The Society for American Music
PAULINE OLIVEROS
Honorary Member -- 2005

Photo: Peter Kers
Society for American Music

Thirty-First Annual Conference

Hosted by the University of Oregon School of Music

16 - 20 February 2005 Eugene, Oregon
Mission of the Society for American Music

To stimulate the appreciation, performance, creation and study of American music in all its diversity, and the full range of activities and institutions associated with that music. “America” is understood to embrace North America, including Central America and the Caribbean, and aspects of its cultures everywhere in the world.

Founded and first named in honor of Oscar Sonneck (1873–1928), early Chief of the Music Division in the Library of Congress and 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. *American Music*, a quarterly journal, is published for the Society by the University of Illinois 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, telephone and fax numbers. Each member lists current topics or projects which are then indexed, providing a useful means of contact for those with shared interests.

Annual dues are $75 for individuals, $38 for retirees, $35 for students, $30 for spouses or partners, and $90 for institutions. Foreign memberships require $10 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 web site at <http://www.American-Music.org>.
Welcome to the 31st annual conference of the Society for American Music!

This year’s honorary member is the experimental composer Pauline Oliveros, whom we are delighted to have in our midst. On Friday evening, she will be presenting a free concert, and at different points during the weekend, she will convene her famed “Deep Listening Workshops.”

I hope that those of you who are standing members will take the initiative to welcome the newcomers in our midst.

Many thanks to Anne Dhu McLucas and the University of Oregon for hosting this conference, and to Judy Tsou for a splendid program.

May you enjoy the intellectual stimulation and warm fellowship that are so basic to SAM’s conferences!

Sincerely,

Carol J. Oja
President
Society for American Music
Dear Members of SAM:

On behalf of the University of Oregon School of Music and Department of Dance, it is my great pleasure to welcome you to Eugene and our university, located in one of the most naturally beautiful parts of the country. We are delighted to be hosting your annual meeting and look forward to your visits to the campus while you are here.

The University of Oregon School of Music is one of the larger and most comprehensive music institutions in the western United States. We are dedicated to providing high quality programs that lead to Bachelor of Arts, Bachelor of Science, Bachelor of Music, Master of Arts, Master of Music, Doctor of Musical Arts, and Doctor of Philosophy degrees.

With more than 80 faculty members, the school provides opportunities for more than 4,500 university students yearly—undergraduate and graduate, music majors and nonmajors—to study the intricacies of composition, music theory, music

*Beall Concert Hall, built in the 1920s, is revered for its architectural beauty and its magnificent acoustics.*
history, music education, conducting, ethnomusicology, jazz studies, music technology, and performance. Students can study all of the band and orchestral instruments, piano, organ, voice, harpsichord, harp, tabla, and guitar. More than twenty major vocal and instrumental ensembles give public performances throughout the year.

These ensembles are part of a School of Music program that offers nearly 200 musical events annually. School of Music graduates and our faculty are well represented in the performing arts, as well as in the fields of recording, writing, teaching, composing, and research throughout the United States, Europe, and Asia.

Chartered in 1872 and opened in 1876, the University of Oregon covers a 250-acre campus along the Willamette River in Eugene. We are the state’s center of education in the arts and sciences and in other professional fields, and one of the nation’s best teaching and research institutions.

Eugene/Springfield supports a broad array of musical activities: professional symphony and chamber orchestras, opera and ballet companies, musical theater groups, numerous jazz ensembles, as well as a steady stream of nationally and internationally known guest artists. School of Music faculty and students play a prominent role in many of these activities, thus gaining valuable experience and exposure in their profession. In addition, the School of Music offers the community a wide variety of concerts, classes, workshops, and other events.

The faculty and I look forward to seeing you during your time in Eugene. Do not hesitate to contact my office if you have any special needs, or just to say hello during your visit.

Best wishes,

Brad Foley
Dean
School of Music
University of Oregon
Society for American Music

BOARD OF TRUSTEES

Officers
Carol Oja (Harvard University), president
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Denise Von Glahn (The Florida State University)
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Susan Key (San Francisco Symphony)
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Wayne Shirley (Durham, New Hampshire)
Vivian Perlis (Yale University School of Music)
Transportation

Transportation to and from the School of Music will be provided on Thursday and Friday evenings. Please check at the conference registration desk for information on schedule and pick up locations.

Saturday Banquet

Tickets are required for this event. You should also have a marker indicating your entrée preference. Additional tickets are available from the SAM registration desk until Friday at 12:00.

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.

Blue Dots

Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. If you are a first-timer, please come to the reception on Thursday morning to meet our board and committee chairs.

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 and lodging for our conferences. Books, music, recordings, sheet music, and other materials are donated by conference attendees and exhibitors. If you have brought materials, 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 during the reception on Saturday afternoon. You may pick up your winnings later that evening (after dinner).

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
Thursday Evening: *Music Today at University of Oregon School of Music*

As part of the biennial *Music Today Festival*, the faculty of the School of Music present an array of American music of the 20th and 21st Century in beautiful Beall Hall. (Free of charge, see program on page 11.)

Friday Evening: Honorary Member Pauline Oliveros in Concert at the University of Oregon

Renowned composer Pauline Oliveros will present an evening of her own compositions, both electronic and acoustic to be followed by a reception hosted by the School of Music. Transportation to and from the School of Music will be provided. (Free of charge, see program on page 12.)

Two Deep Listening Workshops by Pauline Oliveros

On both Thursday evening (7:00-9:00 p.m.) at the Hilton, and Sunday morning (10:00 a.m.-12:00 noon) at OFAM's The Shedd, Pauline Oliveros will lead participants through exercises in Deep Listening.

### SPECIAL EVENTS

**Special Thanks**

Special thanks go to the University of Oregon and to the Boekelheide Fund and the Oregon Humanities Center for their support for the appearances of Pauline Oliveros.

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Joseph C. Hickerson
Indiana University Press
University of Illinois Press
University of Tennessee Press
Oregon Festival of American Music (OFAM)

Oxford University Press
University Press of New England
University Press of Mississippi

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for sale. Please drop in and thank the vendors for attending our conference while you examine the materials that they have on display. Exhibitors this year include:
TICKETED EVENTS

WEDNESDAY EVENING

6:30-10:00 Supper and Concert with Maria Jette at OFAM's The Shedd.

The Oregon Festival of American Music at their venue, The Shedd (a short walk from the Hilton Hotel), offers a supper followed by a concert given by soprano Maria Jette with Sonja Thompson, piano, entitled “What Was ‘Gentle Annie’ Singing In Her ‘Home, Sweet Home’? American Popular Music Before World War I.”

Cost: $35 includes supper and concert ticket. (Tickets already purchased for Thursday may be used on Wednesday night, if requested at Registration.) Concert tickets may also be purchased separately at the door. Concert begins at 7:30 p.m. OFAM's Shedd concert hall is walking distance from the Hilton (see Map of Eugene).

THURSDAY EVENING

6:30-10:00 Supper and Concert with Maria Jette at OFAM's The Shedd

The Oregon Festival of American Music at their venue, The Shedd (a short walk from the Hilton Hotel), offers a supper followed by a concert given by soprano Maria Jette with a vocal quartet, entitled “Grand Passions in Genteel Packages: The Elegant Poetry and Glorious Harmonies of Britain's Victorians and Edwardians.”

Cost: $35.00 includes supper and concert admission. (Concert tickets, if available, may also be purchased separately at the door. Concert begins at 7:30 p.m.)

6:00-9:00 Supper and Lou Harrison Documentary Film at DIVA

The Downtown Initiative for the Visual Arts (DIVA), at Olive and 8th, a short walk from the Hilton (see Eugene Map), presents a sneak preview of documentary-in-progress providing an intimate portrait of the life and works of Lou Harrison, entitled “Lou Harrison: A World of Music,” with San Francisco filmmaker/music producer, Eva Soltes. A light box supper and drinks will be provided.

Cost: $25.00 includes supper and admission to films; tickets may be obtained at registration desk on Thursday.

FRIDAY EVENING

5:30-7:30 Andy Warhol Exhibit and Supper, University of Oregon Jordan Schnitzer Museum of Art

The newly refurbished Jordan Schnitzer Museum of Art, on the campus of the University of Oregon, offers an exhibit of over 90 prints by Andy Warhol from
the collection of Jordan Schnitzer, with a docent tour and the opportunity for a gourmet supper cooked by the renowned Marché Restaurant. Transportation will be provided from the Hilton to the Museum. Event will end in time to walk to the nearby School of Music for the Pauline Oliveros concert. **Cost:** $35.00 includes museum admission and dinner. ($10.00 for Museum admission alone.)

**SUNDAY MORNING**

9:30-12:00 noon **Breakfast and Deep Listening Workshop with Pauline Oliveros at The Shedd**

Delicious continental breakfast followed by a Deep Listening Workshop with Pauline Oliveros.  
**Cost:** $7.00 includes brunch; no admission charge for Workshop alone.

9:30-1:00 p.m. **Tour: Vineyards of the South Willamette Valley**

Tour and tasting of the best-known vineyards of the Willamette Valley, with van transportation through the beautiful countryside and a box lunch.  
**Cost:** $45 includes van transportation, wine tasting. Tickets may be purchased at the Registration desk through Friday noon.

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**Conference Staff**

**SAM Program Committee:** Judy Tsou, Chair, David Ake, Naomi Andre, David Brackett, Rae Linda Brown, and Robynn Stilwell

**SAM Local Arrangements Committee:** Anne Dhu McLucas, Chair, Erika Arenas, Caitriona Bolster, Matilda Butkas, Paul Burch, Brett Campbell, Michelle Hakanson, Mitsutoshi Inaba, Jo Ann Murray, Bob Mensel, Carole Patterson, Ginevra Ralph, Caitlin Snyder, Steven Stone,

**SAM Silent Auction Chair,** Dianna K. Eiland

**SAM Conference Manager,** James R. Hines
A 20th / 21st Century American Sampler
University of Oregon School of Music
Music Today Festival
Beall Concert Hall

Margaret Songs (Willa Cather)
Bright Rails
So Little There
Beneath the Hawthorne Tree

Libby Larsen (b. 1950)

Irreveries from Sappho
Andromeda Rag
Older Woman Blues
Boogie for Leda

Elizabeth Vercoe (b. 1941)

Ann Tedards, soprano
Gregory Mason, piano

East Wind (1987)

Shulamit Ran (b. 1949)

Nancy Andrew, flute

Fantasy Variations on a Sacred Harp Tune (2004)

Robert Kyr (b. 1952)

Nancy Andrew, flute
Wayne Bennett, clarinet
James Bunte, tenor saxophone
Steve Vacchi, bassoon

INTERMISSION

Suite (1924)

Henry Cowell (1897-1965)

I   Largo
II  Allegretto
III Andante tranquillo
IV Allegro marcato
V  Andante calmato
VI  Presto

Three American Pieces (1944)

Lukas Foss (b. 1922)

Early Song
Dedication
Composer’s Holiday

Fritz Gearhart, violin
David Riley, piano

The Single Stroke Roll Meditation (1974)

Pauline Oliveros (b. 1932)

The Oregon Percussion Ensemble
Charles Dowd, Music Director & Conductor

Thirty-First Annual Conference 13
“---the fierce urgency of now----”

A Program of Music by Pauline Oliveros
Friday Evening
18 February 2005

Rock Piece (1979)

The Greeting Meditation from Sonic Meditations (1971-72)

The Breath Improvisation (for audience)

Meditation Texts

INTERMISSION

“---the fierce urgency of now----” (2004)

for accordion and Expanded Instrument System (EIS)

Program Notes:

Listening to this space I sound the space. Listening to the energy of all who are present I sound this energy. Listening to my listening and your listening I make this music here and now with the assistance of all that there is.

“---the fierce urgency of now--” is a quote from a speech on Vietnam by Dr. Martin Luther King. Now as never before we must change the way we are operating in the world as King urged in his speech. His words are reverberating as strongly as ever. We must stop the violence.

I dedicate this music to a world without war.

Reception to follow in Room 178 (behind the hall)

This program and the visit of Pauline Oliveros to the University of Oregon have been made possible by the Boekelheide Endowment Fund, the Oregon Humanities Center, and the University of Oregon School of Music Music Today Festival.
Map of Downtown Eugene

Hilton, 66 East 6th Ave at Willamette, 342-2000
DIVA, 110 West Broadway at Olive, 344-3482
OFAM, 868 High Street at Broadway, 687-6526
Library, 100 West 10th Ave at Olive, 682-5450
WEDNESDAY, February 16

1:00 - 6:00 p.m.  Board of Trustees Meeting (Studio A, 2nd floor)
6:00 - 10:00 p.m. Exhibitors Set-Up (Bloch, 1st floor)
7:00 - 9:00 p.m.  Opening Reception (Vistas I, 12th floor)

THURSDAY MORNING, February 17

7:30 a.m.  New Members Reception (Directors)
8:00 - 5:00 p.m. Exhibits (Bloch)

8:30-10:00 a.m.

