concept of “object of Call/Response” to elicit a more accurate understanding of how Josephine Baker and her music are now perceived both through and outside of the tropes typically assigned to women. With Baker’s own musical creations as the object, I demonstrate that the Imani Winds’ compositions written in honor of Baker’s centennial reveal active engagement with the object. The resultant transformation is then reexamined through Floyd’s lens, which offers the tools necessary to understand the causation and process of the larger transformation in Baker’s evolving reception history.

Conversion and Convergence: New Voices in Jewish Song

KATHERINE MEIZEL, Bowling Green State University

Anthony Russell is, in his words, “African American by birth, Jewish by choice.” And in the three years since he formally became a Jew, critics have appointed him the new voice of Yiddish song. In his musical conversion, he has learned a new body of song and the embodiment of a

new culture—a new set of stylistic elements, timbres, and vocal gestures informed by both contemporary Jewish practices and historical cantorial recordings. This paper explores how shifts in vocalicity can mark the fluidity of identity, and how voice might serve as a site for the negotiation of intersectionality.

Session 4c: Early Musical Theater

A Tale of Two “Rainbows”

WALTER FRISCH, Columbia University

Few works in the American Songbook have been as closely associated with a single performer and context as “Over the Rainbow,” sung by Judy Garland as Dorothy near the beginning of the 1939 MGM film *The Wizard of Oz*. It is little known that the song’s identity was briefly usurped by the appearance of a competing version from the popular bandleader Larry Clinton and vocalist Bea Wain. The early history of “Over the Rainbow” shows how aggressively film studios, record companies, radio stations, and music publishers could compete over access to what they understood as a surefire hit.

George M. Cohan and the Making of the “Yankee Doodle Dandy” Persona

ELIZABETH TITRINGTON CRAFT, Harvard University

Composer, playwright, actor, director, and producer George M. Cohan (1878–1942) established his successful career by positioning himself as the epitome of patriotism through songs, shows, and publications. An unlikely candidate as a third-generation Irish American with vaudevillian theatrical roots, Cohan nonetheless became known as “Yankee Doodle Dandy,” the catchphrase in one of his hit songs. This paper explores Cohan and his patriotic identity in an age of emerging celebrity. Drawing upon archival research, digitized newspapers and magazines, and close analysis of his songs and shows, I demonstrate how Cohan constructed an all-American persona that was contested but ultimately affirmed.

Session 4d: Defining Jazz

Limit Factors and the Performed Canon: The Conspicuous 60-Year Absence of the *Zodiac Suite*

MICHAEL C. HELLER, University of Massachusetts, Boston

Mary Lou Williams’s *Zodiac Suite* is among the most frequently cited, but least frequently performed works in the jazz canon. Despite widespread acknowledgement in jazz history texts, the piece was barely performed in the decades following its 1945 debut. This conspicuous absence exposes a telling rupture in the process of jazz canonization, one in which scholarly recognition does not necessarily equate to a continued life on the bandstand. This presentation will interrogate various factors that limited the piece’s performance history, focusing on structures of jazz pedagogy, the challenges of extended form, and the ongoing negotiations of gender within jazz studies.

Counterpoint, Race, and the Construction of Cool Jazz

KELSEY A. K. KLOTZ, Washington University, St. Louis

In asking why cool jazz was so often described by critics as intellectual, this paper explores counterpoint, a musical device present in the work of cool jazz’s most popular exponents, including the Dave Brubeck Quartet (DBQ) and the Modern Jazz Quartet (MJQ). Critics’ descriptions of the DBQ’s improvised counterpoint placed the DBQ within the western classical tradition, while critics more frequently rooted the MJQ, who featured arranged counterpoint and preconceived formal organization, within the jazz tradition. Ultimately, I argue that contradictions in how critics wrote about counterpoint in the Quartets’ narratives were based in critics’ racial understandings of jazz genres.

Session 5a: Panel: Mainstreaming Musical Modernism in Screen Media

Stretching the Ears of American Audiences: Contemporary Music Techniques in Mainstream Cinema

KATHERINE PRESTON, College of William and Mary

Many Americans who are not contemporary music supporters have been exposed to modern compositional techniques through film scores. Both Aaron Copland and Frederick Sternfeld pointed out that 1940s audience members were more willing to accept modern sounds in cinema than in concert music, and today the use of dissonance, displaced metrical accents,

and sudden dynamic changes is commonplace in science fiction and horror films. Recently, however, both newly composed and compilation soundtracks for mainstream films (such as *The Hours*, *Shutter Island*, *Ridicule*, *The Player*, and *A Beautiful Mind*) have increasingly incorporated extreme dissonance, sound-for-sound's sake, real-world sound within the musical fabric, and minimalism. As a result, American viewers of such films have (to use Ives's expression) had their ears stretched.

The Uncanny Modernisms in Franz Waxman's Music for *Pride of the Marines* (1945)

NEIL LERNER, Davidson College

Franz Waxman's score for *Pride of the Marines* offers an example of some ways a Hollywood film score could feature some exceptionally dissonant and unusual musical cues. Deploying at times a highly expressionistic musical language as well as some unusual and early uses of sounds that were both synthesized and manipulated via magnetic tape, Waxman's melodramatic music creates exaggerated moments of pity and horror in the midst of a soundtrack and film that synergistically combine to produce a rousing overcoming narrative: the film quickly resolves the anxieties surrounding the main character's blindness as it returns to familiar, tonal music.

The Awe of Irresolution: Misheard Modernisms in David Shire's *Paranoia* Thrillers

FRANK LEHMAN, Tufts University

While studies of musical modernism in film have generally focused on techniques, case studies, or broad scoring practices, less scholarship has been devoted to specific film genres. This presentation examines how experimental devices continue to inform the thriller genre, beginning with its maturation in American cinema in the 1970s. Focusing on political/paranoia thrillers scored by David Shire, I argue that serialism, tape-manipulation, *musique concrete*, and polystylism come to encode timely cultural anxieties towards surveillance, governmental malfeasance, and urban alienation. Detailed music analyses are offered for peculiarly Cagian/Ivesian modernisms in sequences from the seminal *The Conversation* (1974) and the recent *Zodiac* (2007).

Hanna-Barbera, Spümcø, and the Modernist Sounds of Nostalgia

DANIEL GOLDMARK, Case Western Reserve University

This paper concerns the shift in scoring practices for Hollywood cartoons in the 1960s from original orchestral music to pre-composed libraries of stock cues. With its budget-sensitive production process, the Hanna-Barbera studio normalized the sound of these cues in Hollywood. The music had an ultra-modern feel that evoked the 1940s, when the cues were actually written. These same cues got a new life when used in the 1980s by the *Ren & Stimpy* show; this time the music became a form of nostalgic parody through the show's visual and aural flashback to the images and styles of the atomic age.

Session 5b: Panel: The Sights and Sound of Marketing: The Music of Advertising in American Television

Side Affects: Music and Audiovisual Incongruence in Pharmaceutical Marketing

AGNES MALKINSON, Carleton University

The pharmaceutical industry spends twice as much on advertising as on research, and television commercials serve as the primary means for disseminating product messages. The communication of a particular drug's risks and side effects through music, image, and voiceover is the aspect that the FDA and consumer watchdogs have closely scrutinized in direct-to-consumer promotional campaigns. Incongruence between the aural/visual can mislead consumers in their reception of information about product hazards. Analysis of FDA documentation and ads for selected products will illustrate how music can duplicitously function as the "ultimate hidden persuader" (Cook, 2000) in the media-driven world of commerce.

Buying and Selling Ideology: Music as Recruitment Tool in Church of Scientology Super Bowl Ads

DAWN STEVENSON, Carleton University

Recent years have seen the Church of Scientology make a controversial move into the high-profile and commercially-coveted arena of Super Bowl television commercials, generating widespread public buzz. This paper will examine 2013 and 2014 ads through the lens of Huron's categorization of music's promotional applications, arguing that this conflation of religious proselytizing and marketing strategy is uniquely demonstrative of a shift towards "lifestyle

as product.” Deliberately resonating with ideas of self-betterment and youth culture, a close reading of these commercials offers revelations regarding the church’s desired public image, as well as the changing complexion of marketing in the twenty-first century.

Creating Big-Screen Audiences through Small-Screen Appeals: Music and Sound in Television Spots

JAMES DEAVILLE, Carleton University

The television spot of 15–30 seconds for feature films can be considered a short trailer, reserved for the last week before cinematic release. Its sonic realm is sonorous, constricted, and compressed to excess. The television campaigns for *The Dark Knight Rises* and *Neighbors* reveal musical processes at work that provide the essential pacing and tone through short, goal-directed musical tracks. This aural realm helps to create a reduced narrative arch that builds to an inexorable climax, aided by quick editing and an open-ended form that compels the audience member to the theater.

Jingles of the [Cola] Wars: Music and Advertising Strategies in Coca-Cola and Pepsi TV Ads, 1960s–Present

RONALD RODMAN, Carleton College

This paper traces the evolution of jingles on TV by using the example of commercials produced for the giant soft drink companies, Coca-Cola and Pepsi. Like other products on TV, soft drink jingles have evolved from newly-composed compositions (“Things Go Better with Coca-Cola”) to adaptations of pop tunes (Michael Jackson’s “Pepsi Generation” sung to the tune of “Billie Jean”), to unaltered renditions of familiar songs, such as a 2014 Pepsi commercial that features Elton John and Melanie Amaro, who sings a cover of “Respect,” and a Coke ad featuring “America, the Beautiful,” sung in different languages.

Session 5c: Panel: Rethinking Carlos Chávez

Chávez and the Autonomy of the Musical Work

LUISA VILAR-PAYÁ, Universidad de las Américas Puebla

The music of Carlos Chávez is widely associated with nationalism and indigenism. Quantitatively, this approach leaves out most of his *oeuvre*. Qualitatively, it ignores aspects of musical structure and style that were at the core of his artistic interests. Chávez’s piano works demonstrate a preoccupation with the autonomy of the musical work. Analyzing two representative works, the Piano Sonata (1928) and the first of the *Preludes* (1947), this presentation demonstrates Chávez’s attentiveness to non-tonal means of organization and rhythm as a feature of large-scale formal cohesion and his use of non-repetition (later theorized in his book *Musical Thought*).

Music and the Marketplace: On the Backstory of Carlos Chávez’s Violin Concerto

DAVID BRODBECK, University of California, Irvine

In 1947 Carlos Chávez accepted a commission to compose a début concerto for an unknown violinist named Viviane Bertolami. Neither Eugene Ormandy nor Dmitri Mitropoulos could be induced to program the work, however, and it finally fell to Chávez to lead Bertolami in the first performances. Primary evidence suggests conductors shied away from the concerto because of its unusual form and long duration. These sources also show that Bertolami’s gender worked against her. Female sex appeal—and everyone who saw the young violinist commented on her physical attractiveness—was not always used to sell classical music as it is today.

Carlos Chávez and *Modern Music*

CHRISTINA TAYLOR GIBSON, Catholic University of America

As scholars have long observed, *Modern Music* (1924–1946) served as the most important chronicle of the New York new music scene during the years of its existence. Less acknowledged is Carlos Chávez’s prominence within its pages; yet this study of his role in *Modern Music* makes clear his participation as a writer and as a central hub in the network of alliances around the magazine. It also reveals his alliances, status, and identity with the New York new music scene, conveying key information about the politics governing the performance and reception of his music.

Carlos Chávez’s Film *Redes* (*The Wave*)

LEONORA SAAVEDRA, University of California, Riverside

Scholars have long assumed a relationship between Paul Strand’s social-realist film *Redes*

(*The Wave*, 1935) and the leftist politics of Silvestre Revueltas, who composed the music. But the man behind the film's politics was in fact Carlos Chávez, who provided financial and logistical support for the film and was originally intended to compose the music. Drawing on the correspondence between Strand and Chávez as well as other archival materials, this paper describes Chávez's decisive contribution to the film in the context of Mexico's Socialist Education of the 1930s, and elucidates his ideas on art and education for the proletariat.

Session 5d: Panel: The Political Economy of Jazz

Jazz Sells: Consumption as Improvisation

MARK LAVER, Grinnell College

From the earliest sponsored radio programming in the 1920s to "jazz"-branded commodities in our own day, advertising has been one of the most pervasive, one of the most important, and one of the most critically neglected areas of popular jazz discourse throughout the hundred-year history of the music. Focusing primarily on a 1999 Volkswagen ad featuring Charles Mingus's "II B.S.," in this paper I argue that *improvisation* is the key to understanding jazz's potency as an advertising signifier. I propose that improvisation is a powerfully evocative metaphor for several lynchpin ideas that sustain consumption as an ideology.

Jazz at the Pawnshop: Debt, Labor, and the Political Economy of Jazz

DALE CHAPMAN, Bates College

Historically, the institution of the pawnshop has figured as a notable trope in sensationalist accounts of jazz music's underground economies. Many pawnshop stories perpetuate a racialized discourse in which black creative production is tacitly linked to cultural pathology. They divert attention from the practical historical role that pawnshops played in secondary economies for those denied access to mainstream credit markets. The present paper investigates the relationship between pawnbroking and jazz history, both for the insights it provides regarding the music's secondary economies, as well as for the lessons it offers for our present cultural moment.

If I Should Lose You: Keeping Jazz Alive

TRACY McMULLEN, Bowdoin College

Since the 1990s there has been increasing pressure on jazz musicians to engage with the jazz past through live musical reenactment. Artists seeking financial support from private and governmental granting agencies are often compelled to contour concerts to a contemporary "memory and museum culture" that approaches history and musical form differently than has been typical of jazz practice. My paper examines the origins and ramifications of this drive to present and consume jazz in terms of the objectification and reification of museum culture, looking particularly at reenactments of Thelonious Monk's 1959 Town Hall concert to commemorate its 50th anniversary.

Jazz Music, Jazz Artists, and the Evolving (Noncommercial) Radio-Industrial Complex

AARON JOHNSON, Bates College

How do jazz artists and fans use mass media to find one another? In jazz, deep respect for tradition skews industry dynamics. As a result, the jazz industry needs media, such as radio and television, more than media needs the industry. This paper discusses strategies and activities that jazz musicians, record labels, and fans use to break through the avalanche of new releases and connect with each other using radio, Internet services, blogs, and magazines. These approaches range from legacy efforts at record promotion in noncommercial radio to innovative strategies using the Internet to curate relationships between artists and fans.

Interest Group: 20th Century

Indeterminacy and Interpretation: John Cage's *Concert for Piano and Orchestra*

LOUIS GOLDSTEIN, Wake Forest University

Goldstein discusses and performs excerpts from Cage's *Concert for Piano and Orchestra* (1957–1958). This piece is not a standard concerto-for-piano-and-orchestra but rather a series of "Solos" for various instruments, any set of which can be played simultaneously to produce a performance. The individual Solos consist of a series of notations, many requiring some interpretation by the performer, from which the performer is to assemble his/her part. The *Solo for Piano* is by far the most elaborate part, containing 84 separate notations, each of which can be realized in many different ways.

Session 6a: Radio

Performing the Performance: From Country Music Radio to Rock 'n' Roll Television in the Early Career of the Everly Brothers

PAULA J. BISHOP, Bridgewater State University

Rock 'n' roll rose to prominence just as television supplanted radio as the main source for household entertainment. Unlike radio, television made the physical performance visible, and rock 'n' roll artists harnessed its potential to reach millions. A study of the Everly Brothers' body language in their late-1950s television appearances reveals that performers accustomed to radio work developed physical gestures that helped capture sound for radio transmission. To television audiences, however, these movements communicated emotional intensity. In learning to perform for television, the Everly Brothers and others transformed the performance practices of pop music musicians and influenced the following generation.

