Conference on Black Music Research

sponsored by the

Center for Black Music Research
Columbia College Chicago

and the

Thirty-second Annual Conference

of the

Society for American Music

15–19 March 2006
Welcome to the CBMR’s 2006 National Conference on Black Music Research. We hope that your time at the conference proves to be stimulating, challenging, and thought-provoking and that you enjoy your time in the spectacular city of Chicago, the home of the Center for Black Music Research, a research unit of Columbia College Chicago. We are pleased to meet together with the Society for American Music for another joint conference, one that presents an unparalleled opportunity to reflect on a rich and diverse body of genres, styles, and forms of American music, crossing time periods, regions of the world, and cultures.

The CBMR conference program includes sessions whose topics reflect the CBMR’s expanding interests in international scholarship on black music and black music pedagogy in addition to our ongoing efforts to document and disseminate information on the worldwide black musical experience. One program event that I would like to highlight is the session in honor of the CBMR’s Founder and Director Emeritus, Dr. Samuel A. Floyd Jr. This session will present a retrospective look at Floyd’s ground-breaking contributions to the fields of black music research and musicology, featuring presentations by some of the leading scholars in the field. We are also honored to join the Society for American Music in co-presenting Floyd as the conference keynote speaker, an event that I am sure you will not want to miss.

Finally, we are pleased to present the CBMR’s critically acclaimed New Black Music Repertory Ensemble at one of the city’s newest performance venues, the Harris Theater for Music and Dance at Millennium Park, in a special performance featuring three world premieres and a special segment on the banjo and blues song traditions. You will not want to miss this opportunity to hear this performance of our ensemble, which boasts a unique programming mission to perform broadly and exclusively the wide range of musical styles and genres from the African Diaspora.

A special thanks to all of the session participants, planners, and organizers for their contributions to our program, and to each of you for your attendance. I look forward to the promise of another great CBMR conference and the opportunity it presents for advancing the field of black music research and to greeting old friends and making new acquaintances.

Rosita M. Sands
Executive Director
The Center for Black Music Research (CBMR) is the only organization of its kind. Founded in 1983, the CBMR documents and preserves information and materials related to the black music experience throughout the world. It promotes and advances scholarly knowledge and thought about black music and the black musical experience and about their relationship to higher education and to society at large. The CBMR Library and Archives is one of the most comprehensive collections dealing with black music of all genres and periods and is available for on-site study and for remote reference assistance. The products of the CBMR are disseminated to the scholarly community and to the general public through its conferences, publications, performances, the CBMR Web site, and special research initiatives—national and international conferences have been held in New Orleans, St. Louis, Washington, D.C., New York, Chicago, and Trinidad and Tobago; the CBMR publishes two scholarly journals and two newsletters, a monograph series, co-publishes a book series with the University of California Press, and prepared the award-winning International Dictionary of Black Composers; the musical results of the CBMR’S research have been taken to public audiences via performances of its nationally acclaimed ensembles, including the Black Music Repertory Ensemble, Ensemble Kalinda Chicago, Ensemble Stop-Time, and, currently, the New Black Music Repertory Ensemble. The Center has a remote research institute in St. Thomas, U.S. Virgin Islands, has won three three-year cycles of Rockefeller Resident Fellowships, and was awarded a prestigious National Endowment for the Humanities Challenge Grant. Information about the Center and its programming can be found on the CBMR Web site at www.cbmr.org.

Columbia College Chicago is an undergraduate and graduate college of more than 10,000 students whose principal commitment is to provide a comprehensive educational opportunity in the arts, communications, and public information within a context of enlightened liberal education. Columbia’s intent is to educate students who will communicate creatively and shape the public’s perceptions of issues and events and who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves an important civic purpose by active engagement in the life and culture of the city of Chicago.
Center for Black Music Research Staff

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Samuel A. Floyd Jr., Founder and Director Emeritus  
Morris A. Phibbs, Assistant Director for Outreach and Development  
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Laura Haefner, Managing Editor  
Kathy Jordan-Baker, Information Technology Manager  
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Gerhard Kubik
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Mainz, Germany

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Oberlin, Ohio

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Robert Sacre
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Former Dean, Blair School of Music
Vanderbilt University
Nashville, Tenn.

Joan Small
Former Director of Development
Dept. of Cultural Affairs,
City of Chicago
Chicago, Ill.

Hale Smith
Composer
Freeport, N.Y.

Sterling Stuckey
Professor of History Emeritus
University of California, Riverside
Riverside, Calif.

Clark Terry
Freelance Trumpeter and Bandleader
New York, N.Y.

Dempsey J. Travis
Author
President, Travis Real Estate
Chicago, Ill.

Bruce Tucker
Freelance Writer and Critic
Highland Park, N.J.

Stefano Zenni
Independent Scholar
African-American Musicology
Prato, Italy
Muhal Richard Abrams  
Founder of the AACM  
Society for American Music  
Honorary Member—2006

World renowned pianist and composer, Muhal Richard Abrams has been in the forefront of the contemporary music scene for well over forty years. Muhal is a co-founder of The Association for the Advancement of Creative Musicians (AACM), founder of The AACM School of Music and President of The Association for the Advancement of Creative Musicians, New York City Chapter. Muhal was the first recipient of the grand international jazz award, 'The JazzPar Prize', which was awarded to him in 1990 by the Danish Jazz Center in Copenhagen, Denmark.

The versatile Mr. Abrams and members of The AACM are responsible for some of the most original new music approaches of the last four decades. It is appropriate that we should honor Mr. Abrams in Chicago, where he was presented with a proclamation in 1999 by Richard M. Daley, Mayor of the City of Chicago, declaring April 11, 1999 as Muhal Richard Abrams Day in Chicago.
Mission of the Society for American Music

Founded and first named in honor of Oscar G. T. Sonneck, the Society for American Music, a non-profit scholarly and educational organization, seeks 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.