Session 1a (Studio B/C)

Music and Politics after 9/11: Canadian Perspectives
Chair: Dale Cockrell (Vanderbilt University)

Music Without Borders Live: A Canadian Benefit Concert in Response to 9/11
SUSAN FAST (McMaster University) and KAREN PEGLEY (Queen’s University)

Musical Responses to Public Disaster: Mythic Rage and Aphasic Grief
SANDY THORBURN (University of Toronto)

Tuning Grief, Tuning Anger: The Sounds of North American Television News between 9/11 and the War on Terror
JAMES DEAVILLE (McMaster University)

Session 1b (Board)

Representing Blackness in the Music Industry:
Defining Race, Religion, and Gender
Chair: Guthrie Ramsey, Jr. (Univ of Pennsylvania)

The Specificity of the Feminine: Black Women and Women-Identified Music
EILEEN HAYES (University of North Texas)

Negotiating Black and “Christian” in the Gospel Music Industry
MELLONEE BURNIM (Indiana University)

The Motown Sound: Strategizing Cultural Production
PORTIA MAULTSBY (Indiana University)

Session 1c (Vistas II)

Musical Instruments
Chair: Daniel Goldmark (University of Alabama)

Images of the Guitar in America’s Banjo, Mandolin & Guitar (BMG) Periodicals
JEFFREY NOONAN (Southeast Missouri State University)
Of Piano Rolls, Novelty, and Jazz  
JEFFREY TAYLOR (Brooklyn College and The Graduate Center, CUNY)  
Strumming Rhythms: Variations of the Guitar Associated with Folk and Popular Genres in Mexico and the Different Patterns Performed in the Mexican *Vihuela*, as Part of the Mariachi Ensemble  
MARCELA GARCIA (University of Texas Pan American)  

**Session 1d (Vistas I)**  
*Folk/Traditional Interest Group*  
Chair: Ron Pen (University of Kentucky)  

Oregon fiddling: Braided Traditions  
LINDA DANIELSON (Lane Community College, retired) and guest fiddler

**THURSDAY MID-MORNING**  
10:15-11:45 a.m.  

**Session 2a (Vistas II)**  
*Student Symposium*  
Co-Chairs: LAURA MOORE PRUETT (Middle Tennessee State University) and TRAVIS D. STIMELING (The University of North Carolina at Chapel Hill)  
So I Got a Ph.D., Now What? Entering the Academic Job Market  

**Session 2b (Sousa)**  
Film Presentation and Discussion  
“I Have Nothing to Say and I am Saying It”: A Film Biography on and with John Cage  
VIVIAN PERLIS (Yale University)  

**THURSDAY NOON**  
12:00-12:45 p.m.  

12:00 noon Development Committee Meeting (Directors)  
12:00 noon Cultural Diversity Committee Meeting (Board)  

**Session 3a (Joplin/Seeger)**  
*Performance*  
Rules of the Game”: Sonic Exploration inspired by Jimi Hendrix  
SUNDA SUBRAMANIAN (York University)  

**Session 3b (Vistas II)**  
*Interest Group: Latin American and Caribbean*  
Co-chairs: CAROL HESS (Bowling Green State University) and  
Panel discussion: “Latin” Music in the Americas
## Session 3c (Sousa)

**Interest Group: Early American Music**  
Chair: Nicholas M. Butler (South Carolina Historical Society)

Sonneck’s Prophecy Fulfilled; Or, The Unfinished Historiography of Early American Music

**THURSDAY AFTERNOON**  
1:00-3:00 p.m.

### Session 4a (Vistas I)

**American Operas**  
Chair: Naomi Andre (University of Michigan)

Composing Wild Indians: Reflections on Race and Place in a Western Opera  
CATHERINE PARSONS SMITH (University of Nevada, Reno)

Something Old, Something New: Marc Blitzstein’s Adaptation of Lillian Hellman’s *The Little Foxes*  
MITCHELL PATTON (Madison, Wisconsin)

Racial Uplift or Cultural Appropriation? African American Responses to *Porgy and Bess*  
RAY ALLEN (I.S.A.M. Brooklyn College)

Romantic Savage: Race Representation in Paul Bowles’s Denmark Vesey  
MELISSA DE GRAAF (Brandeis University)

### Session 4b (Joplin/Seeger)

**Earle Brown**  
Chair: David Nicholls (University of Southampton)

Earle Brown and the Schillinger System of Musical Composition  
ELENA DUBINETS (Music Research Coordinator, Seattle Symphony)  
and LOU PINE (Independent scholar, Iowa)

“Music is My Material, But Art is My Subject”: The Role of Graphic Notation in the Music of Earle Brown  
JANE ALDEN (Wesleyan University)

The Composer as Commentator: Some Reflections on Earle Brown’s Development in the Light of his Own Writings  
KEITH POTTER (Goldsmiths College, University of London)

Respondent MICAH SILVER (The Earle Brown Music Foundation)

### Session 4c (Vistas II)

**Tough Broads**  
Chair: Robynn Stilwell (Georgetown University)

Red Hot Transgressions in the Music of Sophie Tucker  
JENNIFER TAYLOR (McMaster University)
The Artist’s Impression: Ethel Waters as Mimic and Auteur
LAURIE STRAS (University of Southampton)
Shirley Temple’s Broadcast Musicals
ROSE THERESA (University of Virginia)
Bessie Smith in St. Louis Blues: Musical Ideologies, Narrative Containment
JESSICA COURTIER (Madison, Wisconsin)

Session 4d (Sousa)
Other Voices
Chair: David Patterson (Chicago, IL)

Our Voices Win Freedom: Meaningful Music-Making Among Gay and Lesbian Choruses
PAMELA MORO (Willamette University)
Too Close For Comfort: Negotiating Identity and Institutionalized Space for Pacific Northwest Vocal Jazz Ensembles
JESSICA BISSETT (University of Nevada, Reno)
The Role of Song in Bonding Rituals: The Case of the White American Sorority
GILLIAN WICKWIRE (Emory University)
Doo-Wop-a-Jitty-Jun: Stylistic Observations of Collegiate A Cappella
JOSHUA DUCHAN (University of Michigan)

THURSDAY LATE AFTERNOON
3:15-5:15 p.m.

Session 5a (Joplin/Seeger)
Performing Ethnicity
Chair: Charles Hiroshi Garrett (University of Michigan)

Performing Polishness: Musical Choices in a professional Polish-American Ensemble
JAMIE WEBSTER (University of Oregon)
Music in the Lives of the Wet’suwet’en (Wet’su’wít’en) People
ELAINE KEILLOR (Carleton University)
Modernity and Mexican National Identity in the Music of Juan Gabriel and Alejandro Fernández
ELIZABETH KEATHLEY (Univ of North Carolina, Greensboro)
Claiming Space: Negotiating Authenticity in the Chinese Musical Scene of Metropolitan Toronto
KIM CHOW-MORRIS (York University)
Session 5b (Sousa)

Pauline Oliveros

Chair: Anne Dhu McLucas (University of Oregon)

Negotiating Collaborative Performance in the Music of Pauline Oliveros
BARBARA ROSE LANGE (University of Houston)
Dude, Where’s My Body? Pleasure and desire in the works of Pauline Oliveros and John Cage
TRACY MCMULLEN (University of California, San Diego)
Pauline Oliveros and the San Francisco Tape Music Center
DAVID BERNSTEIN (Mills College)
Objectivity and Intersubjectivity in Pauline Oliveros’s Sonic Meditations
STEPHEN MILES (New College of Florida)

Session 5c (Vista II)

Charles Ives

Chair: Gayle Sherwood Magee (University of Illinois)

Charles Ives and Scriabin: An Unanswered Question?
LINCOLN BALLARD (University of Washington)
“A shamelessly personal batch of choices”: The Kirkpatrick “copy” of Ives’s
Concord Sonata
CHRISTOPHER BRUHN (City University of New York)
Concord and Dissonance: The Relationship of Peter Yates and Charles Ives and
the Role of Los Angeles in the Reception of Ives’s Music
THOMAS OWENS (George Mason University)
Singing the Unsingable: Ives and His 114 Songs
SEAN PARR (Columbia University)

THURSDAY EVENING

5:30-6:30 p.m.  SAM BRASS BAND REHEARSAL (Joplin/Seeger)
5:30-6:30 p.m.  Shaped Notes Singing at The Shedd (all welcome)
Ron Pen, coordinator. (See Eugene map, p.15)
6:30-10:00 p.m. Supper and Concert with Maria Jette at OFAM at the
Shedd (ticket required) (See Eugene map, p.15)
6:30-9:00 p.m. Supper and Lou Harrison Documentary at DIVA at DIVA
(ticket required) (See Eugene map, p.15)
8:00 p.m.  Music Today Festival Concert, University of Oregon School
of Music (free). Vans leave at 7:15 and 7:30 p.m.
7:00-9:00 p.m. Deep Listening Workshop with Pauline Oliveros (Sousa)
FRIDAY, February 18

7:00-8:30 a.m.  American Music Advisory Board Meeting (Studio A)
7:30 a.m.  Membership Committee Meeting (Directors)
8:00-5:00 p.m.  Exhibits

FRIDAY MORNING  
8:30-10:00 a.m.

Session 6a (Sousa)  
Modern Music  
Chair: Carol Oja (Harvard University)

New York City’s Mexico Craze, As Seen in *Modern Music* (1924-1946)  
CHRISTINA GIBSON (University of Maryland)
The "League of Jewish Composers": Modern Music and Anti-Semitism Between the Wars  
RACHEL MUNDY (University of Washington)
The Changing Face of Race in *Modern Music*  
BETH LEVY (University of California, Davis)

Session 6b (Vistas II)  
*U. S. Male*  
Chair: David Brackett (McGill University)

“We are the Champions”: The Politics of Sports and Popular Music  
KEN MCLEOD (Belmont University)
“Some of Us Can Only Live in Songs of Love and Trouble”: Voice, Genre/ Gender, and Sexuality in the Music of Stephin Merritt  
MARK BUTLER (University of Pennsylvania)
Nature Imagery, Music, and Meaning in SUV Commercials  
CHRISTINA FENA (State University of New York, Stony Brook)

Session 6c (Vistas I)  
*Jazz in Its Place*  
Chair: David Ake (University of Nevada, Reno)

Searching for a Vibe: Venues, Audiences, and Jazz Performance in the American University  
JUSTIN WILLSEY (University of Nevada, Reno)
Cool Jazz: Its Conceptual Basis and Problems  
EUNMI SHIM (Worcester Polytechnic Institute)
Oh, the Tales a Gig Book Can Tell: Paul Barnes’s Record of his Time with King Oliver  
CHRISTOPHER WILKINSON (West Virginia University)
Session 6d (Joplin/Seeger)
Lost in Translation?
Chair: Larry Starr (University of Washington)

From ‘Dixie’ to ‘Striking Ile’: the Walk-Arounds of Dan Emmett and Bryants’ Minstrels, 1858-1868
JILL VAN NOSTRAND (City University of New York)
An American in Chinatown: Asian Representation in the Music of George Gershwin
RYAN BANAGALE (University of Washington)
Musical Translation
ROBERT WALSER (University of California, Los Angeles)

FRIDAY MID-MORNING
10:15-11:45 a.m.

Session 7a (Joplin/Seeger)
Men at War
Chair: Paul Wells (Middle Tennessee State University)

Schuman, World War II, and the Pulitzer Prize
STEVE SWAYNE (Dartmouth College)
American Masculinity and the Fighting Soldier’s song in WWI
CHRISTINA GIER (Duke University)
The Voice of the Grunt: Art Music and the Vietnam Veteran
TIMOTHY KINSELLA (University of Washington)

Session 7b (Vistas II)
Americans in Paris
Chair: Jann Pasler (University of California, San Diego)

Finding Mentors Abroad: American Women and their Musical Education in France, 1921-1951
KENDRA LEONARD (National Coalition of Independent Scholars)
“Bechetmania”: How New Orleans Jazz Became French Pop
ANDY FRY (University of California, San Diego)
“A Symphony of Strings”: The Early Career and Musical Experience of Quincy Jones
CLARENCE HENRY (University of Kansas)
Session 7c (Vistas I)

Jazz, Multicultural Modernism, and Cold War Cool
Chair: ERIC PORTER (University of California, Santa Cruz)

Coolin’ Out at the Jazz Salon: The Lenox School of Jazz and the 1950s ‘Mainstream’
JOHN GENNARI (University of Vermont)
Mary’s Idea: Gender and Authority in U.S. Jazz, 1945-1955
JAMES HALL (University of Alabama)
“Modern Classical Music Applied to Swing”: George Handy’s Experimentation in the Orchestra of Boyd Raeburn
WALTER VAN DE LEUR (Amsterdam School of Music)

Session 7d (Sousa)
SAM History Panel
Chair: Denise Von Glahn (Florida State University)

The SAM History Project: The Beginnings of the Society: Issues, Concerns, Directions
Panelists: RICHARD CRAWFORD (University of Michigan), H. WILEY HITCHCOCK (CUNY), CYNTHIA ADAMS HOOVER (Smithsonian Inst.)

FRIDAY NOON

12:00 noon Interest Group Council Meeting (Vistas I)
12:00 noon Roundtable Discussion (Vistas II)

The Wit and Wisdom of Bert Williams Hosted by Elizabeth McNamee

12:00-12:45 p.m.

Session 8a (Sousa)
Lecture Recital

A Monodrama of Anguish and Power:
Libby Larsen’s Try Me Good King: Last Words of the Wives of Henry VIII
MARVA DUERKSEN, lecturer and piano (Willamette University) and JANICE JOHNSON, soprano (Portland, Oregon)

Session 8b (Joplin/Seeger)
Interest Group: Musical Theater
Chair: Anna Wheeler Gentry (Arizona State University East)

Roundtable Discussion: American Music Theatre: Contemporary and Emerging Scholarship
FRIDAY AFTERNOON
1:00-3:00 p.m.