Olin Downes on the Air

KEVIN BARTIG, Michigan State University

In late 1944, Olin Downes began speaking before broadcast performances of The New York Philharmonic and the Philadelphia Orchestra, offering talks that addressed cultural concerns ranging from the relevance of art music to musical institutions. Drawing on little-explored materials in Downes's archive, this presentation examines how he sought to circumscribe the creative space of American music. In advocating folk-based populism, Downes relied on the language of wartime to an unprecedented degree in his radio addresses, using ideologically charged concepts such as internationalism and freedom to impart a moral imperative to his audiences' contemplation.

"Sing Me the Old Songs Tonight": Sentimentality and the *National Barn Dance*

EMILY M. GALE, University of California, Merced

This paper explores the relationship between sentimentality, radio, and rural identity on WLS's *National Barn Dance*. The new medium of radio certainly had the potential to democratize content and mediatize listener communities, creating what Lauren Berlant and Jason Loviglio refer to as an "intimate public." But the *Barn Dance*'s trajectory suggests that this new form of public intimacy was sustained and perpetuated by recognizable materials such as sentimental songs and print publications. The familiarity of such materials, I argue, was used to quell anxieties about the technological incursion of radio and to stave off fears about modernity and urbanization.

Session 6b: Rethinking Sight and Sound in American Music

"Blind Man's Solace": Music and the Perkins School for the Blind, 1833–1900

MICHAEL ACCINNO, University of California, Davis

In the 1870s and 80s, John Sullivan Dwight served as trustee of the Perkins School for the Blind and led a drive to incorporate European art music into the curriculum. In an 1884 commencement speech, Dwight described music as "the blind man's solace"—a vehicle for uplift and refinement. He also recognized the vocational opportunities available to the blind as organists, music teachers, and piano tuners. In this paper, I analyze Dwight's role in expanding the reach of art music within the school, and I propose that students resisted the cultural assumptions in which blindness and music were inseparably intertwined.

"Freaks for the Festival": Rahsaan Roland Kirk and the Performance of Disability

EDUARDO LÓPEZ-DABDOUB, University of Oklahoma

Jazz musician Rahsaan Roland Kirk (1935–1977) gained wide recognition for his unique performances in which he played multiple instruments at once as well as sirens, whistles, and homemade instruments. Drawing on the work of Garland-Thomson (1996, 2009) and Straus (2011), this paper examines Kirk's performance of disability and how it directly relates to his music through close analysis of specific works. Kirk's performances served as sites for expressing his identity as a blind black man, and may be aligned with processes of "enfreakment" that include playing multiple instruments simultaneously, often in non-traditional/unconventional ways, and feats of almost superhuman circular breathing.

The Signifyin(g) Interpreter: The Hermeneutics of American Sign Language Hip Hop Interpretation

ELYSE MARRERO, Florida State University

Last year Jimmy Kimmel Live held a "sign language rap battle" with two performance

interpreters and a Deaf performer interpreting Wiz Khalifa's "Black and Yellow." This event showcased hermeneutical bodies performing an ASL interpretation of a popular song. Using Henry Louis Gates Jr.'s concept of "Signifyin(g)," this event is as an example of Signifyin(g) through a Deaf performative context. The featured interpretations are an intertextual and intercultural display of Deaf and hip hop culture, creating a unique performance of American music. This project contributes to continuing work on music within Deaf culture, and the representation of race through gestural performance.

Session 6c: Sacred Music-Making

James P. Carrell's *Songs of Zion: The Rediscovery of a Lost Shape-Note Tunebook*

RACHEL WELLS HALL, St. Joseph's University

James P. Carrell's *Songs of Zion* (Harrisonburg, VA, 1821) is the earliest known example of a shape-note collection consisting mainly of works by a single author. Long thought to be lost, the book was recently acquired by the University of Virginia. It contains 56 sacred choral works, the majority of which are arrangements of Anglo-American folk hymns or songs written in a folk-influenced style for unaccompanied singing. Several songs from this collection appear in *The Southern Harmony* (1835) and *The Sacred Harp* (1844). This paper considers the historical context, textual choices, compositional style, and legacy of *Songs of Zion*.

The Church Gig: Conceptualizing Value in the World of Professional Religious Singing

ALYSSA MATHIAS, University of California, Los Angeles

While the "church gig" is a familiar concept among professional singers in the United States, since Mark Slobin's study of the American cantorate (1989) there have been few ethnomusicological inquiries into professional singing in contemporary Judeo-Christian ritual. Because church singers work as both laborers and ceremonial leaders, their experiences shed light on the complex issue of the value of musical performance. Drawing from recent work on value (Graeber, 2013) and fieldwork in Chicago churches, I explore the various strategies that church singers use to negotiate between the ways their musical activities are valued as both musical labor and religious acts.

Canteu al Senyor en veu alta: Evidence for the Survival of Music for Mixed Voices in the Repertoire of the California Missions

STEVEN OTTOMANYI, California State University, Long Beach

Extant music manuscripts from the California Missions present many challenges to modern performance, including voicing. Many have made SATB arrangements of selected works for the sake of accommodating mixed-voice choirs; yet none have presented a systematic argument supporting this practice as a legitimate interpretation of the Mission scribes' intentions. While it is an established fact that Mission choirs consisted, in large part, of boy choristers, most surviving music is written for TTBB voices. This paper will demonstrate that the repertoire for mixed voice choirs has in fact been largely preserved in the four-color *canto de órgano* music of mission choirbooks.

Session 6d: The WPA

Women and the Federal Music Project in the West

PETER GOUGH, University of Nebraska, Kearney

Women played a pivotal role in Federal Music Projects of the American West during the New Deal period and the beginning of World War II, from 1935–1943. Among these women included three state directors, the first conductor of a symphony orchestra in the United States, and three supervisors of extensive folksong collections in California, New Mexico, and Oklahoma, as well as the engagement of women in symphony orchestras and educational units throughout the region. History has often overlooked the important contributions of these female musicians and administrators, but the positions they held had an important impact on future generations of musicians and society in general.

"Henry's Koreans": Defining California's "Folk" in Sidney Robertson's California Folk Music Project, 1938–1940

MARK DAVIDSON, University of California, Santa Cruz

Sidney Robertson's California Folk Music Project was by far the most diverse collection made for the WPA. She aimed not only to define "California" folk music, but also to record the music of communities that fell out of the much-coveted Anglo-American folk song canon,

including the Asian music she knew through Henry Cowell. Despite her pluralistic intentions, Robertson was forced to pare back the scope of her collection. This paper examines what she was able to record—and what she had to exclude—and the broader implications for defining national identity in terms of race and culture during the Depression.

“All Is for the Best in the Best of Possible Worlds”: Charles Weidman’s *Candide* and the WPA Federal Theater Project

JANE RIEGEL FERENCZ, University of Wisconsin, Whitewater

Long before Leonard Bernstein, Charles Weidman presented Voltaire’s *Candide* as a modern ballet. Originally performed in 1933, it was described by John Martin as “the largest and most adventuresome event of the dance season.” *Candide* featured dance, pantomime, narration, and music by Geneviève Pitot and John Coleman. In 1936, Weidman revived and revised *Candide* for a WPA Federal Theater Project performance. Coleman’s music was replaced with music by Wallingford Riegger, and Pitot’s work was retained but substantially revised. My paper traces *Candide*’s genesis, revisions, and reception. *Candide* provides a glimpse into the early years of American modern dance’s musical culture.

Session 6c: Eighteenth Century

“Hail Columbia,” Federalist Contrafact of the Quasi-War

MYRON GRAY, La Salle University

Premiered at Philadelphia’s Chestnut Street Theater on 25 April 1798, the celebrated national song “Hail Columbia” was a source of widespread imitation. It inspired a proliferation of anti-French contrafacts (e.g., “Adams and Liberty,” “Columbia and Liberty,” and “The Federal Constitution”), which portrayed the Quasi-War in terms of an analogy with the American Revolution. Although its author and later historians have argued that “Hail Columbia” transcended partisan interest, newspaper and music-sheet evidence suggests that it represented a Federalist vision of America’s role in the modern Atlantic world, one characterized by a war-ready vigilance against perceived threats to a hard-won liberty.

Partisan Political Culture and Emerging National Consciousness in Anthony Haswell’s Songs of the Early Republic

LAURA LOHMAN, California State University, Fullerton

Often overlooked as a source of music, early American newspapers circulated songs through every state. One writer and printer of many songs was Bennington, Vermont newspaper editor Anthony Haswell (1756–1816). Haswell’s output illustrates the development of partisan political culture in the early republic through the songs and celebrations of one community. Haswell and his music were fixtures in Bennington’s Revolutionary commemorations and on occasions of national significance, such as the Louisiana Purchase and War of 1812. His output shows how a growing national consciousness was expressed through a distinctive state spirit and valued locally in the formative early republic.

Music and the Slave-Trade Economy to 1784

DAVID HUNTER, University of Texas, Austin

No one has studied the extent to which profits from slavery funded musical activity in Britain or its overseas, slave-based colonies in North America and the Caribbean during the seventeenth and eighteenth centuries. Following discovery in 2013 that Handel invested in the Royal African Company, it quickly became apparent that links existed between music and the slave economy on both sides of the Atlantic. In North America and the Caribbean, individuals, clubs, churches, and concert societies were putting slavery’s profits to use buying music and instruments from Britain, encouraging the immigration of music teachers, and through paying performers. Musicians became slave owners.

Session 7a: Queer Frameworks

Earl Lind’s Fairie Career: Singing Sexual Inversion in the Late-Nineteenth and Early-Twentieth Centuries

TOM MARKS, CUNY Graduate Center

Before “heterosexual” and “homosexual” became distinct orientations, terms such as “invert” characterized men who formed sexual and emotional relationships with other men. One diagnosed invert known by the pseudonyms Earl Lind, Ralph Werther, and Jennie June not only wrote of his experiences as a “fairie” in 1890s and 1900s New York, but also about music, his voice, and singing. In this paper, I examine these comments about music and

draw from performance studies literature to argue that singing offered Lind access to queer communities and sexual/social relationships with other men. I conclude my paper by examining Lind's original "fairie songs."

At Home with Barber: *Vanessa's* Queer Interiors

KYLE KAPLAN, Northwestern University

Expanding on recent discussions of space and domesticity in queer theory, this paper traces how in *Vanessa* the private home offers a refuge for queer love to flourish in an otherwise inhospitable landscape. I argue that Barber explores the virtue and risk of interiority, whereby withdrawing to the home protects new forms of love at the cost of isolation and social illegibility. Barber enacts this by motivically juxtaposing characters' interior emotions with generically social music; public music such as hymns and dances are rendered grotesque and unsympathetic to the internal struggles of the idealistic ingénue Erika, who ultimately rejects normative expectations of love.

"Tunes Under Tunes": Ballad-Dance Arrangements as Subversive Texts

STEPHEN PYSNIK, Durham, NC

This paper considers Conrad Salinger's arrangements in the Vincente Minnelli films *Ziegfeld Follies* (1946) and *Brigadoon* (1954) as examples of his musical engagement with queer camp aesthetics. This inquiry is based in a comparison of previously neglected piano-vocal versions and sketches of the musical numbers therein to the unpublished conductor's scores. By assessing the musical excesses unveiled by these comparisons, my analysis argues for Salinger's extravagant compositional style as a queer performance that disrupts the heterosexist narratives and gender binaries of these numbers.

Session 7b: San Francisco

"Let's Go San Francisco": Sheet Music Composed for the 1939–1940 Golden Gate International Exposition

ELISSE LA BARRE, University of California, Santa Cruz

San Francisco has hosted two official world fairs, in 1915 and 1939. Although several scholars have explored musical topics of the 1915 Panama-Pacific Exposition, little attention has been given to the fair held twenty-four years later. The GGIE hosted over 17 million visitors over a period from February 1939 to October 1940. I have discovered twenty-nine pieces of sheet music written for the GGIE and will examine selected examples and present recreated audio recordings. This music for popular consumption illuminates the social, political, and cultural consciousness of San Francisco in the final years before American involvement in World War II.

Filming Chinatown Opera Theater: Hybrid Identities and Transnational Perspectives

NANCY YUNHWA RAO, Rutgers University

White Powder and Neon Lights (1946) is a San Francisco film about the life of Chinatown opera theaters directed by Wong Hok-Sing, a performer of the local Mandarin Theater, produced by Joseph Sunn Jue's Grandview Film, a U.S.-based company founded in 1933. It provides an entry into the sequestered backstage of ethnic theater. Through the juxtaposition of actors appearing on stage in opera costume with their donning chic 1940s fashions going about San Francisco as typical Chinese-Americans, the film richly revealed the opera performers' complex roles and aspirations in the transnational community, inviting the spectators to see the contradiction inherent in the shifts among different hats.

Menergy: The Emergence of a Gay Post-Disco San Francisco Style

LOUIS NIEBUR, University of Nevada, Reno

In the late 1970s, gay underground disco celebrated a post-Stonewall freedom mostly absent from its Top 40 incarnation. Two San Francisco record labels, Megatone and Moby Dick Records, returned disco to its gay roots. Coined "Hi-NRG" because of its emphasis on electronic up-tempo dance grooves, this music captured the spirit of many gay men's experiences in San Francisco in the brief period before AIDS decimated both the local music industry and the community. This paper will explore the emergence and heyday of Hi-NRG dance music culture in San Francisco, including the works of synthesizer pioneer Patrick Cowley and singer Sylvester.

Session 7c: Technologies

Paul Robeson's Iconic Timbre and the Negotiation of Signification

MELANIE SHAFFER, University of Colorado at Boulder

Paul Robeson is known by his unique voice. Spectrogram analysis shows that his timbre is distinct from his contemporaries in a consistent way, containing a notable group of high, upper harmonics. This feature is consistent between his speaking and singing timbres, thus his singing voice carries with it the signifying power of his speaking voice, indexing all the contexts where his speaking voice is/was present. The inseparability of the signifying power of his speaking and singing voice shed light on the contradictory statements of venue hosts and political authorities as well as Robeson's continually shifting self-identification.

Ear in the Sky: High Fidelity, Sound, and Music in Philip K. Dick's Early Writings

SEAN NYE, University of Southern California

This paper addresses the central role of music and audio recording in the early writings of science fiction author Philip K. Dick. After working at Berkeley music stores from 1944 until 1953, Dick developed literary techniques of reality distortion and science fiction world-building that were informed by the 1950s high fidelity industry and Northern Californian music culture. Dick's first stand-alone novel, *Eye in the Sky* (1957), is a key example of such techniques. The novel features an audiophile protagonist caught between the music and military industries, and the alternate realities bear the mark of a highly sensitive musical writer.

Wartime Sentimentality as Heard from the Microphone of Frank Sinatra

KATIE BEISEL, University of Illinois at Urbana-Champaign

Wartime sentimentality in America during World War II was expressed through a variety of outlets, including art and music. While music of the war generation is most notably remembered for expressing feelings of love, longing, and nostalgia, the manner in which musicians utilized new recording and microphone technologies when creating this music is often overlooked. Frank Sinatra exemplified this ability to use the microphone as a supplement to his work in order to create an intense intimacy with his American audience that enhanced sentimental feelings during the war. Sinatra's intimate performance mannerisms acted as an affective effect of music technology.

Session 7d: Afromodernism/Afrofuturism

Black Nationalism and the African Diaspora: Community, Alternative Institutions, and African American Experimental Music

JASON ROBINSON, Amherst College

The emergence of community-based African American musician collectives in the 1960s, such as the Association for the Advancement of Creative Music in Chicago and the Union of God's Musicians and Artists Ascension in Los Angeles, and several of their constituent ensembles, reflects a decidedly transnational—what I term “transdiasporic”—formulation of black nationalism of that era. African diasporic conceptions in the music of the Art Ensemble of Chicago and the Pan Afrikan Peoples Arkestra, as well as face-to-face collaborations with continental African musicians, illustrate a decidedly transnational, diasporic framework for post-1959 African American experimental music.