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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 Membership 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 www.American-Music.org.
Welcome to Chicago and the Society’s 32nd Annual Conference. We are delighted both to meet in Chicago and with the Center for Black Music Research. As I look at the program I realize just how broad and deep activity in American Music now is. The Program Committee, coordinating with the CBMR, has put together an outstanding program encompassing a breathtaking variety of musics and intellectual approaches. Two events in particular stand out: On Friday evening this year’s Honorary Member, Muhal Richard Abrams, will give a special concert with George Lewis, and on Saturday there will be a plenary session with CBMR featuring a keynote address by this year’s Lifetime Achievement Honoree, Samuel A. Floyd Jr.

Beyond the conference presentations and concerts there is much to do. We have a number of exciting tours on Friday afternoon, including Chicago-Area Black Music Repositories and Collections, Chicago’s Auditorium Theatre, Chicago’s Historic Jazz and Blues Venues and Recording Studios, and one that is not on the list: an exhibit of musical treatises and old instruments at the University of Chicago, from the Selch Collection, curated by SAM’s Barbara Lambert. Transportation for the latter is available if enough people show interest.

Finally beyond the conference itself there is Chicago. We have a great location, and I hope everyone will take advantage of the wonderful restaurants and cultural attractions of this city. If nothing else walk and observe the architecture. Chicago is renowned for that.

Enjoy,

Michael Broyles
President
Transportation

Transportation to and from off-site events will be available at the main entrance of the hotel. Please check at the conference registration desk for information on schedule and pick up locations.

Saturday Banquet

Tickets are required for this event. Additional tickets are available from the conference registration desk until Friday at 12:00 noon.

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.

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 Silent Auction final bidding takes place during the last 15 minutes of the Reception on Saturday evening, and closes just prior to the Banquet. You may pick up your winnings after the Banquet. Look for the Senior Scholar—the latest addition to the variety of items on the Silent Auction tables. Volunteers are always welcome, particularly on Wednesday evening for the Silent Auction set-up!

Exhibits

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

- Bullet Entertainment
- Harmonie Park Press
- Joe Hickerson
- Indiana University Press
- Music Library Association
- Oxford University Press
- Prentice Hall
- RIPM: Retrospective Index to Music Periodicals (1800–1950)
- Scarecrow Press
- The Scholar’s Choice
- University of Illinois Press
- University of North Carolina Press
- University of Tennessee Press
- University Press of Mississippi
- University Press of New England
- Wesleyan University Press
- W. W. Norton and Company
Thank you to Joe Hickerson for providing coffee in the Exhibit Room on Saturday.

Thank you to the University of Illinois Press for their support of the Opening Reception on Wednesday evening & Coffee Break in the Exhibit Room on Thursday afternoon.

**Conference Staff**

**SAM Program Committee**: Naomi André, Chair, George Boziwick, Daniel Goldmark, Tara Browner, Deane Root, Denise Von Glahn, Josephine Wright

**CBMR Program Committee**: Rosita M. Sands, Samuel A. Floyd Jr., Morris A. Phibbs

**SAM/CBMR Local Arrangements**: Morris A. Phibbs, CBMR, and Mariana Whitmer, Society for American Music

**SAM Silent Auction Chair**: Dianna K. Eiland
**SPECIAL EVENTS**

**Opening Reception**  
**Wednesday, March 15, 5:30–7:30 p.m. FREE**  
Grand Ballroom B

Welcome colleagues! Come and enjoy the music of the Columbia College Jazz Combo with Scott Hall, Director of Jazz Studies, along with Larry Bowen, trumpet; Sarah Ferguson, voice; Martin Kane, drums; Johanna Mahmud, trombone; Jabari Powell, alto saxophone; Adis Sirbubalo, piano; and Matt Young, bass.

**An Evening with Muhal Richard Abrams and George Lewis**  
**Friday, March 17, 8:00 p.m. FREE**  
Grand Ballroom B/C

Muhal Richard Abrams, famed performer, composer, and co-founder of the legendary Association for the Advancement of Creative Musicians (AACM), will be named the Society for American Music’s Honorary Member for 2006. In celebration of this honor, Abrams, along with George Lewis, who was a student of Abrams and who is a long-time AACM member, will present a performance on Friday evening. This event is included in your conference registration and is reserved for conference attendees only. This performance is supported by a generous contribution from the University of Chicago.

**Saturday Evening Dinner/Dance**  
**March 18, 7:45 p.m. $50.00 ($35 students/retirees)**  
Grand Ballroom B/C

We hope you will enjoy the casual, yet sumptuous buffet we have prepared for you. During dinner you will be treated to informal performances in a wide range of U.S. forms and styles of music. Featured artists will include vocalist Maggie Brown (the late Oscar Brown Jr.’s daughter), pianist Roger Harris, and traditional string musicians Paul Tyler on fiddle and guitar and Steve Rosen on banjo and mandolin.

Immediately following the banquet, join us for a unique event as we experience dances of the 1920s. Renee Camus of Centuries Historical Dance, will coach the basic steps of fun and easy dances such as the Toddle, Shimmy (Sha-Wobble), Varsity Drag, Ballin’ the Jack, Black Bottom, and the Charleston. Come and enjoy the liveliness of the early twentieth century. Music provided by the Columbia College Jazz Ensemble, directed by Scott Hall, Director of Jazz Studies, and featuring Larry Bowen, Trajan Braxton, Keith Carmack, Doug Daniels, Rob Dicke, Johanna Mahmud, Corinne Mina, Jabari Powell, Dan Redeffer, Rebecca Silvermintz, Adis Sirbubalo, Milton Suggs, Mike Tischhauser, Donald Walker, Jacob Worley-Hood, and Matt Young.
TICKETED EVENTS

WEDNESDAY EVENING

The New Black Music Repertory Ensemble
8:00 p.m. $35.00
Harris Theater for Music and Dance at Millennium Park

This performance will feature the world premieres of works by T. J. Anderson, Wendell Logan, and Olly Wilson. The ticket cost includes bus transportation between the conference hotel and the concert venue.