**Session 9a (Sousa)**
*The Shape of American Music: Historiographical Perspectives*
Chair: H. Wiley Hitchcock (CUNY)

From Canon to Category: Gilbert Chase and America’s Music History  
RICHARD CRAWFORD (University of Michigan)

The ‘Culture of Performance:’ Revisiting the Topography of American Classical Music  
JOSEPH HOROWITZ (New York City)

“Modern Feminist Scholarship and American Music”: How Gilbert Chase’s New-Deal scholarship helped shape two “outsider” disciplines  
JUDITH TICK (Northeastern University)

Respondent: BETH LEVY (University of California, Davis)

**Session 9b (Joplin/Seeger)**
*Experimental Music*
Chair: Leta Miller (University of California, Santa Cruz)

Becoming Media: Post-War Electronic Music and the Politics of Informationalism  
GASCIA OUZOUNIAN (University of California, San Diego)

“If You Get Lost, Stay Lost”: Experimental Music and the Aesthetics of Failure  
CECILIA SUN (University of Sydney)

From Santa Barbara to Xanadu: Mildred Couper as West Coast Ultramodernist  
KRISTINE FORNEY (California State University, Long Beach)

**Session 9c (Studio A)**
*Leonard Bernstein*
Chair: Nadine Hubbs (University of Michigan)

From the Bottom Drawer to the Psalms: Bernstein, *Chichester Psalms*, and Musical Re-Assignment  
PAUL LAIRD (University of Kansas)

Bernstein’s Personal Statement: Jewish and American Identity in the *Jeremiah Symphony*  
BETHANY KISSELL (Indiana University)

Bernstein’s *Chutzpah: Mass* and the Jewish Tradition of Argument with God  
TRAVIS YEAGER (Indiana University)

**3:00 - 3:15**
Student Forum Break (Bloch Room)
FRIDAY LATE AFTERNOON
3:15-5:15 p.m.

Session 10a (Sousa)
To Stage or Not to Stage: Treating Controversy in the McCarthy Years
Chair: Howard Pollack (University of Houston)

Creativity in a Climate of Suspicion: Aaron Copland’s The Tender Land
JENNIFER DELAPP (University of Maryland)
‘From now on I will know what not to do’: Rediscovering Pipe Dream,
Rodgers and Hammerstein’s most forgotten musical
BRADLEY CLAYTON MARISKA (University of Maryland)
‘His Child…must not be born’: Revising Erika in Samuel Barber’s Vanessa
STEPHANIE POXON (The Library of Congress and Catholic Univ)
The Shadows of McCarthyism on Marc Blitzstein’s Sacco and Vanzetti
MARIA CRISTINA FAVA (Eastman School of Music)

Session 10b (Studio A)
Country Roots and Migrations
Chair: Ron Pen (University of Kentucky)

T-Bone Burnett and the Shaping of the Roots Music Movement
BRADLEY HANSON (University of Missouri, Kansas City)
“In the Guise of the Sweetheart: Patsy Montana, Gender and Migration in Depression-Era California”
STEPHANIE VANDER WEL (University of California, Los Angeles)
Sounding Lonesome: Gravity, Tonal Structure, and Stoicism in a Bill Monroe Recording
JOTI ROCKWELL (University of Chicago)
From Laura’s Little House to Ours: Music, Memory, Mediation
DALE COCKRELL (Vanderbilt University)

Session 10c (Joplin/Seeger)
Musicals – Structures
Chair: Raymond Knapp (University of California, Los Angeles)

Interpellation by Interpolation: Integration & Disintegration in American Musical Theatre
J. BRADLEY ROGERS (University of California, Berkeley)
“Out on the Outside, Let Me Come In”: Changing Treatments of Otherness in New American Musicals
JIM LOVENSHEIMER (Vanderbilt University)
Rose’s (Interminable) Turn: Jule Styne’s Gypsy and the Ironies of Playing Mama Rose
TODD DECKER (University of Michigan)
Music and the Aura of Reality in Walt Disney’s *Snow White and the Seven Dwarfs*

ELIZABETH UPTON (University of California, Los Angeles)

**FRIDAY EVENING**

5:30-7:30 p.m. Andy Warhol Exhibit and Supper, University of Oregon Jordan Schnitzer Museum of Art (ticket required)
Vans leave hotel at 5:20 p.m.

8:00 p.m. Pauline Oliveros in Concert, University of Oregon School of Music, Beall Hall (free). Concert will be followed by reception sponsored by the School of Music. Buses leave hotel at 7:15 and 7:30 p.m.

**SATURDAY, February 19**

7:30-8:30 a.m. SAM Website Committee Meeting (Directors)
7:30-8:30 a.m. Visiting Minority Scholars Reception (Board)
8:00 - 5:00 p.m. Exhibits

**SATURDAY MORNING**

9:00-10:30 a.m.

**Session 11a (Sousa)**

*The Politics of Recording*

Chair: Albin Zak (University at Albany)

Listening in Cyberspace: The Influence of File-Sharing
MARK KATZ (Peabody Conservatory of Music, Johns Hopkins Univ)
Hollywood ‘Songs for Swingin’ Lovers’: Hi-Fi Music for Playboys, Modern Romance and Martinis
JOHN HOWLAND (Rutgers University)
The Powwow Recording Industry in Canada: Race, Culture, and Commerce
CHRIS SCALES (College of William and Mary)

**Session 11b (Joplin/Seeger)**

*Women Composing*

Chair: Judy Tsou (University of Washington)

Composer vs. Interpreter: Confederate Women’s Music during the American Civil War
CANDACE BAILEY (North Carolina Central University)
“A Totally Different Woman”: May Aufderheide’s Ragtime
ANYA HOLLAND (University of Cincinnati)
Not Just “One of the Boys”: Nationalism and Amy Beach’s “Gaelic” Symphony
SARAH GERK (California State University, Long Beach)
### Session 11c (Vistas I)

**Borders**

Chair: Roxanne Reed (University of Illinois at Urbana-Champaign)

‘Til I Reach the Other Shore’: R.H. Harris, Sam Cooke, and the Politics of Sacred-Secular Crossover  
MARK BURFORD (Columbia University)

Preserving a Past: White Southerners and the Black Spiritual  
BRIAN MOON (University of Arizona)

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### Session 11d (Vistas II)

**German Musics, American Institutions.**

Chair: Susan Cook (University of Wisconsin, Madison)

Training Musical Missionaries: Education and Canon-formation at the Institute of Musical Art, 1905-1926  
KAREN AHLQUIST (George Washington University)

American Left and the Reception of Gustav Mahler  
DAVID PAUL (University of California, Berkeley)

“Maestro for the Masses”: Arthur Fiedler, the Boston Pops, and American Musical Culture  
AYDEN ADLER (Eastman School of Music)

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### SATURDAY MID-MORNING

10:45-11:45 a.m.

### Session 12a (Joplin/Seeger)

**Popular Front**

Chair: Lisa Barg (McGill University)

Lincoln, Roosevelt, Copland, and the Communists: The Presence of the Popular Front in *Lincoln Portrait* (1942)  
ELIZABETH CRIST (The University of Texas at Austin)

Meade “Lux” Lewis, the Popular Front, and Boogie Woogie at the end of the Depression Era  
JONATHON BAKAN (York University)

### Session 12b (Vistas I)

**New Hip Hop Identities**

Chair: Ellie Hisama (Brooklyn College & the Graduate Center, CUNY)

Constructing the Trans-Racial: Asian American Hip Hop and Spoken Word  
ALLISON JOHNSON (Occidental College)

Raps to Remember; Raps to Represent: The Construction of Contemporary Native Identity in Hip Hop  
ALAN LECHUSZA (University of California, San Diego)
Positive Music: On Popular American Musical Responses to HIV/AIDS in the 1990s
MATTHEW TIFT (Madison, Wisconsin)
The Etude Gone “Jazz-Mad”: Construction of Illness and Gender in Educational Debates over American Music
JULIA CHYBOWSKI (University of Wisconsin-Madison)

SATURDAY NOON
12:00-12:45

Session 13a
Performance (at the Hult Center, next door to Hilton)
An American Sampler: Music of War and Peace in 19th century America
(Program on page 31)
CHORAL ARTS ENSEMBLE OF PORTLAND
ROGER O. DOYLE, conductor (Portland, OR)

Session 13b (Sousa)
Interest Group: Historiography
Chair: Michael Pisani (Vassar College)
The Historiography of Film Music
DAVID NEUMEYER, author of the forthcoming Music in Sound Film (McGraw-Hill)

SATURDAY AFTERNOON
1:00-2:30 p.m.

Session 14 (Sousa/Joplin/Seeger)
Presidential Forum
Chair: Carol Oja (Harvard University)
Critics Panel: DAVID SCHIFF (Reed College)
ANN POWERS (Experience Music Project, Seattle)
SUSAN KEY (San Francisco Symphony)

SATURDAY AFTERNOON
2:45-3:45 p.m.

Session 15a (Sousa)
Rethinking Canonical Composers
Chair: Katherine Preston (College of William and Mary)
Redating the Choros of Heitor Villa-Lobos
LUIZ FERNANDO LOPES (Skidmore College)
Edgard Varèse, Jazz Composer?
OLIVIA MATTIS (Buffalo, NY)

Session 15b (Joplin/Seeger)
John Cage
Chair: Susan Key (San Francisco Symphony)

“Living Within Discipline”: John Cage’s Music in the Context of Anarchism
ROBERT HASKINS (University of New Hampshire)

“With a Little Help From My Friends”: The Role of Virgil Thomson and the
New York Herald Tribune in the Reception of John Cage, 1943-54
SUZANNE ROBINSON (University of Melbourne)

SATURDAY EVENING
4:00 p.m. Annual Meeting of the Society for American Music
(Sousa/Joplin/Seeger)
5:30 p.m. Reception, Brass Band concert, and Silent Auction close
(Bloch/Lobby)
5:45-6:15 p.m. Board of Trustees Meeting (Directors)
7:00 p.m. Banquet (ticket required) (O’Neill/Williams)

SUNDAY, February 20
9:00-12:00 noon COPAM Meeting (Studio A)
9:30-12:00 noon Brunch and Deep Listening Workshop with
Pauline Oliveros at OFAM at The Shedd (ticket required)
9:30-12:00 noon Optional Tour: Vineyards of the South
Willamette Valley (ticket required)
THE CHORAL ARTS ENSEMBLE OF PORTLAND
Roger O. Doyle
Music Director/Conductor

An American Sampler:
Music of War and Peace in 19th c. America

Amy Beach:  *Te Deum* (To God)

Amy Beach:  *Over Hill, Over Dale*
text of Shakespeare’s *Midsummer Night’s Dream*

Edward A. MacDowell:  *Springtime*
from *Drei Lieder für Vierstimmigen Männerchor*

Horatio Parker:  *Now Sinks the Sun*
from the oratorio *St. Christopher*

Charles Ives:  *Lincoln, The Great Commoner*
Charles Ives:  *Sixty-Seventh Psalm*

Arthur Foote:  *Into the Silent Land*

John Knowles Paine:  *Dona Novis Pacem* (from *Mass in D*)

Stephen Foster:  *A Medley*
*I Dream of Jeannie/Camptown Races/My Old Kentucky Home*
*Beautiful Dreamer/Oh, Susanna*

ROGER O. DOYLE
Music Director/Conductor
Roger O. Doyle is professor of music at the University of Portland and has been directing the CAE since 1976. He is also Artistic Director and Founder of the Mock’s Crest Productions at the University whose summer productions of Gilbert and Sullivan and other light operas have become one of the city’s cultural attractions. Doyle is also conductor of the University’s premier vocal ensemble, The University Singers. He has written for a variety of professional journals and most recently contributed the entry on pedagogue Nadia Boulanger appearing in *Women Composers: Music Through the Ages* published by G.K. Hall and Company.

Choral Arts Ensemble
For decades the 36 member Choral Arts Ensemble of Portland has been regarded as one of the finest choral ensembles in the Northwest. The CAE has made invited appearances before several regional conventions and has made a concert tour of the British Isles. The Choral Arts Ensemble is a non-profit organization run completely by volunteers and governed by a public Board of Directors. The singing personnel are auditioned annually. For more information, see the CAE’s website <www.caeportland.com>
Session 1a  *Music and Politics after 9/11: Canadian Perspectives*
Chair: Dale Cockrell (Vanderbilt University)

Music Without Borders Live: A Canadian Benefit Concert in Response to 9/11
SUSAN FAST (MacMaster University) and KAREN PEGLEY (Queen’s University)

Within weeks of the September 11, 2001 attacks, a number of mass-mediated musical performances were coordinated within North America intended to raise funds for aid relief, and, in some cases, to facilitate public mourning and reinforce social modeling. Our paper is a reading of a Canadian benefit concert held in Toronto on October 21, 2001 entitled “Music Without Borders: Live.” We argue that this event redirected attention from the events in the U.S. to Afghan relief, and, in so doing, reinforced powerful narratives that shape Canadian self-identity and, in turn, provided justification for upcoming Canadian foreign policy.

Musical Responses to Public Disaster: Mythic Rage and Aphasic Grief
SANDY THORBURN (University of Toronto)

Music invoking the September 11, 2001 tragedy has been effective at expressing anger but poor at offering solace, almost as though words are insufficient tools to cope with grief. The music that expresses anger invokes symbols like the eagle and the flag. Music of consolation, on the other hand, nearly always uses human voices in such a way that its meaning is unintelligible. Using psychological models of aphasia, I will investigate art music that uses disembodied human voices to express inexpressible grief, as well as expressions of anger from popular musicians and the use of in art music.

Tuning Grief, Tuning Anger: The Sounds of North American Television News between 9/11 and the War on Terror
JAMES DEAVILLE (MacMaster University)

The search for a musical identity among the news media after 9/11 involved finding the distinctive sound that would brand each network as the “most caring,” which applied both to American and Canadian television networks. However, the networks in the two countries parted ways during the course of September, as the grieving in America gave way to increasingly bellicose rhetoric in preparation for the War on Terror. While American news programs by and large featured increasingly militant music to score its coverage for the War on Terror, Canadian networks maintained their focus on the human tragedy of 9/11, and thus eschewed the sounds of revenge.
Session 1b  Representing Blackness in the Music Industry: Defining Race, Religion, and Gender
Chair: Guthrie Ramsey, Jr. (University of Pennsylvania)

The Specificity of the Feminine: Black Women and Women-Identified Music
EILEEN HAYES (University of North Texas)

Women’s music” or “women-identified music” refers to the network of performance, recording, and distribution companies spawned by U.S. lesbian-feminist musicians and activists in the early 1970s. My paper examines the participation of African American women in this musical sphere as well as paradoxes that arise in the contested social and musical space of women’s music festivals, privileged sites for the performance of this music. Ethnographic research reveals the disparity between culturally diverse musical styles represented in performance rosters and the articulation, by some consumers, of racialized definitions of the genre that ironically, often exclude the music of black performers.

Negotiating Black and “Christian” in the Gospel Music Industry
MELLONEE BURNIM (Indiana University)

This paper will explore the multifaceted views of African Americans in defining the boundaries of gospel music as an expression of the sacred, as well as the role of the music industry in either reinforcing or contesting these religious and culturally grounded perspectives. This paper argues that constructs of race, religion and culture are critical variables in defining how gospel music is perceived and manipulated, not only among African Americans, but within the broader spectrum of the American music industry at large.

The Motown Sound: Strategizing Cultural Production
PORTIA MAULTSBY (Indiana University)

In 1959, Berry Gordy founded Motown Records with the goal of producing hit records for America’s teenage consumer market. Within the first four years, Gordy achieved this objective, landing twenty-one Top 10 hits on the “Rhythm and Blues” charts, eight of which reached the #1 position. This paper examines the concept of blackness in the Motown Sound as defined by Berry Gordy and the Motown staff. I argue that contrary to common analyses, the Motown Sound was not prompted in response to the values of mainstream America, but instead reflects the existence of a powerful intracultural dynamic that generated cross-cultural appeal.