Mau-Mao: Afro-Futurism and Afro-Asian Activism in Fred Ho's *Sweet Science Suite*

CHRIS STOVER, The New School

Fred Ho's multimedia *Sweet Science Suite* exemplifies his Afro-Asian aesthetic in both overtly programmatic and nuanced structural ways. Drawing upon the *Sweet Science Suite* score, audio and video recordings, personal conversations, and Ho's numerous writings, this paper traces connections between Ho's compositional and improvisational techniques, the radical activist aesthetic that serves as the driving force behind his music, and Ho's location in the radical liberatory trajectory that Charles Mingus, Sun Ra, and others initiated. Ultimately it will demonstrate how both Ho's music and writing function as strategic expressions of the Afro-Asian ontological trajectory that Ho helped usher in and propagate.

“Search for a New Land”: Afro-Modernism and Tropes of Utopia in Sixties Jazz

CHARLES D. CARSON, University of Texas at Austin

Jazz, as a metaphor for freedom rooted in black culture, provides the ideal medium to explore the possibility of an alternative, utopic space. While much emphasis has been placed on the

works of avant garde musicians, these ideas were common in mainstream jazz, too, and are a constituent aspect of “afro-modernism.” To that end, I examine Lee Morgan’s 1964 recording “Search for the New Land” as an example of this practice in ’60s hard bop. Performances like this illustrate how straight-ahead jazz also drew upon the utopic trope to engage with important social issues within the popular realm.

Session 7e: Panel: “Go away little girl”: The Ephemeral Girl’s Voice in Popular Music

Uncanny Voices: Mimicry and “Girl” Singers

JACQUELINE WARWICK, Dalhousie University

Child performers delight us with dazzling technical skill and charisma, contrasted with their tiny bodies and fresh-faced innocence. Some pre-adolescent girls are able to produce the sounds of adult women with uncanny success and, as these precocious girls mimic women’s voices and emotions, they blur the boundary between child and adult in unsettling ways. These kinds of vocal mimicry highlight the flexibility of the female vocal apparatus, forcing listeners to consider the fluidity of “girl” and “woman” as identity positions. In this paper, I explore the appeal of mimicking adult voices to singing girl prodigies, and the value of these sounds to adult and child audiences.

The Curse of the “O mio *bambino* caro”: Creating the Twenty-First-Century Tween “Opera” Singer

DANA GORZELANY-MOSTAK, Westminster Choir College of Rider University

With the advent of interactive talent shows and YouTube, the wide-eyed, precocious girl “opera” singer with her jaw-dropping performance of an aria such as “O mio babbino caro” has become standard fare on television and online. Commercially successful performers include Aria Tesolin (12), who released a CD titled *Baby Soprano* in 2006, and Jackie Evancho (10), who catapulted to stardom after a second-place win on *America’s Got Talent* in 2010. Using these two artists as case studies, this paper investigates how opera-singing tweens alternatively embody the subject positions of girl, woman, and opera diva in an age where the meanings attached to girlhood are both complex and contested.

These Stupid Little Sounds in Her Voice: Adolescent Girl Vocality and the Escape from Subjectivity

DIANE PECKNOLD, University of Louisville

At the turn of the decade, popular discourse about the badness of adolescent “girl” vocality seemed to spew forth everywhere, depicting the teen girl voice as a dangerously mobile sound that overflowed the boundaries of age and gender to engulf all popular music and even contaminate everyday speech. News outlets reported on the spread of the “vocal fry”—a grating glottal rattle they attributed to the influence of pop singers like Ke\$ha and Britney Spears. This paper argues that popular response to “bad” girl vocality, especially when it is intentionally performed, reflects anxiety about the failure of subjectivity represented by the figurative girl.

Session 8a: Jazz and Gender

The Battle on the Vibes: Politics of Race and Gender in Jazz during the 1950s

YOKO SUZUKI, University of Pittsburgh

African American jazz pianist/vibraphonist Terry Pollard (1931–2009) was discovered by legendary vibraphonist Terry Gibbs (b. 1924) and performed in his band from 1953 to 1957. This paper explores the complex politics of race and gender in jazz during the 1950s through the case of Pollard’s vibraphone performance with the Gibbs band. These two musicians’ musical connections and the proximity of their bodies crossing over the instrument during the vibraphone duet not only disturbed audiences in the South but also blurred the boundaries between black and white as well as male and female that were hard to navigate in 1950s American society.

Black Radio/Music Society: Examining Gender Politics of “Post-Genre” Jazz (?)

HEATHER BUFFINGTON ANDERSON, University of Texas at Austin

Released within a month of one another, Robert Glasper’s *Black Radio* and Esperanza Spalding’s *Radio Music Society* share similar album concepts, music personnel, and aesthetic approach. Glasper and Spalding blend elements of jazz, hip-hop, R&B, and soul in their 2012 albums. Both musicians aim to bring music that challenges mainstream radio formats and genre boundaries from the margins to the center. Despite these similarities, scholars rarely

put the albums in dialogue. This essay provides a gender analysis of the critical and scholarly reception of both albums and suggests that Spalding's role as bassist and jazz vocalist limits the visibility of her musical innovations and blurring of genre categories.

Ella Fitzgerald's Scrapbooks: New Sources for a Revisionist Interpretation of Her Early Career

JUDITH TICK, Northeastern University

Scrapbooks made by Ella Fitzgerald, which have until now have been kept within the family, have been made available to the author. Considering the relatively few private materials Fitzgerald left, these have major importance for understanding the milieu in which her extraordinary gifts as a jazz singer emerged. My presentation will illustrate and discuss their contents, which include newspaper clippings, autographs, and photos. These materials support revisionist interpretations of the impact of vaudeville and her relationships with other musicians, especially Benny Goodman.

Session 8b: The Body

"Corporeality" as the Foundation of Harry Partch's Creative Oeuvre

NAVID BARGRIZAN, University of Florida

In the 1930s, Harry Partch abnegated the dominant tenets of western musical practices. In his words, this rejection was "a rebellion; the beginning of a new philosophy of music," based on his notion of "corporeality." I argue in this paper that Partch's notion of "corporeality" not only fundamentally informs his music dramas, but also becomes central to his aesthetic and theoretical achievements. By analyzing Partch's *Delusion of the Fury*, I demonstrate that his just-tuned instruments and the performers, as well as the Japanese and Ethiopian tales, characterize his aesthetic of "corporeality" while granting a sense of unity to his work.

Maryanne Amacher's Living Sound

AMY M. CIMINI, University of California, San Diego

Maryanne Amacher's 1980 installation, "Living Sound: Patent Pending," seems to propose that sound is, in fact, alive. Drawing on the Supreme Court's landmark patent case, *Diamond v. Chakrabarty* (1980), this paper argues that Amacher's interest in living sound drew on then-contemporary debates about what life was such that it could be altered, patented and, ultimately, deployed on the market. This paper assesses how Amacher utilized *Chakrabarty* to conceptualize sound as intelligent organism and composition as a practice of bioengineering, initiating a broader inquiry regarding the relation of experimental practice to the life sciences in the late-twentieth-century U.S.

Hearing the Bump and Grind: Musical Labor and the Burlesque Revival in the Midwestern U.S.

BETH HARTMAN, Northwestern University

Over the last decade, "neo-burlesque" has increased in popularity in U.S. urban areas. But, despite the renewed interest in burlesque and scholarship dedicated to it, the sounds of the revival have yet to be investigated. In this paper I begin to fill that gap, arguing that American big band jazz and easy listening from ca. 1945–1970 play a key role in many neo-burlesque projects. Middle class participants frequently use "old" music to present a "high brow" brand of stripping that is in stark contrast to—and purposefully removed from—the supposedly "low brow" exotic dancing in gentlemen's clubs (Levine, 1990).

Session 8c: Responses to War

Healing the Trauma over the Cambodian Killing Fields through Music in America

ERIC HUNG, Rider University

Between 1979 and 1986, over 130,000 Cambodian refugees immigrated to the United States. To cope with exile and the trauma resulting from the Khmer Rouge years, many first-generation Cambodian Americans used Cambodian psychedelic rock of the 1960s and early 1970s to conjure up an idealized image of their native country. Over the past decade, several 1.5- and second-generation Cambodian Americans have created covers of these old songs. This presentation examines how Laura Mam and Bochan Huy used their covers to deal with the generation gap and the silence about Khmer Rouge experiences in the Cambodian American community.

“The Desert Ain’t Vietnam”: Collective Memory in Persian Gulf War Songs

JESSICA LORANGER, University of California, Santa Cruz

During the 1991 Persian Gulf War, an outpouring of music expressed patriotism, soldier support, and protest. Many songs also served as vehicles for collective memory of the Vietnam War and, to a lesser degree, World War II. This paper illustrates how the trauma of Vietnam infiltrated songs inspired by the Gulf War. The voicing of these collective memories allowed songwriters and listeners alike to cope with impending war, as well as a shameful past. Examining these songs reveals American cultural values about war and answers questions about music’s uncanny ability to bridge the past and present.

Problematic Pageantry and the Music for a National Day of Honour

JORDAN NEWMAN, College-Conservatory of Music, University of Cincinnati

When the Canadian government created a new holiday on 9 May 2014 to acknowledge the veterans of the Afghanistan War, military musicians deployed to take part in parades and ceremonies throughout the country. Through ethnography and analysis of media coverage, this paper examines these National Day of Honour ceremonies as moments where musical performance and performers produced an ambiguous mix of meanings, exposing and calling into question the nationalistic framework, and blighting the Government’s narrative of military tribute with implications of political motive and human cost.

Session 8d: Nashville

The Nashville Sound(s): Musical Branding during Country Music’s Nashville Sound Era

TRAVIS D. STIMELING, West Virginia University

This paper explores the musical strategies used to differentiate top-selling recording artists from one another during the Nashville Sound era. In particular, this paper draws upon musicologist Mark Samples’s work on musical branding to examine the ways that producers, session musicians, and recording artists used the resources of Nashville’s recording studios to develop signature sounds that helped listeners identify their favorite singers on recordings and radio. Moreover, this paper argues that musical brands may have played an essential role in maintaining listener attention across the quarter-hour segments used to measure ratings and sell airtime to advertisers.

Welcome to Nashville: As Seen on TV

ROBERT FRY, Vanderbilt University

Since its 2012 debut, ABC’s *Nashville* has presented Music City in a way that connects fictional personalities to the real Nashville. This introduction has resulted in an increase in tourists who demand a presentation of the real and fictional Nashville side by side. Through an analysis of the first two seasons of *Nashville*, onsite research, and interviews with fans of the show, tourist-industry employees, and local musicians, this paper will demonstrate the effect of the television series on Nashville’s tourist industry and music tradition while highlighting the ever-changing production and presentation of the country music tradition.

Meta-Country: Mediation and Authenticity in Nashville’s *Nashville*

DAVID B. PRUETT, University of Massachusetts, Boston

Having premiered in October 2012, the hit television show *Nashville*, already a mass-mediated product of expressive culture, presents an image of Nashville’s country music identity, creating, in a sense, a mediated image of an already mediated cultural phenomenon, or what I term in this context: “meta-country.” In this paper, I explore the notion of reciprocity in popular culture using *Nashville* as a case study, specifically how artists, record labels, audiences, and the mass media are co-creators of expressive culture, and emphasize the process in which each renegotiates its respective identity based upon modes of acceptance and rejection by the others.

Session 8e: Finding the Notes

Indeterminacy in the Music of Henry Brant: Toward a Framework for “Controlled Improvisation”

JOEL HUNT, University of California, Santa Barbara

Henry Brant rejected notions of indeterminacy in his music, claiming that even in his most complicated spatial compositions, the element of chance is “not much greater than in an average classical work” (Brant, 1970). However, like Lutoslawski’s “controlled aleatoricism,” which

generates intricate textures by superimposing fixed passages in an approximate manner, Brant's spatial compositions superimpose spatial groups within a flexible scheme. This variety of "spatial aleatoricism" can be seen to evolve into text-based "controlled improvisations." I will compare Brant's compositional approach and ideological alignment to that of his contemporaries, and bring to light a new repertoire of indeterminate music.

Beethoven through the Looking Glass: Quotation and Transformation in *Absolute Jest*

MICHAEL PALMESE, Louisiana State University

In this paper, I identify several of the most conspicuous instances of quotation within *Absolute Jest*. While pointing out these allusions to Beethoven's creative work, my second aim is to show the methods by which these thematic fragments are filtered through Adams's own post-minimalist musical vernacular. Finally, this paper explores how to come to terms with *Absolute Jest* on a broader hermeneutic level. By observing other examples of quotation and transformation in the work through the perspective of structuralist and post-structuralist paradigms, I demonstrate that *Absolute Jest* stands as a potent aural realization of these ideas.

Bernstein's "Wrong" Notes as Modernist Markers

MATTHEW MUGMON, University of Arizona

The "Wrong Note Rag" from Leonard Bernstein's 1953 musical *Wonderful Town* has been viewed as a satire on aspects of twentieth-century composition. But Bernstein's career-long engagement with "wrong" notes, or non-chord tones that simultaneously challenge and reinforce particular key centers, encourages a broader approach. This paper argues that "wrong" notes became a crucial component of Bernstein's self-constructed identity as a modernist composer. Bernstein's pedagogical materials and compositions reveal such notes as central to his ongoing goal to reconcile tonality with modernism. Bernstein's use of "wrong" notes prompts a reevaluation of his complex relationship with musical modernism.

Session 9a: Rock and the Folk

Stagger Lee's "Come Out on Top": The Rock Migrations of Stack Lee

KATHERINE REED, University of Florida

"Stack" or "Stagger" Lee Shelton has been immortalized in countless spoken, sung, and printed versions of the Stagger Lee ballad, becoming an important part of American oral history and mythology. In The Clash's 1979 "Wrong 'Em Boyo," Stack found new life once again, while 25 years later, the Black Keys recounted how "Stack Shot Billy." Through a close lyrical, musical, and stylistic analysis, I question why "bad man" Stagger Lee is still a relevant figure in contemporary Rust Belt Ohio and Thatcher's England. This paper examines the politics of Stack Lee's mythos across racial, cultural, and temporal divides.

The Meanings of Dissonance in Jefferson Airplane's Vocal Harmonies

MARK YEARY, University of Louisville

The music of Jefferson Airplane's classic lineup (1966–1970) has often been described as "dissonant" in both popular and academic publications. The term dissonance, however, is imbued with multiple meanings, ranging from interval quality to sociological discord, and these meanings are at times blended inappropriately. In this presentation, I analyze the specifically musical elements of dissonance in Jefferson Airplane's recorded three-part vocal harmonies, and I claim that, although musical dissonance need not imply a parallel embrace of cultural dissonance, the two are understandably linked within the Western critical tradition.

Fin-A-Billy: Transnational Interpretations in Finland's American Roots Music Revival

NATHAN GIBSON, Indiana University

Shortly after Elvis Presley's death in 1977, 1950s American music, symbols, and fashion became immensely popular in Finland. In the last three years, 1950s American music has once again returned to the Finnish mainstream; rockabilly music has topped the music charts, popular Finnish rockabilly groups from the '70s have made comebacks, and several new festivals have sprouted, thus utilizing 1950s American music, symbols, and fashion to conjure their own image of 1970s Finland. Through ethnographic and historical-archival research, this paper examines Finnish cultural memory and the problematic associations of a working-class community's transnational interpretations of what it means to be American.