FRIDAY AFTERNOON

Chicago-Area Black Music Repositories and Collections
9:30 a.m. $15, approximately 4 hours
Andrew Leach (CBMR Assistant Librarian and Archivist), host

Visit several key research facilities in Chicago that house significant collections of materials relating to African-American music. A librarian or archivist at each facility will guide attendees through the collections, show important and noteworthy materials, and generally discuss their work.

Chicago’s Historic Jazz and Blues Venues and Recording Studios
2:00 p.m. $20
Richard Wang (University of Illinois, Chicago, retired), host

Jazz scholar Richard Wang will lead this 90-minute private tour in the comfort of a luxury tour bus. Visit the sites of many early Chicago jazz and blues venues and famed recording studios. Each ticket-holder will receive a copy of Jazz Music in Chicago’s Early South-Side Theaters, by Charles A. Sengstock Jr. (Northbrook, Ill.: Canterbury Press of Northbrook, 2000).

Private Tour of Chicago’s Auditorium Theatre
3:00 p.m. $6
Mark Clague (University of Michigan), host

The Auditorium Theatre is the crowning achievement of famed architects Louis Sullivan and Dankmar Adler. Built in 1889, it was immediately acclaimed as one of the most beautiful and functional theaters in the world and was cited for its architectural integrity and perfect acoustics.
Map of the Westin Hotel Meeting Space
THE CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the Westin River North Hotel. Please refer to the Abstracts for institutional affiliations of our presenters.

WEDNESDAY, March 15

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<th>Event</th>
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<tr>
<td>1:00–5:00 p.m.</td>
<td>SAM Board of Trustees Meeting (Gallery A)</td>
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<td>1:00–6:00 p.m.</td>
<td>Conference Registration (Astor Court)</td>
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<td>6:00–10:00 p.m.</td>
<td>Exhibitors Set-Up (Astor Ballroom)</td>
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<td>5:30–7:30 p.m.</td>
<td>Opening Reception (Grand Ballroom B)</td>
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<td>Featuring the Columbia College Jazz Ensemble, Scott Hall,</td>
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<td>8:00 p.m.</td>
<td>New Black Music Repertory Ensemble Performance (Harris Theater)</td>
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THURSDAY MORNING, March 16

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<td>7:30 a.m.</td>
<td>SAM Publications Council Meeting (Rogers Park)</td>
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<td>7:30 a.m.–5:00 p.m.</td>
<td>Conference Registration (Astor Court)</td>
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<td>8:00 a.m.–5:00 p.m.</td>
<td>Exhibits (Astor Ballroom)</td>
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<td>8:30–10:30 a.m.</td>
<td>CBMR Session 1 (Grand Ballroom A) Black Music in Italy</td>
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<td>Chair:</td>
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<td>“La Scala,” She Too Pretty to be Neglected: History and Analysis of</td>
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<td>an Ellington Composition</td>
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<td>LUCA BRAGALINI</td>
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<td>The Power of Italian Music: African Cultural Patterns in European</td>
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<td>Tradition—The Case of Tarantism</td>
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<td>GIANFRANCO SALVATORE</td>
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<td>Behind the Plot: Charles Mingus, Todo Modo, and the Italian</td>
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<td>STEFANO ZENNI</td>
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<td>8:30–10:30 a.m.</td>
<td>SAM Session 1a (Grand Ballroom C) Defining Jazz</td>
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<td>Chair: Travis Jackson (University of Chicago)</td>
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<td>“Stooping to Jazz”: The Repertory of the Boston Pops Orchestra and</td>
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<td>Perceptions of Race in the Classical Concert Hall</td>
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<td>AYDEN ADLER</td>
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<td>Jazz and the Art of “Through-Composition”</td>
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<td>EDWARD GREEN</td>
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<td>Transmuted Jazz: Alienation in a Quiet City</td>
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<td>MATTHEW TESTA</td>
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<td>David Krakauer’s “Klezmer Madness!” Ethnic Identity in the “Downtown”</td>
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<td>RANDY GOLDBERG</td>
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Chicago, Illinois   15–19 March 2006

“Beyond Description”: Nineteenth-Century Americans Hearing Japan
W. ANTHONY SHEPPARD
Performing Black Identity on the Blue Danube: The Songs of African-American
Entertainers in Turn-of-the-Century Vienna
JAMES DEAVILLE
Henry Ford’s Revival of “Old Time” Music and Dance
ALLISON ROBBINS
Harry Partch and Woody Guthrie: Musical Images of the Migrant
ANDREW GRANADE

SAM Session 1c (Jackson Park)

- Opera and Difference

Chair: Karen Bryan (Arizona State University)

“The Call of Salome”: American Adaptations and Recreations of the Female Body
MARY SIMONSON
The Bohemian Girl and The Virginian Girl: Crossover or Custom?
RENEE LAPP NORRIS
Producing Klinghoffer/Constructing Palestinian Terrorism
RUTH LONGOBARDI
The Deliberate Provocations of Porgy and Bess
GWYNNE KUHNER BROWN

SAM Session 1d (Grant/Lincoln)

Panel Discussion: 
Nineteenth-Century Scholarship in American Music Studies
Moderator: H. Wiley Hitchcock

Panelists:
Katherine Preston (College of William and Mary)
Annette Fern (Harvard Theatre Collection)
Laurie Matheson (University of Illinois Press)
Sandra Graham (University of California, Davis)

10:45–11:30 a.m.