Session 1c  Musical Instruments
Chair: Daniel Goldmark (University of Alabama)

Images of the Guitar in America’s Banjo, Mandolin & Guitar (BMG) Periodicals
JEFFREY NOONAN (Southeast Missouri State University)

In late 19th-century America, the guitar underwent a popular resurgence, as banjo and mandolin manufacturers and enthusiasts drew on its refined history, established technical and pedagogical traditions, and elite status to raise the standing of their instruments. Photographs, drawings, poems, and stories associated the guitar with figures and groups understood to be expressive or susceptible to strong emotions: medieval troubadours, Italian or Spanish musicians, and women. This paper examines the guitar in BMG magazines as representation of elite, high-
art culture and manifestation of American fin de siecle fascination with and suspicion of music, foreigners, women, intuition, emotion, and sensuality.

Of Piano Rolls, Novelty, and Jazz  
JEFFREY TAYLOR (Brooklyn College and The Graduate Center, CUNY)

The sound of the player piano was an inescapable feature of the aural landscape of the 1910s and 20s, and was directly linked to the wildly popular idiom of “novelty piano,” a flashy genre that reached its zenith in Zez Confrey’s “Kitten on the Keys.” Though novelty piano has often been dismissed as a superficial fad, its distinctive sound seeped into many areas of American popular music. This paper will explore how both piano rolls and their related music spurred the creation of compositions and recordings by great jazz pianists such as Fats Waller, James P. Johnson, and Earl Hines.

Strumming Rhythms: Variations of the Guitar Associated with Folk and Popular Genres in Mexico and the Different Patterns Performed in the Mexican Vihuela, as Part of the Mariachi Ensemble  
MARCELA GARCIA (University of Texas Pan American)

Mexican traditional music uses a wide variety of instruments of the guitar family including bajo sexto, jarana, guitarrón, requinto, and vihuela, among others. The modern mariachi ensemble instrumentation includes guitars, guitarrón, vihuela, diatonic harp, violins, and trumpets. Originally, Mariachi ensembles performed mostly sones, but presently the favorite repertoire includes boleros, canciones rancheras, polkas, joropos, and hit-tunes. We can learn about the musical characteristics of these genres by looking at the different strumming patterns performed by the vihuela. The paper will take a look into the performing career of Francisco Loera, music lecturer and vihuelist active in south Texas.

Session 1d  Folk/Traditional Interest Group
Chair: Ron Pen (University of Kentucky)

Oregon fiddling: Braided Traditions  
LINDA DANIELSON (Lane Community College, retired) and guest fiddler.

Linda Danielson will discuss her research on the cluster of traditions coming from the Scandinavian, Ukrainian, and Anglo-Celtic communities as they filtered into Oregon. Health willing, one of the old-time fiddlers from a nearby community will make his appearance with her.

Session 2b  Film Presentation and Discussion
“I Have Nothing to Say and I am Saying It”: A Film Biography on and with John Cage  
VIVIAN PERLIS (Yale University)

The documentary presents Cage’s ideas and intentions and provides a direct and intimate view of the composer and his colleagues, among them Merce Cunningham, Robert Rauschenberg, Yoko Ono, and Laurie Anderson. A wide range of works are performed in
the film, including “4’33,” “Credo In Us,” prepared piano pieces, and “Chess Piece,” composed and performed expressly for this production. The documentary will be preceded by introductory remarks describing decisions made with the composer, who was actively involved in all phases of the film. Discussion will follow the screening, exploring issues of Cage and collaboration, and the use of chance operations, silence, and Zen Buddhism in the production.

Session 3a  Performance
“Rules of the Game”: Sonic Exploration inspired by Jimi Hendrix
SUNDA SUBRAMANIAN (York University)
This guided improvisation on prepared electric guitar is inspired in part by the sonic explorations of Jimi Hendrix as well as his role as a popular icon and symbol of the guitar. The colorful graphics, drawing on images from pop culture and advertisements, indicate to the performer what effects and extended techniques he or she can use as well as how he or she may use them. Hopefully the graphics help not only to deconstruct commercial imagery and popular mythology surrounding the electric guitar but also to make the piece more fun for the musician and listeners.

Session 3b  Interest Group: Latin American and Caribbean
Panel discussion: “Latin” Music in the Americas
Co-chairs: CAROL HESS (Bowling Green State University) and PAUL LAIRD (University of Kansas)
While it commonly agreed that “Latin music” is an important influence on music of the United States, it is difficult to define the term, or determine whether people in the United States understand which Latin American traditions have exerted stronger influences. This session will be an open discussion on the application and mis-application of various types of “Latin music,” taking as a point of departure five-minute case studies, including Broadway musicals (Paul Laird, University of Kansas), Manuel de Falla’s Spanish “Ritual Fire Dance” (Carol Hess, Bowling Green State University), and other perceptions of “Latin” music in the United States.

Session 3c  Interest Group: Early American Music
Sonneck’s Prophecy Fulfilled; Or, The Unfinished Historiography of Early American Music
NICHOLAS M. BUTLER (South Carolina Historical Society)
In 1907 Oscar Sonneck warned that the failure to examine fully the early history of music in America would lead to the creation of inaccurate surveys of the nation’s musical “topography.” Most musicologists since have abandoned Sonneck’s methods and the study of early America, however, settling instead for incomplete overviews of the topic. Far from being a fallow field, much new and exciting information about early American music remains yet unexamined. This paper explores the reasons for this historiographic shift and offers methodological alternatives and case studies in an effort to
stimulate a reappraisal of the field.

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**Session 4a  American Operas**  
Chair: Naomi Andre (University of Michigan)

**Composing Wild Indians: Reflections on Race and Place in a Western Opera**  
CATHERINE PARSONS SMITH (University of Nevada, Reno)

Zitkala-Sa (Gertrude Simmons Bonnin), a Sioux who had studied at Earlham College and the New England Conservatory and was living on the Uintah-Ouray reservation in northeastern Utah, collaborated with William F. Hanson, a music teacher in nearby Vernal, on *The Sun Dance Opera*, first produced in 1913. This is very likely the only example of a Native American participating in the creation of an Indianist opera. Here I will discuss the role of ethnicity, place, and gender in this locally-generated work, comparing it to another far western opera, Mary Carr Moore’s *Narcissa* and other contemporary “Indianist” operas.

**Something Old, Something New: Marc Blitzstein’s Adaptation of Lillian Hellman’s The Little Foxes**  
MITCHELL PATTON (Madison, Wisconsin)

In 1946, Marc Blitzstein received a commission from the Koussevitzky Music Foundation for a new opera to be premiered in 1947. Due to time constraints, Blitzstein abandoned his usual practice of writing a libretto, and adapted Lillian Hellman’s *The Little Foxes*. Blitzstein realized the play would need significant changes to make it suitable for the musical stage. This paper focuses on two interconnected scenes from *Regina* to demonstrate Blitzstein’s method of adaptation and its effect on the structure of the work. The third scene is mostly an adaptation of Hellman’s work, while the fourth is a new party scene that serves both to introduce spectacle and to conclude plot elements from the preceding scene.

**Racial Uplift or Cultural Appropriation? African American Responses to Porgy and Bess**  
RAY ALLEN (I.S.A.M. Brooklyn College)

Although George Gershwin and DuBose Heyward’s 1935 opera *Porgy and Bess* has received a good deal of attention in the secondary literature, there has been little consideration of the work’s reception by African Americans critics of the 1930s. This query will sample the responses of black music and culture critics to Heyward’s 1925 novel and 1927 play, *Porgy*, and to the premiere of the 1935 opera. Conclusions will suggest that while a number of black critics raised concerns over authenticity, cultural appropriation, and racial stereotyping, there was by no means a unified dismissal of the opera or its predecessors. Rather, African American commentators weighed the possibilities for racial uplift offered by *Porgy and Bess* against the dangers of cultural appropriation and misrepresentation posed by the work.

**Romantic Savage: Race Representation in Paul Bowles’s Denmark Vesey**  
MELISSA DE GRAAF (Brandeis University)
Paul Bowles’s unfinished, lost opera, Denmark Vesey, based on an attempted slave revolt in 1822, was performed in the New York Composers’ Forum in 1938. The performance provoked an animated, critical discussion about the music, characters, and negative racial stereotypes. Transcripts of the conversation between composer and audience provide the only contemporaneous commentary on the work. Examining a rare recording of three songs, libretto, transcripts of the discussion, and correspondence between Bowles and his librettist, I investigate representations of race in this work. Study of this work will undoubtedly enrich our understanding of the social context of race in 1930s American opera.

Session 4b  
**Earle Brown**
Chair: David Nicholls (University of Southampton)

Earle Browne and the Schillinger System of Musical Composition  
ELENA DUBINETS (Seattle Symphony) and LOU PINE (Independent scholar, Iowa)

In 1950, Earle Brown wrote that the Schillinger System of Musical Composition was ‘the only creative and totally relevant theoretical work in the last 20 years.’ Although the System was not the only influence on his development, Brown was consistently loyal to it until his death in 2002. Some of his pre-compositional planning based on Schillinger’s principles will be analyzed in this paper. Brown’s early works and Tracking Pierrot (1992), in conjunction with his own ideas of control, proportion and balance, will be used to illustrate his use of these principles.

“Music is My Material, But Art is My Subject”: The Role of Graphic Notation in the Music of Earle Brown  
JANE ALDEN (Wesleyan University)

Several notational features of pieces in Folio and Twenty-Five Pages—such as the use of mirrors, notation in inversion, clefless staves, and the representation of relative rather than specific durations—bear a striking similarity to techniques found in medieval manuscripts. This paper will explore the extent to which Earle Brown’s study of early sources may have contributed to his removal of prescriptive and directly descriptive elements from his scores. His notational innovations will be placed in the context of the ‘curious feeling’ he describes, ‘of returning to a musical condition which prevailed in times past.’

The Composer as Commentator: Some Reflections on Earle Brown’s Development in the Light of his Own Writings  
KEITH PORTER (Goldsmith College, University of London)

While Earle Brown’s relatively few published writings already reveal a good deal about the mind behind the music, the more extensive unpublished sources recently unearthed, many from the composer’s own archives, add yet more. The ways in which Brown located his output as part of an ongoing modernist tradition in music and other arts range from discussion of such iconic figures as Edgard Varése and Gertrude Stein to contemporaries such as John Cage and Pierre Boulez. This paper deploys unpublished lectures, interviews and correspondence to suggest a provisional assessment of Brown as both thinker and creative force.

Respondent MICAH SILVER (Earle Browne Foundation)

Thirty-First Annual Conference 37
Session 4c   **Tough Broads**
Chair: Robynn Stilwell (Georgetown University)

Red Hot Transgressions in the Music of Sophie Tucker
JENNIFER TAYLOR (McMaster University)

Sophie Tucker’s Red Hot Mama performances of the 1920s positioned her as a sexually aggressive, independent, large and desirable woman embodying the ethnic maternal. Ideologies of Victorian femininity permeated American society; meanwhile controversy surrounded burlesque’s display of feminine sexuality and vaudeville endeavored to attract a respectable, middle class audience. Despite this, Tucker’s transgressions of gender roles and the ethnic maternal were not only permitted but also well received. The key to this positive reception was Tucker’s marking as unattractive and her comedic acknowledgments of this in her performances, permitting transgressions that otherwise would have offended audiences and threatened bourgeois masculinity.

The Artist’s Impression: Ethel Waters as Mimic and Auteur
LAURIE STRAS (University of Southampton)

Ethel Waters was noted for her skill as a mimic, and her impressions formed comic and virtuosic interludes in both stage and recorded performances. Did her assumption of another’s stylistic approach, deliberately masking (if not completely eradicating) her own vocal identity, invalidate her contribution as the auteur of her own performances, and what effect might it have had on her audience's emotional and intellectual response? This paper wishes to open up a debate on how imitative skill may be assessed and valued, how imitation functions in a singer's development, and how it mediates the dialogue between performer and audience.

Shirley Temple’s Broadcast Musicals
ROSE THERESA (University of Virginia)

During the 1930s, Shirley Temple starred in two “broadcast musicals”—films with stories revolving around producing a radio show. That these radio movies were loosely based on earlier silent films of Mary Pickford complicates the significance of musical sounds so central to the genre. My paper will situate Temple’s films in the context of Paramount’s “Big Broadcast” series (1932-38) to show how they manipulate generic expectations to accommodate the spectacle, sentiments and sounds of a particular construction of childhood. Modeled to some extent on Pickford, Temple embodied the innocent though knowing child that her audiences had come to expect.

Bessie Smith in *St. Louis Blues*: Musical Ideologies, Narrative Containment
JESSICA COURTIER (University of Wisconsin, Madison)

In 1929 Bessie Smith starred in the short black-cast film *St. Louis Blues*. As in many film shorts starring African-American musicians, *St. Louis Blues* portrays a tension between a commanding musical performance and a narrative of disempowerment. Less constricted by the racially-motivated stereotypes of the marketplace than many similar films, I argue that *St. Louis Blues* reflects a complex of influences regarding race, gender, and popular culture, including the sometimes conflicting ideologies of its black participants – drawn
from popular and sacred musical backgrounds – as well as the Africanist-modernist perspective of its white director.

Session 4d  Other Voices
Chair: David Patterson (Chicago, IL)

Our Voices Win Freedom: Meaningful Music-Making Among Gay and Lesbian Choruses PAMELA MORO (Willamette University)

From their beginnings in the 1970s, lesbian and gay choruses have grown to become a compelling presence in the American musical world. This paper explores how gay and lesbian choral ensembles strive to meet two goals: to joyfully make music together, and to use music as a tool for social activism. Perspectives are drawn from 2004 fieldwork in the Pacific Northwest, at the GALA festival in Montreal, and from theoretical works on gender, performance, and social movements. A special focus is how the innovative and eclectic programming of the choruses opens possibilities for social criticism, education, humor, and celebration.

Too Close For Comfort: Negotiating Identity and Institutionalized Space for Pacific Northwest Vocal Jazz Ensembles JESSICA BISSETT (University of Nevada, Reno)

Despite the successes of Pacific Northwest vocal jazz ensembles over the past four decades, their location within music institutions remains ambiguous. Drawing mainly from Western choral traditions and mainstream instrumental jazzes, an ‘identity crisis’ ensues due to the simultaneous embodiment of almost diametrically opposed musical aesthetics. In addition, critiques of this mix as inauthentic and disingenuous speak directly to the complexities of gender, race, and class within jazz performance practice. This paper will examine aesthetic dissonances underpinning vocal jazz’s orphan-like status within area music institutions, concluding that such ensembles potentially offer a meeting ground for these two seemingly antagonistic realms.