Session 9b: Black/White

“Double Masked” Minstrelsy in the Metropolitan Opera’s 1929 Production of Ernst Krenek’s *Jonny spielt auf*

MEREDITH JUERGENS, University of Michigan

This paper will consider the significance of the Metropolitan Opera’s production of *Jonny spielt auf* by linking it to the tradition of American minstrel performance. The Met’s 1929 production offers a compelling look into what W. T. Lhamon, Jr. has termed “cycles of minstrel transgression,” or the ongoing negotiation of conflicting identities through rituals of racial abstraction. Considered alongside contemporaneous performances including *The Jazz Singer* (1927), the American *Jonny* illustrates minstrelsy’s self-conscious turn towards a “double masked” performance in which the blackface mask not only signifies racial abstraction but also gains further currency through its relation to an established performance tradition.

Black and White Modernisms: Edmund Jenkins and the Musical Politics of the 1920s Concert Jazz Vogue

STEPHANIE DOKTOR, University of Virginia

Born in Charleston, S.C., black composer Edmund Jenkins used jazz in serious compositions to demonstrate the artistic capabilities of black folk music. As an American expatriate in Paris during the jazz vogue, he rigorously adopted jazz idioms in the symphonic rhapsody *Charlestonia* (1917, revised in 1925) and jazz operetta *Afram* (1924). This paper explores his influence on white modernists, also residing in Paris and interested in the artistic potential of jazz. Using Jenkins’s archived manuscripts, I consider similarities between *Afram*, featuring a southern black American cabaret troupe entertaining African royalty in a Paris café, and George Gershwin’s *Porgy and Bess*.

The Sounds of Blackness and Whiteness in *O Maracatu de Chico Rei*

KASSANDRA HARTFORD, Stony Brook University

In the 1933 ballet *O Maracatu de Chico Rei*, Brazilian composer Francisco Mignone sets the Afro-Brazilian maracatu ritual. The scenarist, ethnographer, and modernist writer Mário de Andrade noted that he made only one major modification: he added a “White Prince and Princess.” Mignone’s score mirrors this contrast: the maracatu is presented in a Stravinskian primitivist style with substantial debts to Afro-Brazilian musical forms, but the “White Prince and Princess” dance a Gavotte. By juxtaposing “black” and “white” musics in this provocative manner, Mignone revises assumptions that European neoclassical music can be understood as unraced or “universal.”

Session 9c: Panel: Counterpoints: Music, Identity, and War, 1915–1917

“America, I Love You”: Music and the Nation in 1915

WILLIAM BROOKS, University of York

In 1915, America straddled the threshold between two worlds. In one there had been peace, progressivism, and agrarian certainties; in the one to come there would be conflict, radicalism, and industrial upheaval. But first, there was the dilemma posed by the Great War: neutrality or engagement? Archie Gottler, a struggling songwriter, also stood on a threshold. In the wake of the Lusitania, Gottler wrote a carefully neutral, fervently patriotic song: “America, I Love You.” The history of its extraordinary success in publications, performances, and recordings parallels the transformation from patriotism to militance that characterized the nation as a whole.

Profitable Patriotism: John Philip Sousa and the Great War

PATRICK WARFIELD, University of Maryland

Following the U.S. entry into WWI, John Philip Sousa was commissioned as a Navy bandleader and shifted his output from celebratory marches to remembrances of military figures and settings of war poetry. These changes can be understood as responses to a global crisis, but with his band on hiatus, Sousa also sought to remain before the public. In well-publicized acts, he accepted \$1 a month for his service, urged that Mendelssohn’s music be banished, and entered the fray over Karl Muck’s continued presence in Boston. This paper untangles one entertainer’s patriotism from his more urgent commercial needs.

“She’s a Dear Old Lady”: English-Canadian Popular Songs from World War I

GAYLE SHERWOOD MAGEE, University of Illinois, Urbana-Champaign

McMaster University’s Sheet Music Collection preserves dozens of World War I English-language songs popular in Canada. Close study of these little-known songs further contradicts received constructions of the war as a defining moment in Canada’s emergence as an independent, unified nation on the world stage. Instead, the consistent reinforcement of colonial ties to Great Britain reflect what historian Jonathan Vance has termed the war’s “profoundly negative . . . impact on French-English relations in Canada.” Indeed, these songs reinforced rather than contradicted English Canadian’s loyalty to the British Empire through music, lyrics, and gendered imagery to offer a unique perspective on World War I.

Session 9d: Instruments

“Proper Attitude Toward the Player”: Promotion of the Early-Twentieth-Century Player Piano from Showroom to Parlor

CATHERINE HENNESSY WOLTER, University of Illinois

My paper explores the efforts of player piano proselytizers and industry members to integrate player piano technology into the fabric of American musical life through the lens of two little-known periodicals. I examine *The “Player” Magazine* (1911–1912)—a music appreciation publication—with interest in how its editor used iconography, persuasive rhetoric, and narratives of music appreciation and progress to depict a legitimate and elevated space for music making at the player piano. My study of *The Player-Piano/The Player-Piano Journal* (1911–1916)—a trade journal—focuses on its pro-reform stance, including its contributors’ perspectives on retail sales techniques and advertising.

“Together Again,” but We Keep On Crying

CHELSEA BURNS, University of Chicago

Buck Owens’s 1963 hit “Together Again” tells of a couple’s happy reunion. However, the song is best known for Tom Brumley’s pedal steel solo, a quintessential example of the trademark “crying” sound of the instrument. In this paper, I argue that Brumley’s steel stylings undermine the lyrics of the song and, moreover, that some of the most poignant elements of his remarkable solo were dictated by the mechanics of the instrument. I contextualize this song not only within Buck Owens’s *oeuvre*, but also pedal steel recordings of the time, to illustrate tensions between text and technics in this iconic recording.

“What is the Feminine of Stradivari?”: Conceptualizing the Biography of Carleen Hutchins

SARAH GILBERT, Florida State University

The field of violinmaking has historically been secretive and male-dominated. Carleen Maley Hutchins (1911–2009) started her violinmaking career as a mother of two in her forties and, ironically, her decision to become a stay-at-home mother after the birth of her son sparked a new career in the typically masculine fields of woodworking and scientific research. This paper explores Hutchins’s transition from housewife to radical violinmaker, when her life story shifts from the traditionally feminine to the masculine. I argue that her career demands a new model, one that may fit other women whose lives do not fit typical biographical narratives.

Session 9e: Defiance and Survival on Film

Bursting Into Flight: Animated Bodies and Adolescent Desire in Musical Films of the Disney Renaissance

RYAN BUNCH, Rutgers University, Camden

In animated musicals of the Disney Renaissance (ca. 1990s), adolescent protagonists defy bodily limitations, often seeming to float or fly while singing. The intensity of embodied desire in these films differs from that of live-action and stage musicals, as well as animated Disney musicals of the classic era (1930s to 1960s). Technical advances in animation, vocal performance, and musical style made possible the exploration of alternative corporealities articulated to age, race, gender, sexuality, and disability in these film musicals, which exerted their own influence back onto stage musicals like *Wicked* and on recent Disney films such as *Frozen*.

“Art is Art, but Heft is Heft”: How Hollywood Fashioned the Modern Opera Diva in *One Night of Love* (1934)

GINA BOMBOLA, University of North Carolina, Chapel Hill

In the thirties, films such as Grace Moore’s *One Night of Love* (1934) served to fashion an appealing image for the opera diva as both modern and American. Through an examination of unpublished archival documents as well as film analysis, I illustrate how *One Night* constructs a narrative in which both the singer’s vocal talent and ultimate success hinge, in part, on her physical form. I argue that similar films also cultivated a new reality for operatic culture by recasting what it meant to be a “good” singer, one focused less on the voice and more on physical fitness.

Surviving McCarthyism in Hollywood: Elmer Bernstein and *Robot Monster*

MARIA CRISTINA FAVA, Eastman School of Music

In the hearings on communist infiltrations in the film industry that began in October 1947, the HUAC targeted actors, directors, and screenwriters, but seldom pursued composers. Left-leaning composers were generally “gray-listed” and demoted to lower-budget productions. Working for B-movies, some not only made ends meet and remained professionally active, but also felt free to experiment with film scoring. Basing my argument on Elmer Bernstein’s available recollections of those dark years of Hollywood history, and taking as a case in point his music for *Robot Monster* (1953), I will show how the composer artistically survived this period of gray-listing by pioneering innovative electronic music solutions in an otherwise very conventional score.

Cultural Diversity Committee Special Event

Panel: Great Migrations: Music in Black and Khmer Oakland

Panelists: ISHMAEL REED, University of California, Berkeley (emeritus); BOCHAN HUY, Cambodian American Singer; RATHA JIM “RJ” SIN, Community Organizer and Performer; RONNIE STEWART, Bay Area Blues Society

Writer Ishmael Reed dubbed his native Oakland, California, “Blues City” while also describing it as “a city where identity blurs.” This panel sponsored by the Cultural Diversity Committee considers how musicians from African American and Cambodian American communities in a rapidly transforming Oakland have calibrated blurred identities, complex histories, and acute anxieties over cultural loss. Wartime migration catalyzed prolonged growth of Oakland’s black population from 3% in 1940 to nearly half by 1980, producing as well a thriving postwar music scene that earned West Oakland’s 7th Street the reputation as a “Harlem of the West.” Such projects as the recently inaugurated “Blues Walk of Fame” commemorate that musical legacy, even as Oakland’s black population has sharply declined within the past decade. Meanwhile, since 1980, Cambodian refugees of Khmer Rouge atrocities have produced a multigenerational Oakland community seeking to recover imperiled music traditions and generate productive dialogue between Cambodian and American popular styles. A panel discussion among Oakland residents negotiating memories of past heyday and holocaust will address the tensions between cultural preservation and cultural hybridity emerging from experiences of migration and community flux. The panelists are poet, novelist and playwright Ishmael Reed, a preeminent commentator on Oakland and its music and Professor Emeritus at University of California at Berkeley; Bochan Huy, a “1.5 Generation” Cambodian American singer who draws on 1960s Cambodian psychedelic rock and contemporary hip-hop and soul; bilingual rapper/singer and community organizer Ratha Jim “RJ” Sin; and blues musician and historian Ronnie Stewart, founder of the Bay Area Blues Society.

Interest Group: Dance

Panel: Applied Dance Pedagogy and the American Music Classroom

Panelists: SHERRIE TUCKER, University of Kansas; LARRY STARR, University of Washington; ALLISON ROBBINS, University of Central Missouri; RENÉE CAMUS, Independent Scholar

This panel discussion will feature reflections from music scholars who augment their American music coursework with applied dance instruction. Coming from diverse institutional positions and levels of dance experience, our panelists will reflect on the pedagogical utility of dance instruction for teaching American music and the range of institutional pathways we have explored or created to bring dance into our classrooms. This panel will thus explore the ways music scholars use dance pedagogy to foster stronger inter-arts collaboration, find new

pathways to teach music analysis, and foreground the role of embodied listening in American music studies.

Interest Group: Folk & Traditional Music

Roundtable: The State of Traditional Music Performance Programs in the United States

Participants: MARK DeWITT, University of Louisiana at Lafayette; KEVIN KEHRBERG, Warren Wilson College; TED OLSON, East Tennessee State University; JOE WALSH, Berklee College of Music

Over the last two decades, undergraduate performance programs in various styles of traditional American music have proliferated across the country. Their success has come in the face of considerable challenges involving curriculum, accreditation, resource allocation, student recruitment, and disciplinary acceptance. This roundtable discussion features representatives of some of these pathbreaking programs, and will explore the range of issues they face in our rapidly shifting musical-educational world.

Interest Group: Music, Sound and Media

Panel: Musicology Meets Media Studies: A Discussion

Panelists: CHRISTINA BAADE, McMaster University; SUMANTH GOPINATH, University of Minnesota; NEIL LERNER, Davidson College

Following a brief business meeting, the Music, Sound, and Media Interest Group will host a roundtable discussion focused on new topics and approaches to media in musicological scholarship, with particular attention to how this work intersects with emergent scholarship in media studies. To what extent are the methodologies and strategies employed in each field complementary? What can scholars approaching these fields with a musicological background contribute to broader cross-disciplinary conversations, and what can we learn from these conversations?

Lecture-Recitals

“The Most Cosmic of All Present Instruments”: Dane Rudhyar’s Cosmic Resonance and Dynamic Symmetry in Salzedo’s *Sonata for Harp and Piano* (1925)

EMILY LAURANCE, San Francisco Conservatory

Several of harpist-composer Carlos Salzedo’s early works exhibit compositional ideas gleaned from the composer and esoteric philosopher Dane Rudhyar, a highly influential figure among American modernist composers in the teens and ’20s. This lecture recital examines the presence of these influences in Salzedo’s *Sonata for Harp and Piano* (1925) and their relationship to Rudhyar’s theories of tone, resonance, and dynamic symmetry. It will conclude with a full performance of the work.

From Serial to Open-Form: The Music of Netty Simons

JOSHUA CHARNEY, University of California, San Diego

This thirty-minute lecture recital explores the music of obscure New York composer Netty Simons (1913–1994). Under the mentorship of German-born composer Stefan Wolpe, Simons formulated ideas that would transform her from a serialist into a composer of open-form work. Wolpe advocated for Simons at a critical turning point in 1956 when she was experiencing feelings of marginalization as a woman composer. This ultimately led to a complete change in style and method, which I shall finally demonstrate through a solo piano performance.

Session 10a: Rethinking Borders

A Reconsideration of Olly Wilson on Black Music

SCOTT DeVEAUX, University of Virginia

Olly Wilson has been a powerful force in African American music scholarship. His writings have proposed a central idea: that a central grammar in black music, derived from West African music and operating beneath the surface, transforms the constantly changing surface content of black music into a stable cultural expression. Grounded in close reading of both West African and African American music, Wilson’s argument offers a way to understand cultural continuity within black culture that still preserves its flexibility—its improvised quality. To show this, I will revisit Wilson’s analysis (from 1983) of Miles Davis’s solo on “Green Dolphin Street.”

“Be Real Black For Me”: Roberta Flack, the Quest for Artistry, and the Shifting Context of Blackness in ’70s Popular Music

TAMMY KERNODLE, Miami University

Roberta Flack emerged on the popular music scene with the album *First Take* (1969), which featured an eclectic range that included ballads such as “The First Time Ever I Saw Your Face,” the melancholy Broadway tune “Ballad of Sad Young Men,” and the spiritual “I Told Jesus.” This paper seeks to interrogate how the relationship between Flack and Atlantic Records created an environment that allowed the pianist/vocalist to shape her early albums into larger musical statements that challenged the radio-friendly, singles-driven market of the 1970s and industry-based constructs that defined “blackness” in a limited array of performance approaches.

Session 10b: Sounding Inuit

Listening Critically to Tanya Tagaq Gillis’s Reclamation of *Nanook of the North*

JESSICA BISSETT PEREA, University of California, Davis

This paper focuses on the collaborative multimedia work “Tanya Tagaq In Concert with *Nanook of the North*.” Performed as live accompaniment to screenings of Robert J. Flaherty’s infamous *Nanook of the North* (1922), this piece features improvisations by Tagaq’s trio (voice, violin, and percussion) over a pre-recorded soundscape of arctic field recordings and samples of Inuit vocal games. I discuss how Tagaq’s social justice-oriented professional alliances and performance practices make audible the complicated histories of settler colonialism in the Americas, histories that hold implications for the ways in which “ethnic” musics in the Americas are taught and studied.