SAM Lecture Recital (Grand Ballroom C)

Ellington Solo Piano Transcription and Paraphrase to 1940
ARTIS WODEHOUSE

SAM Interest Group (Jackson Park)

Gay/Lesbian/Bisexual/Transgendered
Chair: David Patterson (Independent Scholar, Chicago, Illinois)

William Finn and the Sounds of the Gay Family
STEVEN SWAYNE
Multimedia and the Spectacular: Visual and Usual Aesthetics and the Challenges of Teaching Black Musical Traditions  
DANIEL AVORGBEDOR

Sound, Voice, and Spirit: Teaching in the Black Music Vernacular  
CHERYL KEYES

Missions and Traditions: Historically Black Colleges and Music History Curriculum Design  
ROBERT TANNER

11:30 a.m.–12:30 p.m.

Design and Distinction: The Chamber Music of Arthur Foote in the Age of the City Beautiful  
BYRON SARTAIN

Music, Feminism, and the Chicago Columbian Exposition of 1893  
KATHLEEN HAEFLIGER

The Significance of Billings’s “Rose of Sharon”  
CHARLES BREWER

Black Horn Players in Colonial America  
BEVERLY WILCOX

I Wish I Knew What it Meant to Be Free: Nina Simone and the Redefining of the Civil Rights Song  
TAMMY KERNODLE

Gonna Take a Miracle: Laura Nyro’s “Most Authentic R&B of 1971”  
ERICA SCHEINBERG
SAM Session 2d (Promenade C)

*This Is Country*

Chair: David Brackett (McGill University)

Modern Sounds in Country and Western Music: Race, Class, and Genre in the Nashville Sound Era  
DIANE PECKNOLD

“I Still Can’t Believe You’re Gone”: Willie Nelson and the Debate over Women’s Liberation  
TRAVIS STIMELING

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**THURSDAY NOON**

**12:00 noon**  
Development Committee Meeting (Washington Park)

**12:00 noon**  
Cultural Diversity Committee Meeting (Rogers Park)

**12:45–1:45 p.m.**

SAM Interest Group (Grand Ballroom C)

*Twentieth-Century Music*

Chair: Louis Goldstein (Wake Forest University)

American Music of the Last Decade  
LOUIS GOLDSTEIN

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**SAM Interest Group (Grant/Lincoln)**

*Gospel and Church Music*

Chair: Tammy Kernodle (Miami University, Ohio)

Exploring Dorsey’s Legacy and its Influence on the Contemporary Gospel Scene

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**SAM Presentation (Jackson Park)**

*Earlier American Music Periodicals and RIPM’s proposed “Americas Initiative”*

Co-chairs: Mary Wallace Davidson (Librarian emerita, Indiana University) and H. Robert Cohen (Founder and Director, RIPM; University of Maryland)

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**1:30–3:30 p.m.**

CBMR Session 3 (Grand Ballroom A)

*In Honor of Samuel A. Floyd Jr.*

*A Retrospective on Black Music Research and a Look to the Future*

Chair: Rosita M. Sands (Center for Black Music Research)

**The Black Composer Speaks—Revisited**

Moderator: William Banfield (Berklee College of Music)
T. J. Anderson (Austin Fletcher Professor of Music Emeritus, Tufts University)
Regina Harris Baiocchi (Author and Composer, Chicago, Illinois)
Wendell Logan (Oberlin College Conservatory of Music)
Hale Smith, in absentia
Olly Wilson (Professor Emeritus, University of California, Berkeley)

Black Music Scholarship: Dreams Accomplished and New Directions
Moderator: Guthrie P. Ramsey Jr. (University of Pennsylvania)
Richard Crawford (Hans T. David Distinguished University Professor of
Musicology Emeritus, University of Michigan)
Gerhard Kubik (University of Vienna and University of Klagenfurt)
Portia K. Maultsby (Indiana University)
Carol Oja (Harvard University)
Sterling Stuckey (Presidential Chair and Distinguished Professor Emeritus of History,
University of California, Riverside)

Performers:
Rawn Spearman (Professor Emeritus, University of Massachusetts at Lowell),
baritone; Toni-Marie Montgomery (Northwestern University), piano; Ed Morris, cello
Weary Blues (Dorothy Rudd Moore, music; Langston Hughes, text)
Four Afro-American Work Songs Cycle (Fred Hall)
Horace C. Boyer (Professor Emeritus, University of Massachusetts at Amherst)
How I Got Over (Herbert Brewster)
I’ll Fly Away (Albert E. Brumley)

THURSDAY AFTERNOON
2:00–3:30 p.m.

SAM Session 3a (Promenade A)
Mid-Century Jazz
Chair: Charles H. Garrett (University of Michigan)

“That Gypsy in France”: Django Reinhardt’s Occupation Blouze
ANDY FRY
“The Dream Deferred”: Reconsidering Jazz-Poetry Collaboration through Langston
Hughes’s Weary Blues
VILDE AASLID

SAM Session 3b (Grant/Lincoln)
Chadwick and New England Theory
Chair: Steve Ledbetter (Independent Scholar, Worcester, MA)

Transatlantic Passages and Music: Grand Tour or Tour d’Horizon
MARIANNE BETZ
Chadwick the “Heart Throb”: The Sentimental Side of His Late String Quartets
KATIE LUNDEEN
American Music Theory a Century Ago: Foote and Spalding’s Striking Modern
Harmony
RICHARD DEVORE
SAM Session 3c (Promenade C)