The Role of Song in Bonding Rituals: The Case of the White American Sorority GILLIAN WICKWIRE (Emory University)

Songs are used to facilitate bonding among women in American sororities from the moment of entry when new members learn “dirty” songs, which instruct and caution members about deviant female sexuality. It is within the liminal space provided by the musical rite that women confront society’s standards of what constitutes “appropriate” female behavior. Due to their musical component rituals run the risk of being disregarded as innocuous gender games; the seemingly trivial nature of songs circumvents their being viewed as political events. These rituals are critical sites in which women negotiate their precarious position within the power-laden terrain of the Greek system.

Doo-Wop-a-Jitty-Jun: Stylistic Observations of Collegiate A Cappella JOSHUA DUCHAN (University of Michigan)

On college campuses across the United States, small, student-run a cappella ensembles performing popular music have been growing in numbers and prominence over the past two
decades. My paper considers how these groups turn recorded pop songs into “a cappella” performances in new social and musical settings by looking at the use of vocables, vocal percussion, and other arranging, performing and recording techniques within this predominantly unexplored genre. By examining written and recorded sources, as well as my own ethnographic fieldwork experience, I aim to sketch a stylistic picture of contemporary collegiate a cappella music in the United States.

Session 5a  Performing Ethnicity
Chair: Charles Hiroshi Garrett (University of Michigan)

Performing Polishness: Musical Choices in a professional Polish-American Ensemble
JAMIE WEBSTER (University of Oregon)

When members of ethnic groups preserve and promote their heritage through performance, decisions are made regarding cultural content and representation. This paper explores musical choices made by The Lira Singers, a professional Polish-American women's singing ensemble in Chicago, in their efforts to positively represent a Polish-American identity, promote awareness of diverse Polish and Polish-American musical traditions, and provide artistic and entertaining performances for Polish and non-Polish audiences. These choices involve regional identification, performance practice, vocal technique, and orchestration/arrangement of musical pieces for often simultaneous purposes of recalling the "historic" and promoting the "modern" qualities of Polishness in America.

Music in the Lives of the Wet’suwet’en (Wet’su’wit’en) People
ELAINE KEILLOR (Carleton University)

The Athapaskan-speaking Wet’suwet’en of northern British Columbia protect their twenty House Territories through the moral order of the kungax, literally translated as “trails of song.” Harmon who observed one of their Feasts in 1811 spoke of their great variety of songs, usually accompanied by the she-she-qui, a rattle often carved as a bird. Their early 19th century prophet Bini was responsible for the prophet religion that subsequently spread into the US Great Basin area. The Wet’suwet’en have long been known to blend practices. This presentation will explore this propensity by examining Athapaskan and Tsimshian elements of their traditional songs.

Modernity and Mexican National Identity in the Music of Juan Gabriel and Alejandro Fernández
ELIZABETH KEATHLEY (University of North Carolina, Greensboro)

As the most identifiably Mexican form of vernacular music, música ranchera is a touchstone of mejicanidad (Mexican-ness). Moreover, its associations with the Revolution of 1910 and early recording, broadcasting, and cinema technologies have made música ranchera a symbol of Mexican modernity, albeit one imbued with nostalgia. While recent technological and marketing developments—such as the Latin Grammys—have increased access to Mexican music, the global economics that undergird these trends have also eroded musical mejicanidad. This paper will address the conflicted responses to these circumstances in
the music of singer-songwriter Juan Gabriel (b. 1950) and heartthrob Alejandro Fernández (b. 1971).

Claiming Space: Negotiating Authenticity in the Chinese Musical Scene of Metropolitan Toronto
KIM CHOW-MORRIS (York University)

Chinese-Canadian culture is an assimilation of many overlapping regional and national identities, each of which reveals themselves in the socio-musical gatherings of the Toronto Chinese music scene. An examination of demographic shifts in groups such as the decade-old Toronto Chinese Orchestra (T.C.O.), the highly popular and lucrative Cantonese opera clubs, and often short-lived professional collaborations, illuminates the ways in which a musician’s place of birth, residence, and musical training all impact his or her perceived authenticity as a performer and agency in the local performing community, and the stylistic and functional changes that have resulted.

Session 5b  Pauline Oliveros
Chair: Anne Dhu McLucas (University of Oregon)

Negotiating Collaborative Performance in the Music of Pauline Oliveros
BARBARA ROSE LANGE (University of Houston)

Pauline Oliveros’s works attract many musicians without direct knowledge of her compositional philosophies. This paper evaluates the current aura of her works, taking an ethnomusicological approach to discuss rehearsals, stagings, and performances of Oliveros’s Four Meditations and Sound Piece. Young participants often engage in vigorous debate and discussion leading up to performances of the composer’s works—a process of collaboration that is unfamiliar to Western culture but that is found in many egalitarian societies. Rather than associating Oliveros’s pieces to contemplative traditions, young musicians see her works as a means for defining their own artistic standards.

Dude, Where’s My Body? Pleasure and desire in the works of Pauline Oliveros and John Cage
TRACY MCMULLEN (University of California, San Diego)

“Pleasure is continually disappointed… Its victorious rival is Desire: we are always being told about Desire, never about Pleasure.” I combine Barthes’ notion of pleasure with the concept of ūñyatå [emptiness] (theorized by Barthes and by philosopher Nishitani Keiji, Kyoto school), to describe the non-narrative, non-historical, radically open space often attributed to compositions by Oliveros and Cage. Ūñyatå extends the ideas of Sartre and Lacan, and provides a tactical response to oppressive master narratives (heteronormativity, patriarchy, whiteness): it is a space of rootlessness and agency, founded in corporeality. However, the composers have very different answers to the question: Got body?

Pauline Oliveros and the San Francisco Tape Music Center
DAVID BERNSTEIN (Mills College)

Referring to archival documents, previously unavailable tapes, and interviews, this paper critically evaluates Pauline Oliveros’s creative activities at the San Francisco Tape Music Center. From 1961 to 1967, she pioneered collaborative mixed-media compositions with
electronic sounds, light projections, and theatrical elements, and created new musical forms incorporating free improvisation and live electronic music. The paper places Oliveros’s activities within a historical and social perspective, showing her role within the West Coast avant-garde and the counter-culture, and considers her accomplishments during this period in light of her role as a woman composer working in a technologically oriented environment dominated by men.

Objectivity and Intersubjectivity in Pauline Oliveros’s *Sonic Meditations*

STEPHEN MILES (New College of Florida)

The focus of Oliveros’s *Sonic Meditations* is subjective experience, yet the compositions require participants to attend to the objective reality of the environment and to engage in intersubjective actions with other participants. After reviewing the role of the subject in Oliveros’s theory of meditation, this paper addresses the intersubjective dimension of the *Sonic Meditations*, demonstrating that they foster individual and collective agency. Finally, the paper examines a specific performance of the *Sonic Meditations* in which the objective and intersubjective dimensions were heightened empirically and metaphorically through spatial and social organization.

**Session 5c Charles Ives**

Chair: Gayle Sherwood Magee (University of Illinois)

Charles Ives and Scriabin: An Unanswered Question?

LINCOLN BALLARD (University of Washington)

Ives scholars have dispelled the myth of his creative isolation, but his affinity for Scriabin remains unexplored. Ives, e.g., owned Scriabin scores and frequented a Scriabinist salon. But how did the Russian’s erotic programs escape Ives’s diatribes against effete composers? Scriabin’s music intrigued Ives because it spoke to the masses and featured highly sophisticated harmonies. Scriabin’s spiritual interests also resonated with Ives’s Transcendentalist aspirations. The Scriabin connection evinces Ives’s immersion in the New York musical avant-garde during the 1920s and documents Scriabin’s surprisingly favorable reception in an era when modernists were renouncing the excessive subjectivity of fin de siècle maximalism.

“A shamelessly personal batch of choices”: The Kirkpatrick “copy” of Ives’s Concord Sonata

CHRISTOPHER BRUHN (City University of New York)

For his unpublished copy of Ives’s Concord Sonata, John Kirkpatrick drew upon a wide range of sources from Ives’s manuscripts. A comparison of Ives’s two published editions of the score with Kirkpatrick’s reveals the latter essentially to use Ives’s first edition as a template upon which are superimposed an array of alternative musical gestures. In notes to his score, Kirkpatrick explicitly states his wish that *every* interpreter of the sonata would take the time to examine the range of available sources in order each to make their own way through a work that Ives was notoriously reluctant to set down.

Concord and Dissonance: The Relationship of Peter Yates and Charles Ives and
the Role of Los Angeles in the Reception of Ives’s Music
THOMAS OWENS (George Mason University)

The thirteen-year-long correspondence between Peter Yates, champion of new music in Los Angeles, and Charles Ives describes the growth of Yates’s concert series, “Evenings on the Roof,” with a specific focus on Ives’s music. This paper examines the Ives/Yates letters and related material with reference to the reception of Ives’s music in Los Angeles through the lens of the relationships between Yates, his wife (pianist Frances Mullen), and Ives. I emphasize Yates’s contribution to the career of Ives’s music and describe the importance and distinctiveness of the Los Angeles new music community.

Singing the Unsingable: Ives and His 114 Songs
SEAN PARR (Columbia University)

Because meaning is not always clear when Ives writes about his own music, the semantic context becomes crucial when considering his statement that some of his collected songs “cannot be sung.” This paper provides a hermeneutical framework for these songs. In some sense, Ives re-values the score and devalues performance, challenging the notion of what constitutes a song. Through Ives’s words in music and in prose, it becomes clear that, while all of his songs have been sung, there are indeed several songs that “cannot be sung,” at least, not in the way art songs are customarily sung or understood.

Session 6a  Modern Music
Chair Carol Oja (Harvard University)

New York City’s Mexico Craze, As Seen in Modern Music (1924-1946)
CHRISTINA GIBSON (University of Maryland)

Starting in the late 1920s, the U.S. arts community began an intense love affair with all things Mexican. Modern Music, the “little” magazine written by composers for the musically literate, provides us ample evidence of the nature of this U.S.-Mexico interaction in the New York music community. Articles by U.S. composers profile Mexican composers, describe Mexican folk music, chronicle the economics of music-making, and argue for the adoption of a Pan-American Identity. Mexican composers offer “insider” examinations of Mexican musical life. Reviews of Aaron Copland’s El Salon Mexico, Paul Bowles’s Huapangos, and Robert McBride’s Mexican Rhapsody document the popularity of Mexican-influenced compositions in the U.S.

The “League of Jewish Composers”: Modern Music and Anti-Semitism Between the Wars
RACHEL MUNDY (University of Washington)

Between the two World Wars, New York's League of Composers and International Composers' Guild became sharply competitive, defining their organizational boundaries in response to each other. The overwhelmingly Jewish presence at League concerts prompted a resentful Virgil Thomson to brand the group the "League of Jewish Composers." The League’s membership included prominent Jewish composers like Aaron Copland and Marc Blitzstein at a time when Carl Ruggles, one of the Guild’s three directors, objected to allowing “those filthy Juilliard
Jews” into a new organization for American musicians. This paper begins to explore the twists and turns in musical style caused by such social allegiances.

The Changing Face of Race in *Modern Music*  
**BETH LEVY** (University of California, Davis)  
In the inaugural issue of *Modern Music* (1924-46), Adolph Weissman proclaimed: “In music, blood and not the mind is the ultimate determinant.” Taking seriously rhetoric that is often politely overlooked, this study traces in the journal’s pages an increasing discomfort about aligning race and music that coincides with the rise of European fascism. Although individual authors defy simple characterization, the journal’s final volumes seem to answer Weissman by including Manfred Bukofzer’s denunciation of nationalism as an echo of Nazi Germany and Alfred Einstein’s vision of the New World as a multi-ethnic haven that could transcend the tragedies of racial determinism.

**Session 6b**  
**U. S. Male**  
Chair: David Brackett (McGill University)  

“We are the Champions”: The Politics of Sports and Popular Music  
**KEN MCLEOD** (Belmont University)  
This paper examines the escalating confluence of music and sports during the late 20th and early 21st centuries. Record and video game companies, for example, are increasingly cross-marketing artists with various sporting events. Likewise, professional sports leagues, such as the NBA, and NASCAR, are defining themselves through different musical identities (much as the ‘extreme’ sports of skate and snow boarding are closely identified with punk rock). Focusing on hypermasculinized sports anthems by gay icons Queen, The Village People, and Pet Shop Boys, and drawing on concepts of *spectacle*, this paper also theorizes the often paradoxical social codes engendered by the relationship of sports and popular music.

“Some of Us Can Only Live in Songs of Love and Trouble”: Voice, Genre/Gender, and Sexuality in the Music of Stephin Merritt  
**MARK BUTLER** (University of Pennsylvania)  
The songs of Stephin Merritt feature a wide variety of soloists singing genres as diverse as punk, Tin Pan Alley, minimalism, and country. This multivocality subverts stable, direct mappings of the biological sex of the singer onto the gender of the character singing, while the willingness of openly-gay Merritt to incorporate explicitly queer perspectives into his songs’ lyrics expands the possible genders of their objects. Through abrupt changes in genre and gender, Merritt highlights the veiled communication typical of the “language of the closet” (Sedgwick 1990) as a historically specific way of speaking.

Nature Imagery, Music, and Meaning in SUV Commercials  
**CHRISTINA FENA** (State University of New York, Stony Brook)  
In recent years, SUV commercials have consistently been set amongst idyllic wilderness landscapes, relying on historical narratives of “nature” in America to attract consumers. Both the “musical” and *concrète* sounds in the ads construct the moods and meanings absorbed by the viewer, thereby playing an important role in accessing the ideological worlds of...
target audiences. By analyzing the relationship between soundtrack and image in specific wilderness-set SUV commercials, this paper serves as a case study of how the trend toward scenic imagery in contemporary marketing reflects new ways that music, sound, geographic places and imagined spaces interact with American identity.

Session 6c  
**Jazz in Its Place**  
Chair: David Ake (University of Nevada, Reno)

Searching for a Vibe: Venues, Audiences, and Jazz Performance in the American University  
JUSTIN WILLSEY (University of Nevada, Reno)

As recent studies have shown, a performance venue’s design speaks volumes about the values and identities associated with the musicking it accommodates. Building on the work of Lawrence Levine, Christopher Small, and others, this paper explores issues of venue pertaining to jazz performances by American university students. In particular, it will show how the spaces used by college-level jazz programs shape notions of the appropriate roles of jazz musicians as well as the expected behaviors of jazz audiences. In these ways, the essay highlights differing understandings of “the jazz tradition” promulgated by various music schools.