Don’t Pocahontas Me: The Politics of Improvisation in Tanya Tagaq’s Throat Games with Concert-Stage String Ensembles

VANESSA BLAIS-TREMBLAY, McGill University

In this paper, I propose that the throat games performed on the concert stage between Tanya Tagaq and string ensembles provide instructive lessons for postcolonial thinking about social justice and reconciliation between Inuit communities and the South. With the help of detailed musical transcriptions, I suggest that Inuit soundscapes, beyond becoming merely a new set of words in the musical vocabularies of southern composers and string ensembles, can in fact open up spaces for social transformation in which settler ways of knowing are resisted and challenged.

Session 10c: Millennial Topics

Sounding Cultural Space in the Korean American Community in the Aftermath of 9/11

DONNA LEE KWON, University of Kentucky

The Korean Youth Cultural Center was an organization based in Oakland, CA, that “worked towards the self-determination of the Korean American community.” I will re-visit an important moment in KYCC’s history by examining its role in contesting cultural space during the aftermath of 9/11. In this paper, I investigate how KYCC responded to this crisis to transform the soundscape of Golden Gate Park during their annual performance on 22 September 2001. This paper will contribute to the literature on Asian American musical practices by nuancing how a crisis such as 9/11 can forge divergent political stances within an ethnic community.

The Postchorus in Millennial Dance-Pop

CARA STROUD, Florida State University

Several recent synthesizer-based dance-pop tracks present memorable musical material after the chorus that extends or reinforces closure attained in the chorus, such as Lady Gaga’s “Poker Face” (2008), Katy Perry’s “Roar” (2013), Pitbull’s “Timber” featuring Ke\$ha (2013), and Cash Cash’s “Take Me Home” featuring Bebe Rexha (2013). These “postchoruses” reiterate salient elements from the choruses they follow, such as significant vocal hooks or instrumental riffs. I extend Mark Spicer’s definition and hypothesize three criteria that can be used to interpret the existence of a postchorus: (1) the presence of a significant vocal hook or instrumental riff derived from material in the chorus, (2) the presence of a significant change that formally separates this section from the chorus, and (3) the sense that this section

somehow extends and/or reinforces closure from the chorus. I will demonstrate the use of these criteria with the aforementioned sample of recent synthesizer-based dance-pop tracks.

Session 10d: Southern Identities

The South's Ring of Repugnance: Sacred Harp and the "Baggage" of Heritage

JESSE P. KARLSBERG, Emory University

Proponents of southern vernacular musics often celebrate such styles as part of America's cultural heritage. These supporters take such musics' venerability as evidence of their authenticity and connection with the past. Such associations can conflict with the context in which long-time practitioners place their music making. In this essay I draw on oral history interviews and archival research to examine how contemporary Sacred Harp singers' age, race, geography, and manner of exposure to Sacred Harp singing affect how they interpret the quality of vocal production at small southern rural and large northern metropolitan singings as valuable "heritage" or inhibiting "baggage."

Randy Newman's *Good Old Boys* and the American South: Crafting Social Protest through the Unreliable Narrator

DANIEL WEAVER, Washington University, St. Louis

Randy Newman's album on the South, *Good Old Boys* (1974), demonstrates how the literary technique of unreliable narration can expand the definition of protest music. The narrator portrays the region idealistically, while displaying a provincialism that often renders his judgments unreliable. Building on Wayne C. Booth's model of unreliable narration as intratextual inconsistency, in addition to attempts to frame unreliability as a measure of the audience's ethical standards, this paper demonstrates how Newman utilized unreliable narration to address social issues. Bringing to light the intersections of musicology and narratology promises a useful approach to analyzing popular song and social protest.

Session 10e: The Other

The "Fox Trotsky" and Other Musical Delights: Mediating the Russian Other through American Sheet Music of the 1920s and 1930s

NATALIE ZELENSKY, Colby College

As part of the Russian vogue that erupted following the exodus of Russians from their homeland after the Bolshevik Revolution (1917), the American cultural stage became flooded with Russian-themed nightclubs, Broadway shows, and costume balls. Sheet music was no exception to this trend and became a primary space through which discourses of Russianness were given shape. Drawing on textual and iconographic analysis of sheet music from the 1920s and early 1930s, this paper demonstrates the ways the Russian Other was constructed in the American imagination during a seminal period in U.S.-Soviet relations (namely, the formative years of the Soviet regime).

Alexander Maloof's Self-Orientalism and the Music of the Mahjar at War

BEAU BOTHWELL, Kalamazoo College

In 1894 Syrian émigré Alexander Maloof arrived in America to join the thriving community of Arabs in New York's "Syrian Quarter." Working first as a music instructor and pianist, Maloof found success as a bandleader, composer, arranger, and publisher, integrating Arabic and American music. Focusing on the 1918 *Armenian Maid*, this paper argues that Maloof's music simultaneously presents an orientalist fantasy and a window into the transatlantic discourse taking place across the *mahjar* (diaspora) of Greater Syria and the Arabophone world, describing Maloof's strategic self-orientalism as part of a political project with ramifications in both the U.S. and the Levant.

Session 11a: Panel: America's Music Manuscripts: Access, Documentation, Materiality

The American Vernacular Music Manuscripts Project

DALE COCKRELL, Vanderbilt University

Holographic manuscripts are *prima facie* evidence of musical taste and utility in a specific time and place. The Center for Popular Music and the American Antiquarian Society recently collaborated on the NEH-sponsored *American Vernacular Music Manuscripts, 1730-ca.1910* project, which describes, catalogs, digitizes, and provides website access to complementary

collections of more than 350 manuscripts. The resulting 16,000-plus-page database is searchable in many ways, including song title/first-line of text, and thus provides a wealth of new, detailed information about American music. The project is a first step towards bibliographic control over the nation's trove of vernacular music manuscripts.

Wicked Good Fiddling: Two Tune Manuscripts from Nineteenth-Century Maine

PAUL F. WELLS, Middle Tennessee State University

Although fiddling is principally an oral/aural tradition, extant printed and manuscript tune collections show that historically there have always been musically literate fiddlers. For modern scholars these collections constitute a key, if incomplete, body of evidence for studying the history of the fiddle tune repertoire. Hand-written manuscripts are of particular importance in documenting local and regional practice. In this paper I will analyze two that provide exceptional insight into the world of fiddling in nineteenth-century Maine.

The Materiality of Education and Transnational Trade in Eighteenth-Century Music Manuscripts

GLENDIA GOODMAN, University of Southern California

Eighteenth-century manuscript music collections reveal much about amateur music education and how transatlantic trade networks supported early American music. This paper uses manuscript collections to trace the development of musical literacy, while showing how the materials needed for copying came from the natural resources of British colonies around the world. By mapping the transatlantic trade in the materials needed for copying music manuscripts, I show how the materiality of music education was connected to global patterns of extractive labor and trade. Together these topics move us decisively away from national frameworks while calling attention to the materiality of musical practice.

Session 11b: Modernism: 1910s, '20s, '30s

Skyscrapers in the Transatlantic Imagination: John Alden Carpenter's "Ballet of Modern American Life"

CAROLYN WATTS, University of Ottawa

John Alden Carpenter was the first and only American to receive a commission to compose a ballet score for the Ballet Russes. The resulting ballet *Skyscrapers* was a work inspired by the crowning example of modern American architecture: the skyscraper. Drawing on research from the Library of Congress, this paper discusses the transatlantic perspective of America that is presented in *Skyscrapers*. I will conclude by examining Carpenter's methods of translating the skyscraper into musical language as well as Robert Edmond Jones's depiction of the skyscraper in his backdrop for the ballet's Metropolitan production.

Battle of the Futurists: Ornstein vs. Grainger, 1915–1919

SUZANNE ROBINSON, University of Melbourne

Between 1915 and 1919 both Leo Ornstein and Percy Grainger were notorious for futurist adventures, Ornstein for his brutal treatment of the piano, and Grainger for belaboring the instrument's inner organs until it emitted "hollow rumbles and sepulchral moans." In mid-1916 *Current Opinion* named Ornstein as the epitome of musical futurism; coincidentally a new orchestral work by Grainger was described as "near-futuristic" and "cubistic." Through an examination of schedules, programs, interviews, and criticism, this paper challenges the accepted view that Ornstein was then the only musical modernist visible to the American public, at the same time highlighting the unavoidably competitive nature of radicalism.

Diabolical Dissonances? Ultramodern Techniques in the Early String Quartets of Johanna Beyer

RACHEL LUMSDEN, University of Oklahoma

Johanna Magdalena Beyer (1888–1944) has received minimal scholarly attention, but her life and music are particularly fascinating because of her association with several "ultramodern" composers (Ruth Crawford, Charles Seeger, and Henry Cowell) in New York during the 1930s. This paper examines Beyer's String Quartet No. 1 (1933–34) and String Quartet No. 2 (1936), discussing the ways in which these works both intersect with and depart from techniques of dissonant counterpoint. These quartets reveal the unique voice of a composer who drew from techniques of ultramodern compositional style while still managing to "sound apart" in her own distinctive way.

Session 11c: Dance, Gesture, and Identity

The Stepping Tradition of Black Fraternities and Sororities: Articulating Black Presence at UCLA and UW-Madison through Music and Dance

DEONTE HARRIS, University of California, Los Angeles

“Stepping” is a group-oriented body percussion practice that incorporates singing, chanting, and dance-like movements to create cohesive and synchronized routines. This practice was developed by historically black Greek fraternities and sororities on American college campuses in the mid-twentieth century. After exploring the practice of stepping among black Greeks at UCLA and UW-Madison, I have found that stepping is strategically used for the purpose of articulating black presence on campus by promoting community, providing a sense of belonging, and encouraging participation in campus life at these institutions where black students are grossly underrepresented.

Performing Indigeneity through *Danza Azteca*

KRISTINA NIELSEN, University of California, Los Angeles

Danza Azteca offers an increasingly popular pan-Indian tradition to Chicanos seeking to re-identify with an indigenous heritage. *Danza* asserts its alleged indigenous heritage through dance, rituals, and music, where it utilizes indigenous instruments, language, and symbolic references to harken back to a mythologized Aztec past. In this paper I intend to explore how *danza* continues to adapt its musical repertoire, mostly originating from the *conchero* tradition, in an effort to “recover” an indigenous heritage. I explore how *danza* creates an indigenous experience for its participants, forming a space where their desired indigenous identities can be created and reinforced.

“Music That Speaks, Poems That Sing”: The Sounds of American Delsartism

GAIL LOWTHER, Eastman School of Music

In the 1890s, the “Delsarte System of Expression” gained national attention as thousands of American elocutionists and educators—predominantly women—adapted Delsarte’s stylized gestures and movements for pantomimes, statue posing, and other physical performance forms. Recent scholarship on American Delsartism has largely overlooked the sounds of American Delsartism, or rather, the music that often accompanied Delsarte training and performances. I argue that the use of parlor songs and sentimental music by Delsarte students and practitioners reinforced the practice’s feminine aesthetic, thus contributing to American Delsartism’s influence on contemporary conceptions of gender and discourse about women in the public sphere.

Session 11d: Mexico and Mexicans

Ignored Sources: Early Nineteenth-Century Mexican Cathedral Music

DREW EDWARD DAVIES, Northwestern University

This paper, inspired by recent cataloging work, engages the heterodoxy of 1830s Mexican cathedral music through three case studies: (1) a pastoral *alabanza* for voices and organ by local composer Gerónimo Gutiérrez; (2) a constellation of Mexican contrafacta derived from choral music by Bavarian composer Donat Müller; and (3) an antiquarian style Gregorian chant manuscript. Among other conclusions, it argues that the repertoire, despite documentary irregularities and poor representation in the historiography, represents the creative reinvention of religious music in a time of profound change that reflects the cosmopolitanism of the century yet the economic realities of the period.

Rosa Palacios and the Reshaping of the Zarzuela in Mexico

ANNA OCHS, Beaufort County Community College

In the nineteenth century, traveling opera companies from Europe enthralled audiences in Mexico and the Americas, but what happened to local musicians when these companies arrived? Italian stars like Adelina Patti displaced Mexican singer Rosa Palacios as the star of Italian opera in late 1880s. When Palacios transitioned to zarzuela, she accelerated changes in zarzuela repertoire, performance, and reception, as it competed more directly with Italian opera in the Mexico City opera scene. The reception of these performances participates in a larger discourse concerning the separation of genres and styles, and the juxtaposition of “elite” opera vs. “middle class” zarzuela.

Mexican Immigrant Musical Theater in Los Angeles, 1910–1940

JOHN KOEGEL, California State University, Fullerton

Los Angeles's Mexican theater scene was the largest in the United States from 1910 to 1940, as active as those in most Mexican cities. A broad repertory of music theater genres served as a product for commercial consumption and artistic edification: opera, plays with music, zarzuela, musical revue, musical comedy, vaudeville, music for films, and music in boxing matches. Los Angeles-based Mexican composers and playwrights such as Ernesto González Jiménez, Adalberto Elías González, and Gabriel Navarro used the sharp tools of parody, sentimentality, and political satire—along with dance and catchy, orchestrally accompanied songs and choruses—to explore the human condition, highlight the local Mexican community's engagement with and distinction from mainstream American life, and address themes of social class, racial identity, gender, and Mexican nationalism.

Session 12a: Game Music

Navigating the Uncanny Musical Valley: *Red Dead Redemption*, *Ni No Kuni*, and the Dangers of Cinematic Game Scores

WILLIAM GIBBONS, Texas Christian University

Many recent videogames strive towards an “interactive film” model, a trend illustrated in games including *Red Dead Redemption* (2010) and *Ni No Kuni: Wrath of the White Witch* (2010/2011), which emulate cinematic models in their narratives, visual presentation, and soundtracks. In both instances, I argue that the imitation of cinematic scoring ultimately reveals itself as illusory. Videogame designers are plagued by the “uncanny valley”: the “almost-but-not-quite live” point at which digital representations of humans become disturbing to audiences. I suggest the existence of a similar “uncanny musical valley” that may occur when videogame music approximates cinematic musical styles.

Give Me That Old-Time Religion? American Folk Music in the Video Game *Bioshock: Infinite*

MATT THOMAS, California State University, Fullerton

Recent scholarship by Karen Collins and others has reflected growing interest in the role of music in video games. The 2013 game *Bioshock: Infinite* features a soundtrack laden with early American gospel and folk music, including The Weavers' “Goodnight Irene” and The Carter Family's “Can the Circle Be Unbroken.” This paper will examine how American folk music is used within the game, and how the perception of this music by gamers might compare to the intentions of the performers who originally recorded it.

Session 12b: World War I

World War I and the Development of American Musical Ethics: H.R. Haweis's Musical Morality and American (over)Reactions to Enemy Musics

LUCY CHURCH, Florida State University

In his immensely popular book *Music and Morals*, H.R. Haweis presented a template for the morality of music that gave unquestionable preeminence to German art music. This would prove to be profoundly problematic when World War I made Germany America's enemy. Thanks in large part to Haweis, music had come to be seen as a conduit through which America's morality was communicated and thus the performance of German music was tantamount to treason. This paper views stories of moral panic in America in light of Haweis's ideas and considers the role that the war played in re-shaping American musical morality.

The Taint of Kultur: American Orchestras and the German Question During World War I

DAVID A. WELLS, California State University, Sacramento

Before World War I, professional orchestras in the United States employed primarily German or German-American musicians and performed mostly German music. The wartime experiences of prominent conductors such as Karl Muck have been explored, but less attention has been paid to the overall effect of the war on orchestral rosters and repertoires. Many German musicians were fired or indirectly forced out of their positions, often being replaced by American or French players. Somewhat paradoxically, although the war precipitated a major shift away from German players and conductors within American orchestras, German repertoire returned to predominance shortly after the war.