Essentializing Voice: Race and Vocal Identity
Chair: Naomi André (University of Michigan)

Vocal Fantasies: Race, Masculinity, and Vocal Performance in Rudy Vallee’s Musical Doctor and Louis Armstrong’s Rhapsody in Black and Blue
JESSICA COURTIER

RICHARD MOOK

Constructing Race: Pedagogy and Vocal Timbre
NINA SUN EIDSHEIM

SAM Session 3d (Jackson Park)

Interest Group: American Band History
Chair: Patrick Warfield (Georgetown University)

Saving Your Band’s Heritage: Ten Easy Steps To Practical Archival Preservation
SCOTT SCHWARTZ

Composing a Musical Life: The Memoirs of Alton Augustus Adams, First Black Bandmaster of the United States Navy
MARK CLAGUE

3:45–5:15 p.m.

SAM Session 4a (Grand Ballroom C)

The SAM History Project: Authors, Editors, and Executives; Consultants, Curators, and Cheerleaders: Multi-talented, Multi-taskers
Chair: Denise Von Glahn (Florida State University)

Panelists: Kate Van Winkle Keller, First Executive Director of the Sonneck Society and the Society for American Music, and author of the National Tune Index; Judith McCulloh, Assistant Director and Executive Editor, University of Illinois Press; and Barbara Lambert, editor of Music in Colonial America, and former “Keeper of the Instruments” at the Boston Museum of Fine Arts.

SAM Session 4b (Grant/Lincoln)

Songs Re-Heard
Chair: Richard Crawford (University of Michigan)

Re-examining “Amazing Grace” and its Musical Cultural Context
NIKOS PAPPAS

Modern Motherless (and Fatherless) Children: Revisiting Samuel Floyd’s “Sometimes” Trope
FELICIA MIYAKAWA

Interpreting Creamer and Layton’s Dear Old Southland
CHRISTOPHER BRUHN
SAM Session 4c (Promenade C)  
*Imagining Cage*  
Chair: David Patterson (Independent Scholar, Chicago, Illinois)

Unlocking the Secrets of Cage’s *Imaginary Landscape No. 1*  
LETA MILLER

John Cage, Paul Goodman, and the Corruption of America’s Youth  
PHILIP GENTRY

Sound Experiments in Chicago: John Cage and Improvisation  
REBECCA KIM

SAM Session 4d (Jackson Park)  
*Music Education*  
Chair: Dianna Eiland (Fairfax County Public Schools)

Anne Shaw Faulkner Oberndorfer: Chicago Music Educator for the Homemakers of America  
TERESE M. VOLK

The International Association for Jazz Education and the Reshaping of the Global Jazz Community  
KEN PROUTY

SAM Session 4e & CBMR Session 4 (Grand Ballroom A)  
“As Large as She Can Make It” Remix:  
*Black Women’s Activism Through Music*  
Chair: Josephine Wright (College of Wooster)

Shaping Uplift through Music  
SARAH SCHMALENBERGER

Breaking the Mold: The Legacy of Western University at Quindaro, Kansas (1865–1943)  
HELEN WALKER-HILL

“Out and About”: Soundings of the Next Generation of Black Lesbian Musicians  
EILEEN M. HAYES

5:30–6:30 p.m. SAM Brass Band Rehearsal (Grant/Lincoln)

5:30–6:30 p.m. SAM Consortium of Centers for American Music (Jackson Park)  
Moderator: Mariana Whitmer

6:30–8:00 p.m. Sacred Harp Singing (all welcome)  
Seventeenth Church of Christ, Scientist  
55 East Wacker Drive (At Wabash Ave.)  
Ron Pen, coordinator
FRIDAY MORNING, March 17

7:30 a.m. American Music Advisory Board Meeting (Gallery A)
7:30 a.m. Membership Committee Meeting (Rogers Park)
8:00 a.m.–5:00 p.m. Conference Registration (Astor Court)
8:00 a.m.–5:00 p.m. Exhibits (Astor Ballroom)

CBMR Session 5 (Grand Ballroom A)
Black Banjo and Fiddle Traditions in the United States
Chair: Christopher Wilkinson (West Virginia University)

CECELIA CONWAY (Appalachian State University), lecturer and media
CHEICK HAMALA DIABATE (Washington, D.C. and Mali), ngoni
JAMES LEVA (Lexington, Virginia), fiddle and banjo
MIKE SEEGER (Lexington, Virginia), gourd banjo and banjo
JOE THOMPSON (Mebane, North Carolina), fiddle

This session is funded in part with a grant from the Illinois Humanities Council.

SAM Session 5a (Promenade C)
Cultural Identity in Chicago Exposition
Chair: Philip Bohlman (University of Chicago)

Cairo on the Midway: Orientalism, Popular Song, and the Chicago Fair of 1893
LARRY HAMBERLIN
Jewish Music and the 1893 World’s Columbian Exposition in Chicago
NEIL LEVIN
Inaugurating the “Irish Century”: New and Old Technologies in Irish Music at the World Columbian Exposition
CHRISTOPHER SMITH
Not Matter, But Mind: Music and Gender at the World’s Columbia Exposition
ADRIENNE FRIED BLOCK

SAM Session 5b (Grant/Lincoln)
Ives Scholarship in a New Century
Chair: Denise Von Glahn (Florida State University)

Musical Borrowing and Religious Symbolism in Charles Ives’s Third Symphony
MARK A. ZOBEL
Representations of Femininity in the Songs of Charles Ives
PATRICK FAIRFIELD
“The Voice of the People Again Arose”: Charles Ives, Communal Singing, and Ritual in American Public Life
SHERYL KASKOWITZ
Kaboom! The Development of Explosions in Fourth of July by Charles Ives
DAVID THURMAIER