Cool Jazz: Its Conceptual Basis and Problems  
EUNMI SHIM (Worcester Polytechnic Institute)

This paper examines the construction of the concept of cool jazz, a blanket term referring to the music of a diverse group of jazz musicians in the late 1940s and the 1950s, and its inherent problems in the current tendency toward canonization in jazz historiography. The historical rubric of cool jazz is elusive and artificial, and involves problems of periodization and categorization by arbitrarily labeling musicians and thus simplifying the divergent and complicated nature of their music. This paper also addresses the issue of racial politics in the context of the dichotomy between what is ‘hot’ and ‘cool’ in jazz.

Oh, the Tales a Gig Book Can Tell: Paul Barnes’s Record of his Time with King Oliver  
CHRISTOPHER WILKINSON (West Virginia University)

While a member of King Oliver’s Victor Recording Orchestra in 1934 and 1935, saxophonist Paul Barnes kept detailed records of the band’s activities. Combined with local newspaper reports, Barnes’s account sheds new light on the reception of jazz in the mid-’30s by both blacks and whites in rural America. This paper examines the five-month period in which Oliver toured West Virginia. There, as in the nation as a whole, by the mid-’30s people were increasingly drawn to the up-to-date style of Swing associated with New York over the remnants of the New Orleans style embodied in Oliver’s music.
Session 6d  **Lost in Translation?**
Chair: Larry Starr (University of Washington)

From ‘Dixie’ to ‘Striking Ile’: the Walk-Arounds of Dan Emmett and Bryants’ Minstrels, 1858-1868
JILL VAN NOSTRAND (City University of New York)

Daniel Decatur Emmett (1815-1904), founding member and leader of the Virginia Minstrels, shared a long and successful partnership with New York’s Bryant’s Minstrels as a composer and performer between 1858 and 1868. Emmett composed dozens of songs and musical farces during his lifetime but was best known for his walkarounds. The walkaround, which was also called a grand festival scene, a plantation scene, or a plantation song and dance, was a group song and dance number performed by the entire troupe. In these works Emmett combined plantation mythology, which was an invention of minstrelsy, with the issues and current events that were important to the lives of New York’s men and women. The Irish and African-American influences on his compositions, the performance practices of these songs, and the relevance of text subjects to contemporary news are discussed in this paper.

An American in Chinatown: Asian Representation in the Music of George Gershwin
RYAN BANAGALE (University of Washington)

Although scholars have examined various cultural influences on Gershwin’s music, the Asian presence remains largely unexplored. In a new and much-needed perspective, this paper argues that a consideration of the Asian influence is essential for an informed discussion of Gershwin’s unique voice. Aural signifiers, or “musical Orientalisms,” are featured alongside more familiar “blue” notes and dance rhythms of other traditions. These Orientalisms surface in works throughout his career from his piano roll recordings through his Variations on “I Got Rhythm.” My findings suggest that musical Orientalisms greatly impacted Gershwin’s overall style, including such non-Asian-themed works as *An American In Paris*.

Musical Translation
ROBERT WALSER (University of California, Los Angeles)

Music scholars have long focused on particularity. Instead of imagining that musical works and practices contain timeless, fixed meanings, we analyze contexts in which particular sounds are meaningful. But musical texts and practices also travel through space and time, and their trajectories after birth - their very lives, in a sense - have been less studied. Least examined are the most distant encounters, the zones of musical translation where music is understood and misunderstood across large cultural gaps. This paper reviews recent work in literary translation studies and asks what such perspectives may reveal about musical exchange and interpretation.

Session 7a  **Men at War**
Schuman, World War II, and the Pulitzer Prize
STEVE SWAYNE (Dartmouth College)

This paper situates Schuman’s rise from relative obscurity to international fame against the backdrop of World War II. Particular attention is paid to Schuman’s affiliation with the federal government, from his participation in the Federal Music Project (from 1936 on) to his commission to become a Music Advisor in the Army Specialists Corps (1942). Schuman’s ideological bent positioned him to garner praise and publicity, including the first-ever Pulitzer Prize in Music for A Free Song (1942). This cantata and other “American” works Schuman composed during this period collectively express a distinctively American version of socialist realism.

American Masculinity and the Fighting Soldier’s Song in WWI
CHRISTINA GIER (Duke University)

During WWI, government rhetoric promoted singing’s potent role in building the new army and boosting Americans’ support for war. The Commission on Training Camp Activities (CTCA) even recognized singing as a military tool. I examine two types of song practices: sheet music sung at home and singing in training camps. CTCA publications relate the perceived effects of singing on soldier’s bodies. Analysis of sheet music reveals how emotionally charged representations of women constructed soldiers’ masculinity. Through distinctly gendered rhetoric, singing and discourse about song rationalized fighting and acted as a “cultural anesthesia” in the face of modern warfare.

The Voice of the Grunt: Art Music and the Vietnam Veteran
TIMOTHY KINSELLA (University of Washington)

Several works of art music pertaining to the Vietnam War were composed by veterans. Having experienced the trauma and exhilaration of combat directly, their music is informed by their immediate, visceral, and indelible emotional connections to the war, and reveals much about that experience, exposing disturbing aspects of human being that we ordinarily do not wish to acknowledge. I explore the various modes of expression employed in significant works by Dann Glenn and “Kimo” Williams, Vietnam veterans who saw heavy combat in 1969. While the works differ stylistically, they both open a window into the psyche of man at war.

Session 7b  Americans in Paris
Chair: Jann Pasler (University of California, San Diego)

Finding Mentors Abroad: American Women and their Musical Education in France, 1921-1951
KENDRA LEONARD (National Coalition of Independent Scholars)

After the end of World War I, American women were able to explore musical careers as never before. Since American conservatories were constructed primarily for men (as performers) and women pursuing teaching careers, ambitious women traveled to France to undertake the serious study needed for a concert career. There they found female role models and mentors, particularly Nadia Boulanger and Gaby Casadesus. An examination of the repertoire, teaching methods, and concert events used by Boulanger, Casadesus, and other teachers, as well as oral history from students, contributes to an understanding of approaches towards teaching.
“Bechetmania”: How New Orleans Jazz Became French Pop
ANDY FRY (University of California, San Diego)

Sidney Bechet’s early trips to Europe occupy an iconic place in jazz history. But it was not until the late forties and fifties that “Bechetmania” struck France. No straightforward revivalist, Bechet’s versions of old Creole folksongs – or their ur-type – were regarded with suspicion by some critics; but they struck a chord with French audiences, generating nostalgia for a common past that may never have been. This paper considers the generative as well as regenerative aspect of memory, and its effect on historiography. I argue that Bechet “played (back) into being” a Creole identity that was especially resonant in post-war France.

“A Symphony of Strings”: The Early Career and Musical Experience of Quincy Jones
CLARENCE HENRY (University of Kansas)

This paper examines Quincy Jones and his experience in the late 1950s in ontainebleau, France as a student of composition with the legendary teacher, Nadia Boulanger and his work as a composer, arranger, and conductor with Barclay Records. The paper will chronicle what Jones describes as developing his skills for “string writing” and his orientation in Boulanger’s studio analyzing orchestral works such as Ravel’s *Daphnis and Chloe* and Stravinsky’s *Firebird Suite*. The paper will also discuss how Jones’ early training and experience in France, enhanced his incorporation of an array of musical and stylistic ideas to create his “individual style.”

**Session 7c  Jazz, Multicultural Modernism, and Cold War Cool**
Chair: ERIC PORTER (University of California, Santa Cruz)

Coolin’ Out at the Jazz Salon: The Lenox School of Jazz and the 1950s ‘Mainstream’
JOHN GENNARI (University of Vermont)

This paper examines the Lenox (MA) School of Jazz (1957-1960) and its importance in establishing the study of jazz performance, theory, and history. I discuss several of the school’s prominent participants (including Marshall Stearns, Gunther Schuller, John Lewis, William Russo, Ornette Coleman, George Russell, Jimmy Giuffre) and relate its institutional history to the Cold War era homology between “mainstream jazz” and mainstream America. I argue that the school was crucial in endowing jazz with intellectual and cultural capital by providing a space for study and performance outside of the commercial marketplace, and by cultivating a new leisure-class audience.

Mary’s Idea: Gender and Authority in U.S. Jazz, 1945-1955
JAMES HALL (University of Alabama)

This paper considers the improvised strategies undertaken by composer-arranger-pianist Mary Lou Williams to secure place and authority in the shaping of jazz in the immediate post-war period, or its “pre-institutional stage.” As new structures of production, consumption and criticism emerge–large scale forms, the LP, jazz as history and curriculum, journals
and magazines with ambition beyond fandom, etc.—musicians, in general, are positioning and repositioning themselves to become significant arbiters of taste and significance. I will comment on this historical shift, and its particular manifestation within the life of a crucially placed woman performer and musician.

“Modern Classical Music Applied to Swing”: George Handy’s Experimentation in the Orchestra of Boyd Raeburn
WALTER VAN DE LEUR (Amsterdam School of Music)

“Cool jazz” partly developed out of the experimentation that took place in largely forgotten orchestras of the 1940s, such as that of bass-saxophonist Boyd Raeburn. Raeburn used unconventional instruments and employed young and visionary composers, including the radically innovative George Handy. This paper will plot the emergence of a new aesthetic in jazz, “classic in its appeal and symphonic in its presentation,” which set the stage for “cool.” It will look at the social and economic contexts, and address the at times naïve believes that through modernism, jazz would achieve a status similar to that of classical music.

Session 7d  SAM History Panel
Chair: Denise von Glahn (Florida State University)
The SAM History Project: The Beginnings of the Society: Issues, Concerns, Directions. Panelists: RICHARD CRAWFORD (University of Michigan), H. WILEY HITCHCOCK (CUNY), CYNTHIA HOOVER (Smithsonian Institution)

What we know today as our vital and thriving Society for American Music, numbering over 1000 members, is the bequest of a small group of American music scholars, advocates, and enthusiasts who joined forces over thirty years ago. Motivated in part by a sense that American music did not receive the serious attention it deserved by the larger scholarly community, these founders pooled their energies to create the Sonneck Society for American Music, simultaneously honoring one of the first scholars of American music, Oscar G. Sonneck, and identifying their own purpose in no uncertain terms. While enthusiasm for the undertaking was widespread, formation of a separate society raised a number of concerns, not the least of which had to do with marginalization and/or divisiveness. “The Beginnings of the Society: Issues, Concerns, Directions, Personalities” presents perspectives on this essential moment in the history of the Society by three members who were there.

Session 8a  Lecture Recital
A Monodrama of Anguish and Power: Libby Larsen’s Try Me Good King: Last Words of the Wives of Henry VIII
MARVA DUERKSEN, lecturer and piano (Willamette University) and JANICE JOHNSON, soprano (Portland, Oregon)

Libby Larsen’s recent song cycle—Try Me, Good King: Last Words of the Wives of Henry VIII (2001)—portrays musically the distressed lives and deaths of Henry VIII’s first five wives. Using as texts the final letters and gallows speeches of Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, and Katherine Howard, Larsen creates what she terms “a
monodrama of anguish and power.” This lecture-recital highlights Larsen’s innovative compositional techniques in bringing to life the tensions of these women’s lives and deaths, and concludes with a performance of the entire set.

Session 9a  
**The Shape of American Music: Historiographical Perspectives**  
Chair: H. Wiley Hitchcock (CUNY)

From Canon to Category: Gilbert Chase and America’s Music History  
RICHARD CRAWFORD (University of Michigan)

The ‘Culture of Performance:’ Revisiting the Topography of American Classical Music  
JOSEPH HOROWITZ (New York City)

According to a common European model, a nation’s music comprises a native high-culture canon rooted in indigenous and vernacular sources. In the U.S., however, classical music has more evolved alongside indigenous and vernacular sources. That the European template does not hold has only gradually become apparent to practitioners and chroniclers of the American musical experience. In fact, America’s is a mutant high culture, mainly grounded in performers (conductors, pianists, violinists) and institutions of performance (orchestras, opera companies). So long as we continue to think of classical music in the U.S. as a narrative of composers’ lives and works, we both overstate their impact and underestimate the arresting singularity of our New World musical landscape in its many dimensions.

“Modern Feminist Scholarship and American Music”: How Gilbert Chase’s New-Deal scholarship helped shape two “outsider” disciplines  
JUDITH TICK (Northeastern University)

My paper will discuss the historiography of American music studies in relation to modern feminist scholarship, with a focus on the work of Gilbert Chase and an assessment of his impact. Issues include the emergence of “outsider” fields in the late 1960s and 1970s; challenges to the “canon;” interest in vernacular music; and practices of cultural advocacy. Both women’s history and American music studies in the ‘70s and ‘80s, built on ‘New Deal consensus scholarship,’ which deeply affected Chase’s book, America’s Music. I will conclude with some observations about the strengths and limitations of Chase’s ideological legacy today in relation to newer ‘libertarian’ trends in both fields.

Respondent: BETH LEVY (University of California, Davis)

Session 9b  
**Experimental Music**  
Chair: Leta Miller (University of California, Santa Cruz)
Becoming Media: Post-War Electronic Music and the Politics of Informationalism
GASCIA OUZOUNIAN (University of California, San Diego)

This paper assesses the impact of “informationalism,” the privileging of information-processing, on electronic and tape music in the post-war decades. I locate early examples in serialism and tape collage, methods in which discrete elements of “sound information” are acted upon in systematic ways. Revisiting Cage’s early tape music and Stockhausen’s early electronic works, I examine the cultural discourses that appear with the advent of “informational” media such as tape. Tying such notions as “the purity of information” to discourses of “whiteness,” I maintain that our obsession with technology has hidden from view the socio-cultural roots of the Information Age.

“If You Get Lost, Stay Lost”: Experimental Music and the Aesthetics of Failure
CECILIA SUN (University of Sydney)

At the same time that serial composers were producing increasingly difficult music, a number of experimental composers went to the other extreme, using human failure itself as a compositional technique. In this paper, I focus on two such pieces: Tom Johnson’s Failing (1975) and Frederic Rzewski’s Les moutons des Panurge (1969). These pieces force us to change the ways in which we think about music and challenge the usually well-defined roles of composer and performer. The precise nature of failure cannot be predestined, therefore these pieces can never exist as a stable Work, but are rather always processes awaiting completion.