Session 12c: Ellington

Duke Ellington's Jungle Style and the Harlem Scene

NATE SLOAN, Stanford University

The “jungle sound” that Duke Ellington refined at Harlem’s Cotton Club in the 1920s and ’30s helped establish him as a jazz star. Later critics, though, derided the wah-wah trumpets and tom-tom beats of that sound as musical kitsch and racial pandering to an all-white audience. I argue for a re-hearing of Ellington’s jungle style as the expression of a unique Harlem moment caused by the neighborhood’s sudden cultural and commercial cache. Through close analysis of select pieces and treatment of newly discovered archival interviews with Cotton Club performers, I situate the jungle sound in the context of interwar Harlem nightlife.

Newport Up! Liveness, Artifacts, and the Seductive Menace of Jazz Recordings Revisited

KATHERINE WILLIAMS, Cardiff University

Jed Rasula’s compelling analysis of the construction of jazz history through the “seductive menace” of recordings provokes many questions about the nature of jazz records as historical artifacts. The permanency of a seemingly spontaneous moment of improvisation on a “live” jazz recording is problematic in itself, and the way that recordings are reified, collected, and studied by jazz fans, musicians, and scholars imbues them with cultural heft. This paper uses the infamous recordings of the Duke Ellington Orchestra at the Newport Jazz Festival in 1956 as a springboard with which to problematize the construction of a globally accepted jazz narrative.

Session 12d: Native Music and Technology

Aural Traditioning: Recording Technologies and Urban American Indian Powwow Performance

JOHN-CARLOS PEREA, San Francisco State University

This paper examines the use of analog and digital recording technologies as part of the musical practices of two urban American Indian powwow drum groups located in San Francisco, the Blue Horse Singers and the Sweetwater Singers. I explore the use of analog audiocassette recorders and digital audio recorders as a means of learning, disseminating, and archiving powwow music, paying particular attention to the transition from analog to digital in the history of each drum. My research sounds the complex relationship between recording technologies and powwow musicking and reflects upon the implications of that relationship for future generations of singers.

The New Age Pastime: Appropriating the Native American Flute

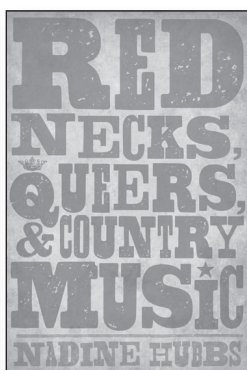
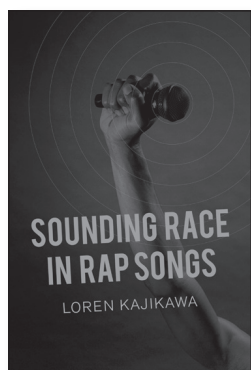
ROSE BOOMSMA, University of California, Los Angeles

The Native flute has become a popular musical instrument for non-Native Americans to learn and perform. As the Native flute has gained popularity among Euro-Americans, the marketing of the instruments has become a business dominated by those from majority rather than Native culture. My paper discusses the flute circle phenomenon and its implications for Native Americans. I speculate on the motivations of majority culture Americans involved, discuss the level of participation and benefit for Native Americans, and describe how appropriation through admiration of a style has both positive and negative results.



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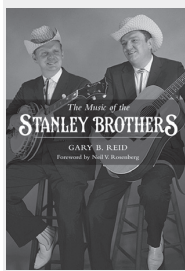
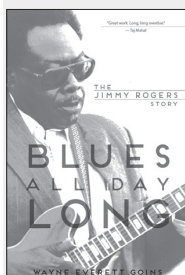
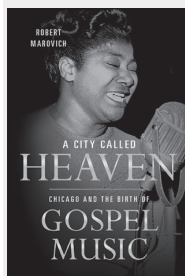
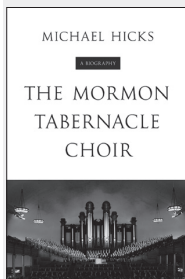


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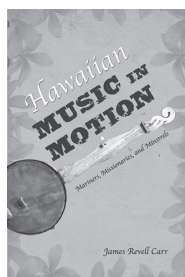
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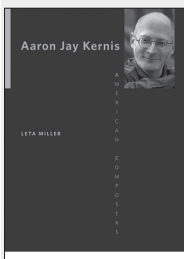
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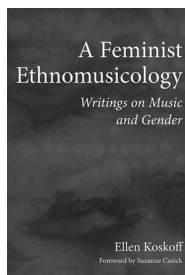
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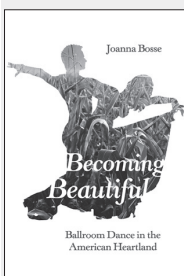
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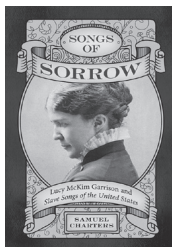
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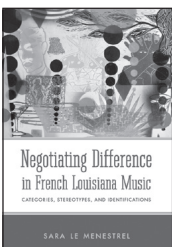
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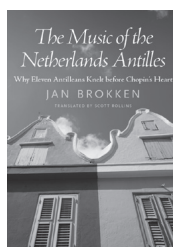
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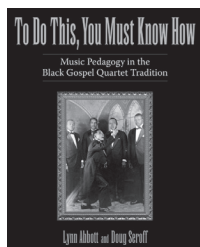


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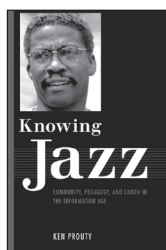


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Ahlquist, Karen (chair): 4A

Amacher, Maryanne: 3C (Finkel); 8B (Cimini)

Amaro, Melanie: 5B (Rodman)

American Antiquarian Society: 11A (Cockrell)

American Sign Language: 6B (Marrero)

American Vernacular Music Manuscripts, 1730 – ca. 1910: 11A (Cockrell)

America's Got Talent (TV): 7E (Gorzelayan-Mostak)

And They Lynched Him on a Tree (Still): 1B (Turner)

Anderson, Heather Buffington: 8A

Anderson, Marian: 3A (Kendall)

Andre, Naomi: 3A

animation: 3E (Manela); 4A (Goldmark); 9E (Bunch)

Ansari, Emily Abrams: 2A

Arab-American: 10E (Bothwell)

Arlen, Harold: 4C (Frisch)

arranging: 7A (Pysnik)

Art Ensemble of Chicago: 7D (J. Robinson)

Asian-American: 6D (Davidson); 10C (Kwon)

Atlantic Records: 10A (Kernodle)

auditions: 3B (Cheng)

Austin, Elizabeth Schiedel: Lecture-Recital, Thursday 12:30 P.M. (Solomon)

avant-gardes: 2B (Weinberg, Ebright); 2C (Granade); 3C (R. Brown, Carithers, Finkel); Twentieth-Century Music interest group, Thursday, 8:00 P.M. (Goldstein); 7D (J. Robinson, Stover, Carson); 8B (Bargrizan, Cimini); 8E (Hunt); Lecture-Recital, Saturday 12:30 P.M. (Laurance); Lecture-Recital, Saturday 12:30 P.M. (Charney); 10B (J.B. Perea, Blais-Tremblay); 11B (S. Robinson, Lumsden); 12A (Gibbons, Thomas)

Avila, Jacqueline: Latin American & Caribbean Music interest group / Music, Sound, and Media interest group, Thursday, 12:15 P.M.

Aztec: 11C (Nielsen)

Baade, Christina (chair): 7A

The Backyardigans (TV): 3E (Manela)

Baker, Josephine: 4B (Zeck)

Bailey, DeFord: 1B (Parler)

Bakhtin, Mikhail: 1B (Golden)

Balanchine, George: 1C (Steichen)

ballet: 1C (Dorf, Simonson, Steichen); 6D (Ferencz); 9B (Hartford); 11B (Watts)

band: SAM Brass Band rehearsal, 5:30 P.M. Thursday; 9C (Warfield)

Barber, Samuel: 7A (Kaplan)

barbershop: 3B (Orosz)

Bargrizan, Navid: 8B

Bartig, Kevin: 6A

Beal, Amy (chair): 11B

Beethoven, Ludwig van: 8E (Palmese)

Beisel, Katie: 7C

Berlin, Irving: 1B (Turner)

Bernstein, David (chair): 3C

Bernstein, Elmer: 9E (Fava)

Bernstein, Leonard: 1A (Bushard); 8E (Mugmon)

Bertolami, Viviane: 5C (Brodbeck)

Beyer, Johanna Magdalena: 11B (Lumsden)

Bick, Sally (chair): 1D

big band: 8B (Hartman)

burlesque: 8B (Hartman)

Big River (Miller): 2E (Knapp)

Bioshock: Infinite (video game): 12A (Thomas)

Bishop, Paula J.: 6A

The Black Keys (rock duo): 9A (K. Reed)

blackface: 9B (Juergens)

Blais-Tremblay, Vanessa: 10B

Blake, David: 3D

blindness: 6B (Accinno, López-Dabdoub)

Blitzstein, Marc: 1D (Chaplin-Kyzer)

Blue Horse Singers (powwow): 12D (J.-C. Perea)

blues: 1B (Parler)

Blues Walk of Fame, Oakland, California: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M. (I. Reed, Huy, Sin, Stewart, Hisama)

Bombola, Gina: 9E

Bond, Victoria: Lecture-Recital, Thursday 12:230 P.M. (Solomon)

Boomsma, Rose: 12D

Boone, Will: Gospel & Church Music interest group, Thursday, 12:15 P.M.

Boston Symphony Orchestra: 9C (Warfield)
 Bothwell, Beau: 10E
 Boyd, Caleb T.: 1D
 Brackett, David (chair): 9A
Brando, Marlon: 1A (Bushard)
Brazil: 9B (Hartford)
Brigadoon (film version): 7A (Pysnik)
 Brodbeck, David: 5C
 Broyles, Michael (chair): 10E
 Brooks, William: 9C
 Brown, Gwynne Kuhner: 3A
 Brown, Richard: 3C
 Browner, Tara (chair): 10B
Brubeck, Dave: 4D (Klotz)
Brumley, Tom: 9D (Burns)
 Bunch, Ryan: 9E
 Burns, Chelsea: 9D
 Bushard, Anthony: 1A
Cage, John: 3C (R. Brown, Carithers, Finkel);
 Twentieth-Century Music interest group, Thursday, 8:00 P.M. (Goldstein)
California (see also names of cities): 2C (Granade);
 6C (Ottomanyi); 6D (Davidson)
Cambodia: 8C (Hung)
Cambodian-American: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M. (I. Reed, Huy, Sin, Stewart, Hisama)
 Camus, Renée: Dance interest group, Saturday, 12:15 P.M.; 11C (chair)
Canada: 2E (Acton); 3B (Eng); 3C (Finkel); 3D (Smith, Mann; 8C (Newman); 9C (Magee); 10B (J.B. Perea, Blais-Tremblay)
Canadian Broadcasting Company: 3C (Finkel)
Candide (Weidman ballet): 6D (Ferencz)
canon (list of works): 4D (Heller)
Cape Breton: 3D (Smith, Mann)
Cardew, Cornelius: 2D (Court)
 Carithers, Kirsten L. Speyer: 3C
Carpenter, John Alden: 11B (Watts)
Carrell, James P.: 6C (Hall)
 Carson, Charled D.: 7d
Carter Family: 12A (Thomas)
Center for Popular Music: 11A (Cockrell)
 Chafin, Theresa: 3E
Chapin, Katherine Garrison: 1B (Turner)
 Chaplin-Kyzer, Abigail: 1D
 Chapman, Dale: 5D
Charlie and Algernon (Strouse): 2E (Leve)
 Charney, Joshua: lecture-recital, Saturday 12: 30 P.M.
Chávez, Carlos: 5C (Vilar-Payá, Brodbeck, C. Gibson, Saavedra)
 Cheng, William: 3B
Chicago: 7D (J. Robinson)
Chicano: 11C (Nielsen)
children: 3E (Chafin, Manela, Moore-Lucas, M. Robertson); 7E (Warwick, Gorzelany-Mostak, Pecknold); 10C (Kwon)
Chinese-American: 7B (Rao)
choral: 1B (Turner); 11D (Davies)
 Church, Lucy: 12B
 Cimini, Amy M.: 8B
The Clash: 9A (K. Reed)
 Clague, Mark: Student Forum panel, Thursday 8:30 A.M.; 9E (chair)
Cleveland, James: Gospel & Church Music interest group, Thursday 12:15 P.M. (Boone)
Clinton, Larry: 4C (Frisch)
Coca-Cola: 5B (Rodman)
 Cockrell, Dale: 11A

Cohan, George M.: 4C (Craft)
 Cohen, Jacob A.: 2D
Cold War: 2A (Uy, Ansari, Edgar)
Coleman, John: 6D (Ferencz)
Composers' Collective: 1D (Chaplin-Kyzer)
Concert for Piano and Orchestra (Cage): Twentieth-Century Music interest group, 8:00 P.M. Thursday (Goldstein)
conchero tradition: 11C (Nielsen)
Congress of International Organizations (CIO): 1D (Miyakawa)
The Conversation (film): 5A (Lehman)
cool jazz: 4D (Klotz)
Copland, Aaron: 2a (Edgar)
 Cotter, Alice Miller: 2B
country music: 1B (Parler); 6A (Bishop, Gale); 8D (Stimeling, Fry, Pruett); 9D (Burns)
 Court, Benjamin: 2D
Cowell, Henry: 6D (Davidson); 11B (Lumsden)
Cowley, Patrick: 7B (Niebur)
 Craft, Elizabeth Tittington: 4C
Crazy for You (Gershwin contrafactum): 2E (Acton)
Crouch, André: Gospel & Church Music interest group, Thursday 12:15 P.M. (B. Johnson)
Cunningham, Merce: 3C (R. Brown)
dance [see also ballet]: 1C (Dorf, Simonson, Steichen); 3C (R. Brown); 6D (Ferencz); 8B (Bargrigan, Hartman); Dance interest group, Saturday 12:15 P.M. (Tucker, Starr, Robbins, Camus); 11B (Watts); 11C (D. Harris, Nielsen, Lowther)
dance-pop: 10C (Stroud)
Danza azteca: 11C (Nielsen)
The Dark Knight Rises (film): 5B (Deaville)
 Dauer, Tysen: Lecture-Recital, Thursday, 12:30 P.M.
 Davidson, Mark: 6D
 Davies, Drew Edward: 11D
Davis, Miles: 10A (DeVeaux)
Dawson, William Levi: 3A (G.K. Brown)
Deaf West: 2 E (Knapp)
deafness: 2E (Knapp); 6B (Marrero)
 Deaville, James: 5B
DeJong, Constance: 2B (Ebright)
Delsarte, François: 11C (Lowther)
Delusion of the Fury (Partch): 8B (Bargrigan)
the desert: 2C (Feisst)
 DeVeaux, Scott: 10A
 DeWitt, Mark: Folk & Traditional Music interest group, Saturday 12:15 P.M.
Diaghilev, Serge: 1C (Dorf, Simonson, Steichen)
Dick, Philip K.: 7C (Nye)
Dickinson, Emily: 2A (Edgar)
disability: 2E (Acton, Knapp, Laird, Leve, Swayne); 6B (López-Dabdoub)
disco: 7B (Niebur)
Disney, Walt (corporation): 9E (Bunch)
dissonance: 9A (Yeary)
dissonant counterpoint: 11B (Lumsden)
diversity: : Cultural Diversity Committee Special Event, Saturday, 12:15 P.M. (I. Reed, Huy, Sin, Stewart, Hisama)
 Doktor, Stephanie: 9B
 Dorf, Samuel N.: 1C
Downes, Olin: 6A (Bartig)
drugs (prescription): 3B (Eng)
Dwight, John Sullivan: 6B (Accinno)
Eberhardt, Isabelle: Lecture-Recital, Thursday 12:30 P.M. (Dauer)
 Ebright, Ryan: 2B
 Edgar, Grace: 2A

education: Pre-Conference Seminar for K-12

Teachers, Wednesday, 6:00 P.M. (Eiland, Shadle, Shearon, Stimeling); Student Forum Panel, Thursday, 8:30 A.M.; 3D (Blake); Pedagogy interest group organization meeting, Thursday 5:30 P.M.; 6A (Bartig); 6B (Accinno); 6D (Hough); 9D (Wolter); Dance interest group, Saturday 12:15 P.M. (C. Wells, Tucker, Starr, Robbins, Camus); 11A (Goodman); 11C (D. Harris, Lowther)