Chicago, Illinois  15–19 March 2006
Black, White, and Red: Ethnicity in the Mildred Bailey Songbook
TINA SPENCER DREISBACH
“Have You Met Miss Jones?” The Politics of Color in Oscar Hammerstein’s Carmen Jones
MELINDA BOYD
“I don’t believe in realism”: Imagining the African-American in Delius’s Koanga
ERIC SAYLOR
“Workin’ Hard, Hardly Workin’, Hey Man, You Know Me”: Tom Waits and the Theatrics of Masculinity
GABRIEL SOLIS

SAM Session 5d (Promenade A)
Global, Aesthetic, and Media Perspectives on William Grant Still
Chair: Catherine Parsons Smith (University of Nevada, Reno)

Racial or Universal? William Grant Still and the Crucible of Race in American Music
EARNEST LAMB
Riffing the Symphonic Blues: William Grant Still’s Afro-American Symphony, the Most Exalted of Instrumental Music Genres, and the Performance of African-American Identity
GAYLE MURCHISON
The People’s Symphony: Still, Sowande and Their Audience in Africa and the Diaspora
AKIN EUBA
Continuity of Purpose: William Grant Still and the Radio
SUSAN KEY

10:45–11:30 a.m.

SAM Lecture Recital (Grand Ballroom C)

Tania León: A Multi-Cultural Synthesis in the Piano Works
ANNA YOW BRISCOE, piano, and JAMES BRISCOE, lecturer

SAM/CBMR Session 6 (Grand Ballroom A)
As Banjo Songs Became the Blues: The Blues of African-American Banjo Songster Josh Thomas
Moderator: Paul Wells (Middle Tennessee State University)
Performer: Mike Seeger (Lexington, Virginia)
11:30 a.m.–12:30 p.m.

**CBMR Session 7 (Grand Ballroom A)**

*Miscellaneous Papers*

Chair: Dominique Cyrille (Lehman College, CUNY)

Goombay: Performing Bahamian Music between Africa, the Caribbean, and North America
   TIMOTHY ROMMEN

Songs of Lisabi: The Revolutionary Music of the Abeokuta Market Women’s Movement in 1940s Western Nigeria
   STEPHANIE SHONEKAN

11:30–12:15 p.m.

**SAM Session 6a (Promenade C)**

*Music and Disability*

Chair: Mark Clague (University of Michigan)

Finding Autism in the Compositions of a Nineteenth-Century Prodigy: Reconsidering “Blind Tom” Wiggins
   STEPHANIE JENSEN-MOULTON

Music, Monstrosity, and Disability in *The Beast With Five Fingers* (1946)
   NEIL LERNER

**SAM Session 6b (Grant/Lincoln)**

*Perceptions of Central and South America*

Chair: Carol Hess (Bowling Green State University)

Subversive Narratives: Gender and Race in the Cuban Lyric Stage before 1959
   HENRY MACCARTHY

Questions of Appropriation and Canon in Julián Carrillo’s Symphony No. 1
   ALEJANDRO L. MADRID

**SAM Session 6c (Promenade A)**

*Holiday and Hardin: Women in Jazz*

Chair: Susan Cook (University of Wisconsin, Madison)

Billie Holiday at Café Society: A Rupture in Musical Hegemony
   JONATHAN BAKAN

Lil’ Hardin: A Woman Redeemed
   JOSHUA BERRETT

**SAM Session 6d (Jackson Park)**

*Morality on Stage and in the Home in the Nineteenth Century*

Chair: Michael Pisani (Vassar College)

The Down Side of Upward Mobility: Women, Musical Theater and Moral Reform in Nineteenth-Century America
   GILLIAN RODGER

Sanctifying the Parlor Song: Mary Dana Shindler (1810–1883)
   PATRICIA WOODARD
FRIDAY AFTERNOON

1:00–4:00 p.m. COPAM Meeting (Rogers Park)

1:30–3:30 p.m. CBMR Session 8 (Grand Ballroom A)

**Diasporal Connections in Black Music of the Americas**
Chair: Sterling Stuckey (Presidential Chair and Distinguished Professor History, University of California, Riverside)

Finding the Sacred in the Secular: The *Diasporal Connections Reader* and Popular Music Studies at the Crossroads

David Brackett

Musicology, Music Theory, and Ethnomusicology: The *Diasporal Connections Reader* and the Continued Challenge to the Canon

Tammy L. Kernodle

A Theological View of Aspects of the *Diasporal Connections Reader*

Joseph Murphy

The Musicological and Ethnomusicological Implications of the *Diasporal Connections Reader*

Teresa Reed

The Implications of Aspects of the *Diasporal Connections Reader* for Historical Research—Babylon Revisited: A Short History of Psalm 137 in the Americas

David Stowe

3:45–5:15 p.m. CBMR Session 9 (Grand Ballroom A)

**Connecting the Dots: Diasporal Unities, Triangular Research, and the CBMR/AMRI Rockefeller Resident Fellowship Program**
Chair: Gerhard Kubik (University of Vienna and University of Klagenfurt)

Sounding Out Jonkonnu (Junkanoo) in the Circum-Caribbean: Explorations in Depth and Breadth

Kenneth Bilby

The Politics of French Contredanse and Quadrille Performance in St. Lucia, Dominica, and Haiti

Dominique Cyrille

The Ethics of Style: On the Poetics of Conviction in Caribbean Popular Music

Timothy Rommen

Reconsidering Cinquillo: How Rhythm and Motion Power Identity in Caribbean Dance

Rebecca Sager

4:00–5:30 p.m. SAM Nominating Committee Meeting (SAM Suite)
FRIDAY EVENING

8:00–10:00 p.m.  An Evening with Muhal Richard Abrams and George Lewis (Grand Ballroom B/C)

This concert funded by a grant from the University of Chicago

SATURDAY MORNING, March 18

7:30 a.m.  SAM Website Committee Meeting (Rogers Park)
7:30 a.m.  Student Forum Breakfast (Washington Park)
8:00 a.m.–5:00 p.m.  Conference Registration (Astor Court)
8:00 a.m.–5:00 p.m.  Exhibits (Astor Ballroom)

8:30–10:30 a.m.