From Santa Barbara to Xanadu: Mildred Couper as West Coast Ultramodernist
KRISTINE FORNEY (California State University, Long Beach)

Microtonality was one of the most revolutionary twentieth-century experiments to expand the tonal system. This paper explores a lesser-known exponent of this technique: Mildred Couper, whose quarter-tone works for two pianos introduced this compositional procedure in 1930 to West Coast musicians. She attracted the interest of Henry Cowell, who published her Dirge in his New Music Editions (1937), and John Cage, who featured Couper’s innovative works on a concert (1941). Archival materials at UC Santa Barbara provide rich documentation on Couper, including manuscripts, letters, and recordings of her own performance of quarter-tone music on the Los Angeles “Roof” concerts.

Session 9c  Leonard Bernstein
Chair: Nadine Hubbs (University of Michigan)

From the Bottom Drawer to the Psalms: Bernstein, Chichester Psalms, and Musical Re-Assignment
PAUL LAIRD (University of Kansas)

Leonard Bernstein often pulled unused music from his “bottom drawer” for later compositions, a process used extensively for Chichester Psalms (1965), primarily fashioned from music written for an aborted musical. This is the first detailed description of the work’s compositional process. Sketches at the Library of Congress reveal how Bernstein worked, including notes that detail the work’s stages, rejected material, and the recurring motive. Bernstein carefully

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matched musical affects and texts to his previously composed music, but comparison of earlier words with the new psalm texts demonstrates the varied ways that he perceived musical meanings for the same passage.

Bernstein’s Personal Statement: Jewish and American Identity in the *Jeremiah Symphony*

**BETHANY KISSELL (Indiana University)**

With its nuanced use of Jewish liturgical music, its connections to the composer’s heritage and to his devout father, and its place as the first symphony by a budding American composer, the *Jeremiah Symphony* stands as an icon of Leonard Bernstein’s early career. As the product of a second-generation American, *Jeremiah* reflects Bernstein’s argument in his 1939 Harvard thesis that all American music must incorporate the individual heritage of its composer. By dedicating the symphony to Samuel Bernstein, Leonard confronts his father’s doubts about his musical career and about his faith by setting Hebrew in cantillation-inflected music and adapting liturgical chant to link the symphony and its prophetic program. Composed from 1939 to 1944, *Jeremiah* deserves closer scrutiny as Bernstein’s first major effort to shape and balance his Jewish, American, and personal identities.

Bernstein’s *Chutzpah*: *Mass* and the Jewish Tradition of Argument with God

**TRAVIS YEAGER (Indiana University)**

Since its premiere in 1971, Leonard Bernstein’s *Mass* has been received largely as an expression of social and religious protest. However, in light of Bernstein’s Jewish heritage, his views on the “crisis of faith” in the twentieth century, and his earlier compositions, *Mass* can be seen rather as part of a Jewish tradition of chutzpah k’lapei shamaya - a boldness with regard to heaven. As such, *Mass* is reinterpreted as Bernstein’s attempt to answer social and religious problems of the twentieth century within the context of Jewish tradition and religious thought.

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**Session 10a  To Stage or Not to Stage: Treating Controversy in the McCarthy Years**

Chair: Howard Pollack (University of Houston)

Panel Abstract:

Particularly in the economically vulnerable genres of opera and musical theater, social and political change of “the long fifties” had unsettling effects on established composers including Aaron Copland, Richard Rodgers, Samuel Barber, and Marc Blitzstein. With varying degrees of success, these composers adapted, seeking to articulate new, contemporary ideas in a volatile and repressive climate. Papers on Copland’s “Tender Land”, Rodgers and Hammerstein’s *Pipe Dream*, Barber’s *Vanessa*, and Blitzstein’s *Sacco and Vanzetti* examine these composers’ responses to McCarthyism, abortion, and other concerns newly prominent in the 1950s.

Creativity in a Climate of Suspicion: Aaron Copland’s *The Tender Land,***

**JENNIFER DELAPP (University of Maryland)**
While composing *The Tender Land* (1952-54), Copland, already under investigation by the FBI, was accused publicly of Communist sympathies and testified for Senator McCarthy. Beyond the creative disruption this political incident caused, other controversial issues apparently affected the work’s content. Daniel Mathers, Christopher Patton, and Howard Pollack have convincingly discussed themes of homosexuality, feminism, and Eastern philosophies in the work. Its rocky reception in the 1950s and 1960s may be attributed in part to Copland’s subtle forays into controversial topics, and his efforts to adapt to a new and unfamiliar social and political climate.

‘From now on I will know what not to do’: Rediscovering *Pipe Dream*, Rodgers and Hammerstein’s Most Forgotten Musical

BRADLEY CLAYTON MARISKA (University of Maryland)

*Pipe Dream* (1955) received an unenthusiastic response from critics and theatergoers alike and has since faded into relative obscurity. The musical’s plot, music, and lyrics are not among Rodgers and Hammerstein’s finest, but a thorough examination of correspondence, interviews, early drafts of scripts, and secondary sources reveals artistic compromise on the part of the creators. Rodgers and Hammerstein were under close scrutiny by the House Un-American Activities Committee and made unprecedented changes to eliminate or soften controversial sections from their source material, the John Steinbeck novel *Cannery Row*. Re-examining *Pipe Dream* reveals surprising and valuable insights regarding the duo’s social values and personal philosophies of musical theatre.

‘His Child…must not be born’: Revising Erika in Samuel Barber’s *Vanessa*

STEPHANIE POXON (The Library of Congress and Catholic University)

Although Erika is arguably the heroine of *Vanessa*, her climatic abortion jeopardized her sympathy. Reviews targeted this scene, because abortion was illegal and taboo. Librettist Menotti had encountered the topic writing Hollywood scripts, where the Hays Code censured any hint of abortion. However, the stage was outside the Code’s influence, and his inclusion of the abortion reflected contemporary society. Examining Menotti’s libretto drafts and Barber’s holographs, this paper traces the change from abortion to attempted suicide, ironically the same solution employed in films censured by the Hays Code. Hence, Erika was able to garner the audience’s sympathy and the critics’ approbation.

The Shadows of McCarthyism on Marc Blitzstein’s *Sacco and Vanzetti*

MARIA CRISTINA FAVA (Eastman School of Music)

Blitzstein first explored the social meaning and implications of the Sacco and Vanzetti trial in an early choral composition, *The Condemned* (1932). In 1959, he returned to the theme in an opera *Sacco and Vanzetti* – commissioned by the Metropolitan Opera and sponsored by the Ford Foundation – which remained unfinished at his death. After an initial excitement for the project, the ghost of the recent “red scare” began to surface among the right-wing sympathizers. A sort of hysteria against Blitzstein and *Sacco and Vanzetti* ensued, and the case that had divided the conscience of the nation and the world proved to be still taboo to some of the more strident voices on the political right. This paper considers the episode - which inspired a last gasp of McCarthyite rhetoric - as a result of the peculiar American political and social situation of the 1950s, offering reasons that the opera remained unfinished also as a consequence of the virulent attacks of the right conservative press.
Session 10b  

**Country Roots and Migrations**  
Chair: Ron Pen (University of Kentucky)

T-Bone Burnett and the Shaping of the Roots Music Movement  
BRADLEY HANSON (University of Missouri, Kansas City)

T-Bone Burnett’s recent production efforts, including the soundtracks for *O Brother, Where Art Thou?* in 2000 and *Cold Mountain* in 2003, sparked a renewed interest in the assortment of styles lately dubbed American Roots music. The soundtracks reveal the application of a distinct ideology in the creation of a modern Roots music aesthetic. Burnett’s choice of musicians, songs, and arrangement reflect a personalized template blended of his established musical, political, and religious perspectives. This paper will discuss the direct influence of Ralph Stanley and Bob Dylan on Burnett’s musical worldview and subsequent formation of a Roots music cultural agenda.

“In the Guise of the Sweetheart: Patsy Montana, Gender and Migration in Depression-Era California”  
STEPHANIE VANDER WEL (University of California, Los Angeles)

Patsy Montana’s 1935 hit “I Want To Be a Cowboy’s Sweetheart,” the first recording by a country female artist to sell over a million copies, illustrates an assertive femininity couched in a bucolic utopia within the social context of the migration from the Southwest to rural central California (commonly referred to as the Okie migration). I argue that Montana’s music and embodied performances simultaneously represented and romanticized migrant women’s positions of contributing to the economic support of their families during one of the most significant internal migrations of the 20th century.

Sounding Lonesome: Gravity, Tonal Structure, and Stoicism in a Bill Monroe Recording  
JOTI ROCKWELL (University of Chicago)

With the recently increased attention given to American roots music, one wonders how the ideas used in characterizing and discussing the music can be heard. This paper focuses on the central idea of “lonesome” in bluegrass music, which informs a hearing of Bill Monroe’s 1950 recording of the song “I’m Blue, I’m Lonesome.” I argue that by working within and against the affective gravity built into the song, Monroe and his band effect a stoicism that counters the more sentimentalized lonesome ideal often associated with country music.

From Laura’s *Little House* to Ours: Music, Memory, Mediation  
DALE COCKRELL (Vanderbilt University)

Laura Ingalls Wilder’s *Little House* books reference more than 120 songs. Music-making gives essential shape to the narratives and adds depth and meaning. Wilder’s books may appear to detail a frontier family’s historical engagement with music, but they constitute a remembered rendering, one subject to authorial intent. The importance of her books is not in how accurately they represent the past, but in how they shape a reader’s literary/musical imagination in her Depression-Era present and afterwards. This paper will discuss the music in the *Little House* books and explore the ways cultural memory shapes a dynamic sense of the past.
Abstracts for Friday late afternoon—Session 10

Session 10c  Musicals – Structures
Chair: Raymond Knapp (University of California, Los Angeles)

Interpellation by Interpolation: Integration & Disintegration in American Musical Theatre
J. BRADLEY ROGERS (University of California, Berkeley)

Histories of American musical theatre almost invariably celebrate Rodgers and Hammerstein’s *Oklahoma!* (1943) as the musical’s coming-of-age, when the mature musical drama succeeded the pre-pubescent musical comedy troupe of the 1930s. However, these histories seldom acknowledge the “disintegration” aesthetic that permeated musical theatre in the 1970s, whether in the form of star-shows (*Coco*, *Applause*), revivals (*No, No, Nanette*), revues (*Sugar Babies*, *Ain’t Misbehavin’*), or concept musicals (*Company*). In the works and writings, both theatrical and philosophical, of Rodgers, Hart, Hammerstein, and contemporaneous critics in order to understand the various ideologies—social, gendered, nationalist, and otherwise—that underscored the mantra of integration.

‘Out on the Outside, Let Me Come In’: Changing Treatments of Otherness in New American Musicals
JIM LOVENSHEIMER (Vanderbilt University)

Since *Oklahoma!* many American musicals have featured outsiders, or “others,” as antagonists. Recent seasons in New York, however, have demonstrated a new attitude concerning otherness in the musical, and new musicals increasingly have as their protagonists characters that in earlier musicals would have been the antagonists. Furthermore, revivals simultaneous with these productions have provided a wonderful means of comparing the treatment of otherness in musicals past and present. This paper examines this transformation, using new shows and revivals to contextualize the role(s) of otherness in a genre that, more and more, is less and less “as normal as blueberry pie.”

Rose’s (Interminable) Turn: Jule Styne’s *Gypsy* and the Ironies of Playing Mama Rose
TODD DECKER (University of Michigan)

Rose, the leading role in *Gypsy* (1959), is the pre-eminent female lead in the Broadway canon. Rose’s dominance of the score—7 of 15 numbers are her’s—means that on a musical level, *Gypsy* is about Rose’s voice. The affects, range, and melodic shapes of her songs add crucial musical expression to this abrasive and unlikeable character. This combination of vocally challenging role and highly unsympathetic character puts performers playing Rose in an unusual and ironic position. The performer’s effort to win the audience’s applause is undercut by the nature of the character and the musico-dramatic structure of the show.

Music and the Aura of Reality in Walt Disney’s *Snow White and the Seven Dwarfs*
ELIZABETH UPTON (University of California, Los Angeles)

The longstanding American assumption that animated movies must be musicals dates back to Walt Disney’s first full-length feature, *Snow White and the Seven Dwarfs* (1937). *Snow White* is densely musical: songs make up almost half the total running time of the film, and singing far surpasses spoken dialogue. Why does the film include so many songs? In this paper, I discuss how by casting his film as an operetta, Disney paradoxically uses one genre of high artificiality to enhance the aura of reality of an even more artificial endeavor - animation.

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**Session 11a  The Politics of Recording**

Chair: Albin Zak (University at Albany)

Listening in Cyberspace: The Influence of File-Sharing
MARK KATZ (Peabody Conservatory of Music, Johns Hopkins University)

File-sharing—the act of copying and disseminating sound recordings over the Internet—has had a profound impact on the way millions of listeners interact with and think about music. This paper will explore two manifestations of file-sharing’s influence: the rise of new listening behaviors and the establishment of virtual musical communities. In doing so it will draw upon extensive discussion with file-sharers and an author-conducted survey, as well as broader research into the cultural impact of recording technology. File-sharing will thus be contextualized within a wider revolution in musical listening.

Hollywood ‘Songs for Swingin’ Lovers’: Hi-Fi Music for Playboys, Modern Romance and Martinis
JOHN HOWLAND (Rutgers University)

Capitol Records made its greatest pre-Beatles contribution to American popular culture through a variety of richly orchestrated, jazz-inflated recordings of the 1950s. This fertile area of Capitol’s catalogue is ideally represented in the jazz-pop orchestral style of the recordings of Frank Sinatra, as well as Capitol’s pioneering mood music albums. The big-band-plus-strings instrumental palate of these 1950s jazz-pop Capitol recordings was richly applied to arrangements that frequently mixed jazz-related styles with concert music textures. This paper examines the hybrid, middlebrow aesthetics of this music through close studies of select arrangements and examinations of its marketing and cross-media appropriations.

The Powwow Recording Industry in Canada: Race, Culture, and Commerce
CHRIS SCALES (College of William and Mary)

In this paper, I describe and characterize the structural features of the Aboriginal music industry in Canada, specifically focusing on the powwow music label Arbor Records. Powwow music labels are by and large zones of contact where competing common sense notions about music, musical performance, musical ownership, and “normal” rules of social conduct and social relations continually rub up against one another. This dialectic produces a hybrid corporate culture populated by an array of social actors who struggle to forge a middle ground between the institutional and social norms of the music industry and the logic of powwow musical culture.
Session 11b  Women Composing  
Chair: Judy Tsou (University of Washington)

Composer vs. Interpreter: Confederate Women’s Music during the American Civil War  
CANDACE BAILEY (North Carolina Central University)

Regarding women’s music during the Civil War, scholars have made generalizations that represent in reality only issues north of the Mason-Dixon line. Secondary materials deal almost exclusively with northern women, in fact if not in title. This paper will illustrate what a dramatic alteration in self-perception the idea of composing music represented for southern women who were confined to ideals of no self-expression and denial of public display, who saw themselves placed on a pedestal as few women before them had been yet who sacrificed much freedom for this place, and the challenges involved in this public self-expression.