Eiland, Dianna: Pre-Conference Seminar, Wednesday 6:00 P.M. (chair)

Einstein on the Beach (Glass): 2B (Weinberg)

Eisler, Hanns: 1D (Boyd)

Ellington, Duke: 12C (Sloan, Williams)

Eng, Andi: 3B

Eskimo: *see* Inuit

Evancho, Jackie: 7E (Gorzalany-Mostak)

Everly Brothers: 6A (Bishop)

experimentalism: 7D (J. Robinson)

Eye in the Sky (novel): 7C (Nye)

Fava, Maria Cristina: 9E

Federal Era: 6E (Gray)

Federal Music Project: 6D (Gough, Davidson)

Federal Theatre Project: 6D (Ferencz)

Feisst, Sabine: 2C

Ferencz, Jane Riegel: 6D

fiddle [*see also* violin-making]: 3D (Smith, Mann); 11A (P. Wells)

fieldwork: Student Forum Panel, Thursday, 8:30 A.M.

film: 1A (Bushard, Platte, M. Harris); 1B (Golden);

1C (Simonson); Latin American & Caribbean

Music interest group/ Music, Sound, and Media

interest group, Thursday 12: 15 P.M. (Avila,

Schwartz-Kates, Keathley); Research on Gender

in American Music interest group, Thursday 12:15

P.m. (Fülöp, Getman, Gibbons, Goldmark); 3C

(R. Brown, Finkel); 4C (Frisch); 5A (Preston,

Lerner, Lehman, Goldmark); 5B (Deaville); 5C

(Saavedra); 7A (Pysnik); 7B (Rao); 9E (Bunch,

Bombola, Fava); 10B (J.B. Perea)

Fine, Albert M.: 3C (Carithers)

Finkel, Joseph: 3C

Finland: 9A (N. Gibson)

Fitzgerald, Ella: 8A (Tick)

Flack, Roberta: 10A (Kernodle)

flute: 12D (Boomsma)

folk and traditional: 1D (Miyakawa); 3D (Blake,

Smith, Smolko); 6D (Gough, Davidson); 9A (K.

Reed, Yearly, N. Gibson); Folk and Traditional

Music interest group, Saturday 12:15 P.M. (Reish,

DeWitt, Kehrberg, Olson, Walsh); 12 A (Thomas)

folk revival: 3D (Blake)

Forum for Early Career Professionals: discussion, 5:00

Friday; dinner, 7:30 Friday.

Fossler-Lussier, Danielle (chair): 2A

Frangella, Luis: 3C (Finkel)

Frankenbach, Chantal (chair): 12B

fraternities: 11C (D. Harris)

Frisch, Walter: 4C

Fry, Robert: 8D

Fülöp, Rebecca: Research on Gender in American

Music interest group, Thursday 12:15 P.M.

Gale, Emily M.: 6A

Garland, Judy: 4C (Frisch)

Garcia, David (chair): 4D

gay topics (*see also* queer topics): 7A (Marks, Kaplan, Pysnik); 7B (Niebur)

gender: Research on Gender in American Music interest group, Thursday 12:15 P.M. (Gerk, Fülöp, Getman, Gibbons, Goldmark); Gospel and Church

Music interest group, Thursday, 12:15 P.M.

(Pollard); 3A (Andre); 3E (Manela); 8A (Suzuki, Anderson, Tick)

Gerk, Sarah (chair): Research on Gender in American Music interest group, Thursday 12:15 P.M. (chair)

Gershwin, George: 2A (Uy); 2E (Acton); 3A (Andre)

Getman, Jessica: Research on Gender in American

Music interest group, Thursday 12:15 P.M.

Gibbons, William: Research on Gender in American

Music interest group, Thursday 12:15 P.M.; 12A

Gibbs, Terry: 8A (Suzuki)

Gibson, Christina Taylor: 5C

Gibson, Nathan: 9A

Gilbert, Sarah: 9D

Ginastera, Alberto: Latin-American & Caribbean

Music interest group / Music, Sound, and Media

interest group, Thursday, 12:15 P.M. (Schwartz-Kates)

"girl" [adolescent] singers: 7E (Pecknold)

Glasper, Robert: 8A (Anderson)

Glass, Philip: 2B (Weinberg, Ebright)

Golden, Rachel May: 1B

Golden Gate International Exposition, 1939-1940:

7B (La Barre)

Goldman, Daniel: Research on Gender in American

Music interest group, Thursday 12:15 P.M.; 5A

Goldsmith, Jerry: 1A (M. Harris)

Goldstein, Louis: Twentieth-Century Music interest

group, Thursday 8:00 P.M.

Gone With the Wind: 1A (Platte)

González, Adalberto Elias: 11D (Koegel)

González Jiménez, Ernesto: 11D (Koegel)

Goodman, Benny: 8A (Tick)

Goodman, Glenda: 11A

Gorzalany-Mostak, Dana: 7E

gospel: Gospel and Church Music interest group, Thursday, 12:15 P.M. (Kernodle, Pollard, Boone, B. Johnson)

Gottler, Archie: 9C (Brooks)

Gough, Peter: 6D

Graham, Sandra (chair): 1B

Grainger, Percy: 11B (S. Robinson)

Granade, Andrew: 2C

Grand Ole Opry: 1B (Parler)

grants: Student Forum Panel, Thursday 8:30 A.M.

graphic notation: 2D (Court)

Gray, Myron: 6E

Haefeli, Sara (chair): Twentieth Century Music interest group, Thursday 8:00 P.M.

"Hail, Columbia": 6E (Gray)

Hall, Rachel Wells: 6C

Hamberlin, Larry (chair): 4C

Hamesley, Lydia (chair): 3D

Hanna-Barbera: 5A (Goldmark)

Handel, George Frideric: 6E (Hunter)

Hanson, Howard: 2A (Ansari)

Harburg, E.Y.: 4C (Frisch)

Harlem: 12C (Sloan)

harp: Lecture-Recital, Saturday 12:30 (Laurance)

Harris, Deonte: 11C

Harris, Michael W.: 1A

Hart, Lorenz: 1C (Steichen)

Hartford, Huntington: 4A (Parker)

Hartford, Kassandra: 9B

Hartman, Beth: 8B

Haswell, Anthony: 6E (Lohman)

Hawes, H.R.: 12B (Church)

Hawkins, Edwin: Gospel & Church Music interest group, Thursday 12:15 P.M. (Pollard)

Heller, Michael C.: 4D
Hess, Carol (chair): 6D
Hi-NRG (dance style): 7B (Niebur)
hip-hop: 6B (Marrero); 8A (Anderson)
Hisama, Ellie: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M. (chair); 10C (chair)
Ho, Fred: 7D (Stover)
Holiday, Billie: 1B (Turner)
Holman, Libby: 1B (Turner)
Horton, Zilphia: 1D (Miyakawa)
Hung, Eric: 8C
Hunt, Joel: 8E
Hunter, David: 6E
Hutchins, Carleen: 9D (Gilbert)
Huy, Bochan: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M.; 8C (Hung)
Imani Winds: 4B (Zeck)
improvisation: 5D (Laver)
indeterminacy: 3C (R. Brown, Carithers); Twentieth Century Music interest group, Thursday 8:00 P.M. (Goldstein); 8E (Hunt)
Inuit: 10B (J.B. Perea, Blais-Tremblay)
Internet: 5D (A. Johnson); 7E (Gorzeleny-Mostak)
intertextuality: Lecture-Recital, Thursday 12:30 P.M. (Dauer)
Israel, Robert: 2B (Ebright)
Jackson, Michael: 5B (Rodman)
Japanese-Americans: 3E (Robertson)
jazz: 4d (Heller, Klotz); 5D (Laver, Chapman, McMullen, A. Johnson); 6B (López-Dabdoub); 8A (Suzuki, Anderson, Tick); 8B (Hartman); 9B (Juergens, Doktor); 10A (DeVeaux, Kernodle); 12C (Sloan, Williams)
Jefferson Airplane: 9A (Yeary)
Jenkins, Edmond: 9B (Doktor)
Jensen-Moulton, Stephanie (chair): 6B
Jewish: 4B (Meizel)
John, Elton: 5B (Rodman)
Johnson, Aaron: 5D
Johnson, Brigitta: Gospel & Church Music interest group, Thursday, 12:15 P.M.
Jones, Robert Edmond: 11B (Watts)
Jonny spielt auf (Krenek): 9B (Juergens)
Juergens, Meredith: 9B
"jungle" style: 12C (Sloan)
Kaplan, Kyle: 7A
Karlsberg, Jesse P.: 10D
Katz, Mark: Plenary Session, Saturday 3:15 P.M.
Keathley, Elizabeth: Latin American & Caribbean interest group / Music, Sound and Media interest group, Thursday 12:15 P.M.
Kehrberg, Kevin: Folk & Traditional Music interest group, Saturday 12:15 P.M.
Kendall, Yvonne: 3A
Kernodle, Tammy: Gospel & Church Music interest group, Thursday, 12:15 P.M. (chair); 10A
Khalifa, Wiz: 6B (Marrero)
Kirk, Rahsaan Roland: 6B (López-Dabdoub)
Klotz, Kelsey A.K.: 4D
Knapp, Raymond: 2E
Koegel, John: 11D
Korea: 6D (Davidson)
Korean-American: 10C (Kwon)
Korean Youth Cultural Center, Oakland, CA: 10C (Kwon)
Krenek, Ernst: 9B (Juergens)
Kwon, Donna Lee: 10C
La Barre, Elise: 7B
Laird, Paul R.: 2E

Larsen, Libby: Lecture-Recital, Thursday 12:30 P.M. (Solomon)
Lauer, Mark: 5D
Laurance, Emily: Lecture-Recital, Saturday 12:30 P.M.
law: 8B (Cimini)
Lawson, Katheryn (chair): 3E
Lecture on the Weather (Cage): 3C (Finkel)
Lederman, Minna: 5C (C. Gibson)
The Left: 1D (Miyakawa, Boyd, Chaplin-Kyzer); 4A (Mok); 5C (Saavedra); 7C (Schaffer);
Lind, Earl: 7A (Marks)
Lehman, Frank: 5A
Leigh, Mitch: 2E (Acton)
Lerner, Neil: 5A
Leve, James: 2E
Lewis, George: Plenary Session, Saturday 3:15 P.M.
Lohman, Laura: 6E
López-Dabdoub, Eduardo: 6B
Loranger, Jessica: 8C
Los Angeles: 11D (Koegel)
Lowther, Gail: 11C
Lumsden, Rachel: 11B
Lusitania incident: 9C (Brooks)
lynching: A2 (Turner, Golden)
MacDonald, Claudia: 2C
Magee, Gayle Sherwood: 9C
Maine: 11A (P. Wells)
Malkinson, Agnes: 5B
Malooof, Alexander: 10E (Bothwell)
Mam, Laura: 8C (Hung)
Man of La Mancha (Leigh): 2E (Acton)
Manela, Aaron: 3E
Mann, Juliette: 3D
manuscripts: 1A (Bushard, Platte); 1D (Miyakawa); 2B (Cotter, Weinberg); 2C (Granade); 4A (Mok, Parker); 5C (Saavedra); 6A (Bartig); 6C (Ottomanyi); 6D (Ferencz); 7A (Pusnik); 8A (Tick); 9B (Doktor); 11A (Cockrell, P. Wells, Goodman); 11B (Watts); 11D (Davies)
O Maracatu de Chico Rei (Mignone): 9B (Hartford)
Marks, Tom: 7A
Marrero, Elyse: 6B
Mathias, Alyssa: 6C
Mazzoli, Missy: Lecture-Recital, Thursday 12:30 P.M. (Dauer)
McCarthy era: 9E (Fava)
mcclung, bruce (chair): 4B
McMullen, Tracy: 5D
Meeropol, Abel: 1B (Turner)
Megatone Records: 7B (Niebur)
Meizel, Katherine: 4B
Metropolitan Opera Company, NY: 9B (Juergens)
Mexican-American: 11D (Koegel)
Mexico: Latin American & Caribbean Music interest group / Music, Sound and Media interest group, Thursday 12:15 P.M. (Avila); 5C (Vilar-Payá, Brodbeck, C. Gibson, Saavedra); 11D (Davies, Ochs, Koegel)
Midwest: 1C (Dorf)
Mignone, Francisco: 9B (Hartford)
Miller, Leta: 7B (char)
Miller, Roger: 2E (Knapp)
Mingus, Charles: 5D (Laver)
minimalism: 2B (Cotter, Weinberg, Ebright); 5A (Preston)
Minnelli, Vincente: 7A (Pysnik)
minstrel tradition: 9B (Juergens)
minstrel music: 6C (Ottomanyi); 11D (Davies)