SAM Session 7a (Grant/Lincoln)

From Concert Stage to Mega-Church to the Street:
Black Art Music, Revival, and Hip-Hop
Chair: Tammy Kernodle (Miami University, Ohio)

“Song to the Dark Virgin”:  Race and Gender in the Art Songs of Florence B. Price
BETHANY JO SMITH

Voicing the Text: In Search of William Dawson’s Spiritual(s) Imagination
JOHANN BUIS

Maintaining Traditions and Exhorting Change: Musical Expression in Black Mega Churches of Los Angeles, California
BIRGITTA JOHNSON

Taking It to the Streets: The Spiritual Experience in Hip-Hop
CHRISTINA ZANFAGNA

SAM Session 7b (Promenade C)

Musical Theatre
Chair: Thomas Riis (University of Colorado. Boulder)

Irving Berlin, Jazz, and Broadway
JEFFREY MAGEE

Modulation as a Dramatic Agent in Frank Loesser’s Broadway Songs
MICHAEL BUCHLER

The “Brazilian Oklahoma”: Heitor Villa-Lobos’s Magdalena
CAROL HESS

“I Paid Him the Tribute of Frank Imitation”: Gershwin’s Early Songs and the Influence of Jerome Kern
JAMES RANDALL

SAM Session 7c (Grand Ballroom C)

Politics
Chair: Carol Oja (Harvard University)

Experimenting with Politics:  Frederic Rzewski’s Attica Pieces
CECILIA SUN

BENJAMIN PIEKUT

Chicago, Illinois   15–19 March 2006
“We Stand at Armageddon and Battle for the Lord”: The Progressive Party and the Appropriation of American Hymnody
ROBERT WEBB FRY III
The Aesthetic Dilemma of the Composers’ Collective: Can Proletarian Chants and Bourgeois Modernist Music Join Forces?
MARIA CRISTINA FAVA

SAM Session 7d (Jackson Park)
Jazz/Art/Film: Singing and Staging Filmic Identity
Chair: Gayle Murchison (College of William and Mary)

Jivin’ Jim Crow in Stormy Weather: An (Accidental?) Parable of Black America
RAYMOND KNAPP
“The Jew Who Buried Hitler”: Music and Identity in Mel Brooks’s The Producers
KATHERINE BABER
Art in a New York Minute: Kirchheimer’s Stations of the Elevated
KRIN GABBARD
Sandblasters, Jazz, and Charlie Chaplin: Translating the Sounds and Silences of Modernity in Cronkhite’s Clocks
SCOTT PAULIN

SAM Session 7e (Promenade A)
Interest Group: Connecting Outside the Academy
Chair: Joseph Horowitz (Independent Scholar, New York City)

The “Great American Family Songbook” and Pa’s Fiddle Recordings
DALE COCKRELL
Voices Across Time Update
DEANE L. ROOT
Dvorak in America
JOSEPH HOROWITZ

9:00–11:00 a.m.
CBMR Session 10 (Grand Ballroom A)
International Scholarship and Black Music
Chair: George Lewis (Columbia University)

Jazz as Productive Music—Jazz Research as International Discourse
WOLFRAM KNAUER
Transnational Approaches to the Study of Afro-Diasporic Music
MICOL SEIGEL
Investigating Cultural Patrimony in Afro-Cuba and Afro-Louisiana: Scholarship in the Library and in the Street
NED SUBLETTE
The New Unknown World of Freedom: The Impact of Jazz on European Artists and Intellectuals
JACK SULLIVAN

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10:45–11:30 a.m.

SAM Lecture Recital (Grand Ballroom C)
Reconciling Western Sense and Eastern No-Mindedness: Analysis and Performance of John Cage’s One®
Rob Haskins

SAM Lecture Recital (Grant/Lincoln)
More than Choir Robes: The Musical Life of an African-American Mainline Protestant Church in Chicago
Evelynn Hawkins

SAM Roundtable (Jackson Park)
Open discussion on the new Amerigrove
Moderator: Laura Macy (Editor in Chief, Grove Music Online)

11:30 a.m.–12:30 p.m.

SAM Session 8 & CBMR Session 11 (Grand Ballroom A/B)
Plenary Session
Samuel A. Floyd Jr., Keynote Speaker
Hosts: Rosita M. Sands (Executive Director, Center for Black Music Research) and Michael Broyles (President, Society for American Music; Pennsylvania State Univ)

SATURDAY NOON

12:00 noon  SAM History Project Committee Meeting (Rogers Park)
12:00 noon  SAM Development Committee Meeting (Washington Park)

SATURDAY AFTERNOON

12:45–1:45 p.m.
(Boxed lunches will be available for purchase during these sessions)

SAM Student Forum (Grant/Lincoln)
Imagining an Ideal Graduate Program in American Music
Co-Chairs: Ryan Raul Bañagale, Travis Stimeling

Faculty panelists: Carol Oja (Harvard Univ), Guthrie P. Ramsey, Jr. (Univ of PA)
Student panelists: Loren Kajikawa (UCLA), Sheryl Kaskowitz (Harvard Univ)

SAM Session (Jackson Park)
Interest Group: Popular Music
Chair: Philip Todd (Saint Gregory’s University)
### 2:00–3:30 p.m.