“A Totally Different Woman”: May Aufderheide’s Ragtime  
ANYA HOLLAND (University of Cincinnati)

May Aufderheide (1888-1972), one of the most prominent ragtime composers in the Ohio Valley, gained national fame during her lifetime, and her posthumous recognition continues in modern ragtime editions. Aufderheide’s form, harmonic language, melodic figures, and syncopation often defy the traditions of the classic ragtime tradition of Scott Joplin and reflect her classical piano training. An analysis of four of her rags- “Dusty Rag,” “The Thriller Rag,” “The Richmond Rag,” and “A Totally Different Rag”- written between 1908 and 1910, will demonstrate her quick progression from experimentation and repetition to a solid, innovative command of melodic, harmonic, and formal ingenuity.

Not Just “One of the Boys”: Nationalism and Amy Beach’s “Gaelic” Symphony  
SARAH GERK (California State University, Long Beach)

For modern scholars the nationalistic implications of Amy Beach’s “Gaelic” Symphony are well-known. As a reply to Dvorak’s “New World” Symphony, it was meant to show that an American school of music could include the folk music of her own ethnicity as much as African American music. However, the “Gaelic” Symphony’s message was neglected during her lifetime. This paper considers Beach’s plan for an American style of music, her public activities toward that end, and the initial reception of her “Gaelic” Symphony, with a brief comparison to the reception of the “New World” Symphony.

Session 11c  Borders  
Chair: Roxanne Reed (Miami University)

‘Til I Reach the Other Shore’: R.H. Harris, Sam Cooke, and the Politics of Sacred-Secular Crossover  
MARK BURFORD (Columbia University)

The best known recordings by the Soul Stirrers gospel quartet were made during Sam Cooke’s tenure as lead singer. Before Cooke joined in 1950, however, the group’s lead was Rebert H. Harris, the highly influential stylist who helped establish the Stirrers as arguably the preeminent quartet in gospel. Cooke shook the gospel world in 1957 by...
switching to popular music, but despite many offers to cross over, Harris was adamant about gospel singers not performing secular music. This paper will consider how Harris’s career with the Soul Stirrers illuminates the postwar cultural politics of this gospel-to-popular music, sacred-to-secular crossover.

Preserving a Past: White Southerners and the Black Spiritual
BRIAN MOON (University of Arizona)

In the decades following World War One, white southerners collected and published hundreds of transcriptions and arrangements of the black spiritual. These collections regularly evoke Lost Cause rhetoric, which strives, among other things, to assert benevolent relationships between southern whites and blacks. The desire to project positive interracial relationships lies at the heart of the white southern publications of the black spiritual. These publications, however, enable white preservationists to distance themselves from realities of southern racism and reinterpret the black spiritual’s social critiques into a crucial artifact of the South’s putatively benign plantation past.

Session 11d  German Musics, American Institutions.
Chair: Susan Cook (University of Wisconsin, Madison)

Training Musical Missionaries: Education and Canon-formation at the Institute of Musical Art, 1905-1926
KAREN AHLQUIST (George Washington University)

Using the early history of New York’s juilliard School as a case study, this presentation explores relationships between canon-formation and approaches to governance and pedagogy in the training of American professional musicians. Founder Frank Damrosch believed that conservatories offered insubstantial and narrow training centered only on performance. Therefore, he defined a “plan of compulsory prescribed courses” and only hired faculty who agreed with his plan and recognized his authority to govern it. Thus idealizing Western music at the Institute meant accepting the means by which it was organized, promulgated, and taught, in turn lessening the institution’s capacity for innovation.

American Left and the Reception of Gustav Mahler
DAVID PAUL (University of California, Berkeley)

Prior to the “Mahler revival” of the sixties, the rhetoric of the American left served as a repository from which concepts were drawn and applied to Mahler’s music. The Eighth Symphony was especially popular in the teens, becoming a symbol of civic solidarity across class and race lines in keeping with the aspirations of the progressive movement. Fifty years later, during the Cold War, American writers were attracted more to the tensions in Mahler’s personality and music. The left now placed a premium on difference, the *sine qua non* of democratic society and an anathema to totalitarian regimes.

“Maestro for the Masses”: Arthur Fiedler, the Boston Pops, and American Musical Culture

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AYDEN ADLER (Eastman School of Music)

Arthur Fiedler shaped the musical taste of millions of Americans by popularizing classical music to an extent no other conductor ever has. This paper, based upon extensive archival research, examines how Fiedler recontextualized many orchestral works, ranging from European favorites, like Handel’s “Largo” (“sung” by a violin) and Bolero, and American pieces, such as Rhapsody in Blue and Stars and Stripes Forever, to orchestral novelties and ethnic favorites. This study informs wider debates about the nature of American culture and the role of art music within it and contributes to our understanding of orchestral music-making and concert-going in America.

Session 12a  Popular Front
Chair: Lisa Barg (McGill University)

Lincoln, Roosevelt, Copland, and the Communists: The Presence of the Popular Front in Lincoln Portrait (1942)
ELIZABETH CRIST (The University of Texas at Austin)

This paper interprets Copland’s Lincoln Portrait as an emblem of the wartime Popular Front. Lincoln was coupled in the public mind with FDR, who frequently quoted the sixteenth president during the depression and war, and was also an icon of the Communist Party. Copland’s portrait inevitably evokes the rhetoric of both the liberal New Deal and radical Left but remains attached to a vision of social democracy advanced by the Front. Given the associations among Lincoln, Roosevelt, Copland, and the Communists, it might not seem so ironic that the work was banned from Eisenhower’s inaugural concert during the McCarthy era.

Meade “Lux” Lewis, the Popular Front, and Boogie Woogie at the end of the Depression Era
JONATHON BAKAN (York University)

It is a common place that boogie woogie pianist Meade “Lux” Lewis achieved widespread recognition following his performance at the “Spirituals to Swing” concert in December 1938. Less well known are the ways that Lewis’s career (and those of his boogie woogie colleagues Albert Ammons and Pete Johnson) crucially intersected with the left-wing social movement known as the “Popular Front.” This paper demonstrates how activists in the Popular Front movement provided the opportunities necessary for Lewis, Ammons and Johnson to achieve widespread recognition, and also conditioned the popular reception of boogie woogie, presenting the form as a developmental precursor to the highly cultivated “swing” music of other performers such as Art Tatum and Teddy Wilson.

Session 12b  New Hip Hop Identities
Chair: Ellie Hisama (Brooklyn College & the Graduate Center, CUNY)
Constructing the Trans-Racial: Asian American Hip Hop and Spoken Word
ALLISON JOHNSON (Occidental College)

Chinese-American rappers Mountain Brothers and the pan-Asian I Was Born with Two Tongues combine poetry and hip-hop sensibilities with political activism and identity politics in a fierce and rhythmic manner which borrows from traditions such as Korean folk singing and Filipino political debating. Dissecting conventions of kung-fu fighter, geisha, and model citizen, these groups represent in shifting loci and hybrid identities, retracing ancestral paths with a forward-looking humanity. This paper will explore the phenomena which inform their art and its engagement with race, post-colonial, and feminist theory.

Raps to Remember; Raps to Represent: The Construction of Contemporary Native Identity in Hip Hop
ALAN LECHUSZA (University of California, San Diego)

My presentation will focus on how the representation and performance of Native Hip Hop illustrates a contemporary sense of Native identity. I will discuss how Native Hip Hop constructs, negotiates and further problematizes contemporary Native identity in concert with the fluid engagement of tribal, inter-tribal and multi-tribal Native identities. I will present how the forced diasporic motion for Native people within the U.S. has influenced this fluid crossing and exchange of identity. Further I will examine how oral tradition is utilized within Native Hip Hop and how powwow culture has influenced and complicated memory and tribal identity.

Session 12c — Contamination and Containment
Chair: Mitchell Morris (University of California, Los Angeles)

“Don’t Go Chasing Waterfalls”: Music, Black Women, and HIV/AIDS
MATTHEW TIFT (Madison, Wisconsin)

Several popular musicians, including Prince, Madonna, Janet Jackson, Elton John, and Liz Phair, have released AIDS-themed music that has made it to the pop charts. The only musical response to HIV/AIDS that has made it to the top of the charts is TLC’s “Waterfalls” (1994). At the height of this song’s popularity, much of the country still mistakenly conflated AIDS with white gay men, so it was significant that the members of TLC were three black women. Consequently, I will examine how the textual, musical, and visual elements of “Waterfalls” (including the music video) interfere with AIDS myths.

The Etude Gone “Jazz-Mad”: Construction of Illness and Gender in Educational Debates over American Music
JULIA CHYBOWSKI (University of Wisconsin-Madison)

The Etude’s 1924 special issue devoted to jazz in music education addressed readers with a disclaimer: “Please don’t imagine that the Etude has gone ‘Jazz-Mad.’ We are merely discussing the problem because it has become a vital question all over the world.” Here authors debated the pedagogical appropriateness of musics deemed “popular.” By manipulating fear of epidemic disease, mental illness, and general feminization of American culture, they claimed to satisfy an urgent need to define American music. Using the special issue as a point of departure, this presentation explores the Etude’s early twentieth-century
didactic and ideological goals.

Session 13a  **Performance**
An American Sampler: Music of War and Peace in 19th century America
CHORAL ARTS ENSEMBLE OF PORTLAND
ROGER O. DOYLE, conductor (Portland, OR)
(Program on page 31)

Session 13b  **Historiography Interest Group**
Chair: Michael Pisani (Vassar College)

The Historiography of Film Music
DAVID NEUMEYER (University of Texas, Austin), author of the forthcoming
_Music in Sound Film_ (McGraw-Hill)

The presentation has two parts: the first concerns disciplinary historiography (film studies, film music studies, sound studies, music in media, and cultural anthropology of sound), the second argues for what I take to be promising institutional reconfigurations in music, based on a distinction between live performance and reproduced sound. A set of aphorisms will be used to structure the presentation, and there should be ample time for discussion.

Session 14  **Presidential Forum**
Moderator: Carol J. Oja (Harvard University)
Panelists: ANN POWERS (Experience Music Project, Seattle), DAVID SCHIFF (Reed College), and SUSAN KEY (San Francisco Symphony)

As bloggers become the norm and arts coverage shrinks in print journalism, what is the state of music criticism at the dawn of the 21st century? What are the key issues that critics face? How much has the turf balance shifted away from classical music? Who are the exciting new figures in rock criticism? And where does jazz stand in all of this? This panel will explore resonant issues in contemporary music journalism amidst this fast-shifting scene.

Veteran music critics David Schiff and Ann Powers stand at the center of these changes. Schiff writes for the _New York Times_ and _Atlantic Monthly_. Powers was pop critic for the _New York Times_ and a senior editor at the _Village Voice_ before becoming Senior Curator at Seattle’s Experience Music Project. Both have a bi-coastal perspective, living on the West Coast yet writing for papers in the Northeast. Another West Coaster will join them: Susan Key, Consultant on Special Projects for the San Francisco Symphony Orchestra, who will provide a perspective on contemporary criticism.

Session 15a  **Rethinking Canonical Composers**
Chair: Katherine Preston (College of William and Mary)
Redating the *Choros* of Heitor Villa-Lobos
LUIZ FERNANDO LOPES (Skidmore College)

The *Choros*, a monumental series of fourteen works planned in an increasing order of musical and instrumental complexity, are widely regarded as Villa-Lobos’s most significant contribution to twentieth-century music. Even though most scholars have accepted the composition of the *Choros* as dating from the 1920s—the period of Villa-Lobos’s two extended sojourns in Paris—I will show that *Choros* Nos. 6, 9, 11, and 12 were completed only between 1936-44 (or later, in case of the *Introdução aos Choros*), taking into account the overt nationalism of the Vargas dictatorship (1937-45) and sharing stylistic traits with the neoclassical *Bachianas brasileiras* (1930-45).

Edgard Varèse, Jazz Composer?
OLIVIA MATTIS (Buffalo, NY)

Representing America was always central to Varèse’s compositional quest. His *Amériques* included a siren and a foghorn in an otherwise highly European instrumentation. In the 1930’s, Varèse’s Pan-American Association of Composers introduced European audiences to the American ultramoderns. Through these concerts as well as surrounding polemical articles, Varèse attempted to counter the European view that America’s only original music was jazz. After World War II, Varèse’s position on jazz took an about-face. Using primarily unpublished documents, this paper presents Varèse’s encounters with the 1950’s New York jazz world, and examines the impact of these encounters on his mature compositional style.

Session 15b　　John Cage
Chair: Susan Key (San Francisco Symphony)

“Living Within Discipline”: John Cage’s Music in the Context of Anarchism
ROBERT HASKINS (University of New Hampshire)

This paper discusses Cage’s understanding of anarchism through sources that he himself knew. Particularly relevant is the distinction between living within discipline and living under discipline. In the former, people agree to discipline and act in accord with it. In the latter, participants comply or are punished. Like members of anarchistic societies, Cage performers constantly negotiate changing circumstances: individual actions never suppress those of others. The unusually active role that Cage’s audiences ideally adopt provides another powerful metaphor for anarchistic community. An exploration of these issues further elucidates Cage’s compositions and offers a heretofore underemphasized American context for his work.

“With a Little Help From My Friends”: The Role of Virgil Thomson and the *New York Herald Tribune* in the Reception of John Cage, 1943-54
SUZANNE ROBINSON (University of Melbourne)

Author-critic Richard Kostelanetz has claimed that critics’ reactions to the first performances of works by John Cage in New York City from 1943 were “a mixture of bemusement-outrage [and] puzzlement-interest”. Such an assignation however cannot be ascribed to reviews by *New York Herald Tribune* staffers (Virgil Thomson, Paul Bowles, Lou Harrison, Arthur Berger, Peggy Glanville-Hicks and Lester Trimble), all of them composers and most personal friends of Cage. Through survey of the *Tribune’s* reviews prior to Thomson’s
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