Mr. Rogers' Neighborhood (TV): 3E (Chafin)
Miyakawa, Felicia: 1D
Moby Dick Records: 7B (Niebur)
Modern Music (journal): 5C (C. Gibson)
Modern Jazz Quartet: 4D (Klutz)
modernism: 5A (Preston, Lerner, Lehman, Goldmark); 11B (Watts, S. Robinson, Lumsden)
Mok, Lucille: 4A
Monk, Thelonious: 5D (McMullen)
Moore, Grace: 9E (Bombola)
Moore-Lucas, Jessica: 3E
Morgan, Lee: 7D (Carson)
Morris, Mitchell (chair): 8C
Muck, Karl: 9C (Warfield); 12B (D.A. Wells)
Mugmon, Matthew: 8E
musical theater [see also **ballet**; **opera**; **opereetta**; **zarzuela**]: 1B (Turner); 1C (Steichen); 2E (Acton, Knapp, Laird, Leve, Swayne); 4C (Hamberlin, Frisch, Craft); 8B (Bargrizen); 8E (Mugmon); 11D (Ochs, Koegel)
Musical Thought (Chávez; lecture series): 5C (Vilar-Payá)
musique concrète: 5A (Lehman)
Nanook of the North (film): 10B (J.B. Perea)
Nashville, Tennessee: 8D (Stimeling, Fry, Pruett)
Nashville (TV): 8D (Fry, Pruett)
National Barn Dance (radio): 6A (Gale)
National Endowment for the Humanities: 11A (Cockrell)
Native American [see also **Inuit**]: 11C (Nielsen); 12D (J.-C. Perea, Boomsma)
Navarro, Gabriel: 11D (Koegel)
Neighbors (film): 5B (Deaville)
neoliberalism: 2D (Ritchey)
New York [see also **Metropolitan Opera**; **Town Hall**; entry immediately below]: 2D (Ritchey, Cohen); 5C (Gibson); 7A (Marks)
New York Philharmonic: 6A (Bartig)
Newman, Jordan: 8C
Newman, Randy: 10D (Weaver)
Newport, Rhode Island: 12C (Williams)
Newport Jazz Festival, 1956: 12C (Williams)
newspapers: 6E (Gray, Lohman)
Ni No Kuni (video game): 12A (Gibbons)
Niebur, Louis: 7B
Nielsen, Kristina: 11C
nisei: 3E (Robertson)
Norton, Kay (chair): 6C
Nye, Sean: 7C
Oakland, CA: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M. (I. Reed, Huy, Sin, Stewart, Hisama); 10C (Kwon)
Obama, Barack: 3D (Smolko)
Ochs, Anna: 11D
Oja, Carol: Plenary Session, Saturday 3:15 P.M.
Olson, Ted: 8D (chair); Folk & Traditional Music interest group, Saturday 12:15 P.M.
On the Waterfront (film): 1A (Bushard)
On Your Toes (Rodgers): 1C (Steichen)
One Night of Love (film): 9E (Bombola)
open-form: Lecture-Recital, Saturday 12:30 (Charney)
opera: 2B (Cotter, Weinberg, Ebright); Lecture-Recital, Thursday 12:15 P.M. (Dauer); 3A (Andre); 3E (Chafin); 7A (Kaplan); 7B (Rao); 7E (Gorzelay-Mostak); 8B (Bargrizen); 9B (Juergens); 9E (Bombola); 11D (Ochs)
operetta: 9B (Doktor)
orchestras: 3B (Cheng); 5C (Brodbeck); 6A (Bartig); 6D (Gough); 9B (Doktor); 12B (D.A. Wells)
Ornstein, Leo: 11B (S. Robinson)
Orosz, Jeremy: 3B
Ottomanyi, Steven: 6C
"Over the Rainbow": 4C (Frisch)
Owens, Buck: 9D (Burns)
Paik, Nam June: 3C (R. Brown, Carithers)
Palacios, Rosa: 11D (Ochs)
Palmese, Michael: 8E
Pan African Peoples Arkestra: 7D (J. Robinson)
Parker, Craig B.: 4A
Parler, Samuel: 1B
parody: 3E (Moore-Lucas)
Partch, Harry: 2C (Granade); 8B (Bargrizen)
patriotic songs: 6E (Gray, Lohman); 8C (Loranger, Newman); 9C (Brooks)
patriotic songs, Canadian: 9C (Magee)
patronage: 4A (Mok, Parker)
pawnshops: 5D (Chapman)
Payne, Maggie: 2C (Feisst)
Pecknold, Diane: 7E
pedal steel guitar: 9D (Burns)
Pen, Ron (chair): 12A
Pepsi-Cola: 5B (Rodman)
Perea, Jessica Bissett: 10B
Perea, John-Carlos: 12D
Perkins School for the Blind: 6B (Accinno)
Persian Gulf War: 8C (Loranger)
Philadelphia Orchestra: 6A (Bartig)
Pillsbury, Glenn (chair): 6A
Pitot, Genevieve: 6D (Ferencz)
Planet of the Apes (1968 film): 1A (M. Harris)
Platte, Nathan: 1A
player piano: 9D (Wolter)
Pollard, Deborah Smith: Gospel & Church Music interest group, Thursday 12:15 P.M.
Pollard, Terry: 8A (Suzuki)
popular song [see also **patriotic song**]: 1B (Turner); 4C (Frisch, Craft); 6A (Bishop, Gale); 7A (Marks); 7B (La Barre); 7C (Beisel); 8A (Tick); 10A (Kernodle); 10D (Weaver); 11C (Lowther)
Porgy and Bess (Gershwin): 2A (Uy); 3A (Andre); 9B (Doktor)
Porter, Eric (chair): 7D
postchorus (in dance-pop): 10C (Stroud)
powwow: 12 D (J.-C. Perea)
practice of musicology: Plenary Session Panel, Saturday 3:15 P.M. (Katz, Oja, Lewis)
Preston, Katherine: 5A
Price, Florence: 3A (G.K. Brown)
Pride of the Marines (film): 5A (Lerner)
Pruett, David: Student Forum Panel, Thursday 8:30 A.M.; 8D
Pysnik, Stephen: 7A
queer topics [see also **gay topics**]: 7A (Marks, Kaplan, Pysnik); 7B (Niebur)
quotation: 8E (Palmese)
radio: 1B (Parler); 5D (A. Johnson); 6A (Bishop, Bartig, Gale); 8D (Stimeling)
rag (ragtime): Lecture-Recital, Thursday 12:30 P.M. (Solomon); 8E
Rao, Nancy Yunhwa: 7B
"reconstruction" concerts (jazz): 5D (McMullen)
recordings: 7B (Niebur); 7C (Schaffer, Nye, Beissel); 8D (Stimeling); 10A (Kernodle); 12C (Williams); 12D (J.-C. Perea)
Red Dead Redemption (video game): 12A (Gibbons)
Redes (film): 5C (Saavedra)
Reed, Ishmael: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M.

Reed, Katherine: 9A
 Reish, Greg: Folk & Traditional Music interest group, Saturday 12:15 P.M. (moderator)
Ren & Stimpy (TV): 5A (Goldmark)
Revueltas, Silvestre: 5C (Saavedra)
 Reynolds, Christopher (chair): 1A
Riegger, Wallingford: 6D (Ferencz)
 Riis, Thomas (chair): 9B
 Ritchey, Marianna: 2D
 Robbins, Allison: Dance interest group, Saturday 12:15 P.M.
 Robertson, Marta: 3E
 Robinson, Jason: 7D
 Robinson, Suzanne: 11B
Robot Monster (film): 9E (Fava)
Robertson, Sidney: 6D (Davidson)
Robeson, Paul: 7C (Schaffer)
rock: 2D (Ritchey, Cohen, Court); 6A (Bishop); 8C (Hung); 9A (K. Reed, Yeary, N. Gibson)
rockabilly: 9A (N. Gibson)
Rodgers, Richard: 1C (Steichen)
 Rodman, Ronald: 5B
 Russell, Craig (chair): 11D
Rogers, Fred ("Mr. Rogers"): 3E (Chafin)
Royal Africa Company: 6E (Hunter)
Rudhyar, Dane: Lecture-Recital, Saturday 12:30 P.M. (Laurence)
Russell, Anthony: 4B (Meizel)
Russia [see also Soviet Union]: 10E (Zelensky)
 Saavedra, Leonora: 5C
sacred: Gospel & Church Music interest group, Thursday 12:15 P.M. (Pollard, Boone, B. Johnson, Kernodle); 3A (Kendall); 4B (Meizel); Sacred Harp Sing, Thursday 5:30 P.M.; 6C (Hall, Mathias, Ottomanyi); 10D (Karlsberg); 11D (Davies)
Sacred Harp: Sacred Harp Sing, Thursday 5:30 P.M.; 10D (Karlsberg)
Salinger, Conrad: 7A (Pysnik)
Salzedo, Carlos: Lecture-Recital, Saturday 12:30 P.M. (Laurance)
San Francisco: 7B (La Barre, Rao, Niebur); 12D (J.-C. Perea)
Satyagraha (Glass): 2B (Ebright)
Schubert, Franz Peter: Lecture-Recital, Thursday 12:30 P.M. (Dauer)
Schuman, William Howard: 2A (Ansari)
Schwartz, Stephen: 2E (Laird)
 Schwartz-Kates, Deborah: Latin American and Caribbean Music interest group / Music, Sound, and Media interest group, Thursday, 12:15 P.M.
Scientology: 5B (Stevenson)
"Search for the New Land" (Lee Morgan): 7D (Carson)
Seeger, Charles: 1D (Chaplin-Kyzer); 11b (Lumsden)
Seeger, Pete: 3D (Blake, Smolko)
Seeger, Ruth Crawford: 11B (Lumsden)
Sellers, Peter: 2B (Cotter)
September 11, 2001: 10C (Kwon)
serialism [see also twelve-tone]: 5A (Lehman); Lecture-Recital, Saturday 12:30 P.M. (Charney)
Sesame Street (TV): 3E (Moore-Lucas)
 Shadle, Douglas: Pre-Conference Seminar, Wednesday 6:00 P.M.
 Shaffer, Melanie: 7C
shape-notes: Sacred Harp Sing, Thursday 5:30 P.M.; 6C (Hall); 10D (Karlsberg)
 Sharp, Charles (chair): 2D
 Shearon, Nancy: Pre-Conference Seminar, Wednesday 6:00 P.M.
sheet music: 6E (Gray); 7B (La Barre); 9C (Magee); 10E (Zelensky)
Shelton, "Stagger" Lee: 9A (K. Reed)
Shire, David: 5A (Lehman)
 Shirley, Wayne (chair): 6E
 Shockley, Alan (chair): 10D
Siegmeyer, Elie: 1D (Chaplin-Kyzer)
signing: 6B (Marrero)
Simons, Netty: Lecture-Recital, Saturday 12:30 P.M. (Charney)
 Simonson, Mary: 1C
 Sin, Ratha Jim "R.J.": Cultural Diversity Committee Special Event, Saturday, 12:15 P.M.
Sinatra, Frank: 7C (Beissel)
Sing Out, Brother! (song collection): 1D (Miyakawa)
Skeleton Key (film): 1B (Golden)
Skyscrapers (Carpenter): 11B (Watts)
slave songs: 3A (Kendall)
slave trade: 6E (Hunter)
 Sloan, Kate: 12C
 Smith, Sally K. Sommers: 3D
 Smolko, Joanna: 3D
 Society for American Music Pre-Conference Seminar, Wednesday 6:00
 Solomon, Nanette Kaplan: Lecture-Recital, Thursday 12:30
Sondheim, Stephen: 2E (Swayne)
Songs of Zion (shape-note tune-book): 6C (Hall)
Sonic Youth (rock group): 2D (Court)
sororities: 11C (D. Harris)
Sousa, John Philip: 9C (Warfield)
South Dakota: 2C (Macdonald)
Southwest: 2C (Feisst)
Soviet Union [see also Russia]: 2A (Uy)
Spalding, Esperanza: 8a (Anderson)
spatial music: 8E (Hunt)
spectrogram: 7C (Schaffer)
 Spilker, John D. (chair): 8E
spirituals: 3A (Kendall)
Springsteen, Bruce: 3D (Smolko)
"Stagolee": 9A (Reed)
 Starr, Larry: 8B (chair); Dance interest group, Saturday 12:15 P.M.
 Steichen, James: 1C
Steiner, Max: 1A (Platte)
"stepping" (dance): 11C (D. Harris)
 Sternfeld, Jessica (chair): 3B
 Stevenson, Dawn: 5B
 Stewart, Ronnie: Cultural Diversity Committee Special Event, Saturday, 12:15 P.M.
Still, William Grant: 1B (Turner); 3A (G.K. Brown)
 Stimeling, Travis: Pre-Conference Seminar, Wednesday 6:00 P.M.; 8D
 Stover, Chris: 7D
Strand, Paul: 5C (Saavedra)
 Stroud, Cara: 10C
Strouse, Charles: 2E (Leve)
 Student Forum: Panel, Thursday 8:30 A.M. (Clague, Pruett); Luncheon, Thursday 12:15 P.M.
 Sun, Cecilia (chair): 2B
Super Bowl: 5B (Stevenson)
 Suzuki, Yoko: 8A
 Swayne, Steve: 2E
Sweeney Todd (Sondheim): 2E (Swayne)
Sweet Science Suite (Ho): 7D (Stover)
Sweetwater Singers (powwow): 12D (J.-C. Perea)
Sylvester (one-named singer): 7B (Niebur)
symphony: 3A (G.K. Brown)
Tagaq Gillis, Tanya: 10B (J.B. Perea, Blais-Tremblay)

Talking Heads: 2D (Cohen)
 Taylor, Jeff (chair): 9D
television: 3B (Orosz, Cheng, Eng); 3C (R. Brown, Carithers, Finkel); 3E (Chapin, Manela, Moore-Lucas); 5A (Goldmark); 5B (Stevenson, Deaville, Rodman); 5D (Laver, A. Johnson); 6A (Bishop); 8D (Fry, Pruett)
Tesolin, Aria: 7E (Gorzalany-Mostak)
 Thomas, Matt: 12A
Thoreau, Henry David: 3C (Finkel)
 Tick, Judith: 8A
Town Hall (New York): 4A (Mok); 5D (McMullen)
 Tucker, Sherrie: 8A (chair); Dance interest group, Saturday 12:15 P.M.
 Turner, Katherine L.: 1B
twelve-tone [see also *serialism*]: 1A (M. Harris)
unreliable narrator: 10D (Weaver)
Urueta, Chano: Latin American & Caribbean Music interest group / Music, Sound, and Media interest group, Thursday 12:15 P.M. (Keathley)
 Uy, Michael: 2A
 Vallejo, Jessie M (chair): 12D
VanDerBeek, Stan: 3C (R. Brown)
Vanessa (Barber): 7A (Kaplan)
Variations V (Cage, Cunningham): 3C (R. Brown)
Vermont: 6E (Lohman); 11A (P. Wells)
video games: 12A (Gibbons, Thomas)
Vietnam War: 8C (Loranger)
 Vilar-Payá, Luisa: 5C
violin-making: 9D (Gilbert)
The Voice (TV): 3B (Cheng)
Volkswagen: 5D (Laver)
 Von Glahn, Denise (chair): 2C
 Walser, Rob (chair): 7C
 Walsh, Joe: Folk & Traditional Music interest group, Saturday 12:15 P.M.
War of 1812: 6E (Lohman)
 Warfield, Patrick: 9C
 Warwick, Jacqueline: 7E
Waters, Ethel: 1B (Turner)
 Watts, Carolyn: 11B
 Weaver, Daniel: 10D
Weidman, Charles: 6D (Ferencz)
 Weinberg, Leah: 2B
 Wells, Christopher J.: Dance interest group, Saturday 12:15 P.M.
 Wells, David A.: 12B
 Wells, Paul F.: 11A
West Africa: 10A (DeVeaux)
The Weavers: 12A (Thomas)
White, Josh: 1B (Turner)
White Powder and Neon Lights (film): 7B (Rao)
Wicked (Schwartz): 2E (Laird)
 Wilkinson, Chris (chair): 12C
 Williams, Katherine: 12C
Williams, Mary Lou: 4D (Heller)
Wilson, Oly: made Honorable Member Friday, 10:15 A.M.; 10A (DeVeaux)
Wilson, Robert: 2B (Weinberg)
The Wizard of Oz (film): 4C (Frisch)
Wolpe, Stefan: Lecture-Recital, Saturday 12:30 (Charney)
 Wolter, Catherine Hennessy: 9D
women: 1D (Horton); 2C (Feisst); Lecture-Recitals, Thursday 12:15 P.M. (Solomon, Dauer); 3A (G.K. Brown, Kendall); 4B (Zeck); 4D (Heller); 5C (Brodbeck); 6D (Hough, Davidson, Ferencz); 7E (Warwick, Gorzelany-Mostak, Pecknold); 8A (Suzuki, Anderson, Tick); 8B (Cimini, Hartman); 8C (Hung); 9D (Gilbert); Lecture-Recital, Saturday 12:30 (Charney); 10A (Kernodle); 10B (J.B. Perea, Blais-Tremblay); 11B (Lumsden); 11C (D. Harris, Lowther); 11D (Ochs)
Wonderful Town (Bernstein): 8E (Mugmon)
Works Progress Administration: 6D (Gough, Davidson, Ferencz)
World War I: 9C (Brooks, Warfield, Magee); 12B (Church, D. Wells)
World War II: 3E (Robertson); 6A (Bartig); 7C (Beissel); 8C (Loranger)
 Wright, Josephine: (chair): 10A
 Yeary, Mark: 9A
Zaimont, Judith Lang: Lecture-Recital, Thursday 12:15 P.M. (Solomon)
zarzuela: 11D (Ochs, Koegel)
 Zeck, Melanie L.: 4B
 Zelensky, Natalie: 10E
Ziegfeld Follies (film): 7A (Pysnik)
Zodiac (film): 5A (Lehman)
Zodiac Suite (Williams): 4D (Heller)



**Society for American Music
42nd Annual Conference
9–13 March 2016**



Boston, Massachusetts

**Hosted by
New England Conservatory**