**SAM Session 9a (Grand Ballroom C)**
**Interest Group: Folk/Traditional Music**  
Chair: Ron Pen (University of Kentucky)

The Old Town School of Folk Music: Half a Century of Peoples’ Music in the Heart of the Second City  
Panelists: Studs Terkel, Ron Cohen, Tanya Lee, Colby Maddox, Paul Tyler, and Steve Rosen

**SAM Session 9b (Promenade C)**
**Ideas of Hybridity**  
Chair: Guthrie P. Ramsey Jr. (University of Pennsylvania)

The Idea of Hybridity in the Music of Bill Finegan and George Gershwin  
- **Evan Rapport**

Afro-Hindu Syncretism: Alice Coltrane’s Gospel Bhajans  
- **Franya Berkman**

“Akwaaba!” (Welcome Back): Greeting the Unfinished Migrations of Africans in a Harlem Nightclub  
- **Kyra Gaunt**

**SAM Session 9c (Promenade A)**
**Shaping Southern Roots**  
Chair: Annie Janiero Randall (Bucknell University)

Earnestness and Irony: Shaping Authentic Experience in the Sacred Harp Diaspora  
- **Kiri Miller**

The Southern Gospel Roots of Bill Monroe’s Bluegrass Gospel Hymnody  
- **Kevin Kehrberg**

Re-establishing Southern Patriotism: Amateur Minstrel Shows in Lynchburg, Virginia, 1897–1920  
- **Jennifer Wilson**

**SAM Session 9d (Grant/Lincoln)**
**Early American Miscellany**  
Chair: Nicholas Temperley (University of Illinois, Urbana)

William Walker: Carolina Contributor to American Music  
- **Harry Eskew**

The Colonial Charleston Stage, Restoration Dramatic Works, and Appropriated Musical Meaning  
- **Timothy Crain**

From Scotland to America—“Gilderoy” in American Tune Books and Tradition  
- **Anne Dhu McLucas**
SAM Session 9e (Jackson Park)
The Director’s Cut: 
Imagining American Popular Music in Recent Cinema Soundtracks 
Chair: Daniel Goldmark (Case Western Reserve University)

O Brother Where Chart Thou? Pop Music and the Coen Brothers
JEFF SMITH
P. T. Anderson’s Boogie Nights and the Music of Pornography
ARVED ASHBY
“My Way”: Rhythm, Text, and Musical Style in Scorsese’s Goodfellas
JULIE HUBBERT

SAM Session 9f & CBMR Session 12 (Grand Ballroom A)
The Legacy of Harry T. Burleigh
Chair: Rae Linda Brown (University of California, Irvine)

Presentation as Preservation: Harry Burleigh, Kitty Cheatham, and the Concert Spiritual circa 1910
BRIAN MOON
“A Certain Strangeness”: Harry T. Burleigh’s Art Songs and Spiritual Arrangements
ANN SEARS
Invading Delmonico’s: Harry T. Burleigh as Political Activist
JEAN E. SNYDER

3:45–5:15 p.m.
CBMR Session 13 (Grand Ballroom A)
Nexus: Researching and Teaching Black Music
Chair: Rosita M. Sands (Center for Black Music Research)

How Research into the Blues Genre Can Be Transformed into Vibrant Middle School Lesson Plans
LAURIE WADSWORTH
The Integration of Caribbean Music in the Classroom
LOIS HASSELL-HABTES
The Bahamian Festival of Junkanoo: An Integrated Unit of Study for Middle School Students
JUDY ABRAMS

4:00–5:00 p.m.  Annual Meeting of the Society for American Music
(Grand Ballroom C)
5:30–6:30 p.m.  Burleigh Sing-Along (Grand Ballroom A)

SATURDAY EVENING

6:30–7:30 p.m.  Reception & Brass Band concert (All Welcome) (Astor Court)
7:30–7:45 p.m.  Silent Auction Final Bidding (Astor Ballroom)
7:45–11:00 p.m.  SAM/CBMR Dinner/Dance (Ticketed Event)
(Grand Ballroom B/C)
SUNDAY, March 19

7:00–8:30 a.m.  SAM Board of Trustees Meeting (Gallery A)
8:00 a.m.–12:00 noon  Conference Registration (Astor Court)

SUNDAY MORNING
8:30–10:00 a.m.

CBMR Session 14 (Grand Ballroom A)
*John Coltrane and Black America’s Quest for Freedom*
Chair: Leonard Brown (Northeastern University)

Coltrane’s Freedom Sound: On the True Purposes of Music in Black Culture  
LEONARD BROWN
The Personification of Spirituality in Black Music  
ANTHONY BROWN
John Coltrane and the Spiritual Journey through Black Music  
EMMETT G. PRICE III

SAM Session 10a (Jackson Park)
*Marteting Music for Chicago*
Chair: Gayle Sherwood (University of Illinois, Urbana-Champaign)

Auditopia: Music and the Perfecting of the American City  
MARK CLAUGE
Chicago’s Activist Composers: Self-Promotion by Necessity  
E. DOUGLAS BOMBERGER
Improvising Tradition: Playing and Selling Jazz in Chicago  
JOHN HARRIS-BEHLING

SAM Session 10b (Grant/Lincoln)
*Media As Messenger*
Chair: Mark Katz (Peabody Conservatory)

Vinyl Art: The Improvisation of DJs  
MARK PERRY
“Nerds on tha Mic”: “Backpack” Rap and Hip Hop’s Ivory Tower  
LOREN LUDWIG
The “Tsunami Song”: Hip-hop, Race, and Commerce  
MINA YANG
SAM Session 10c (Promenade C)
**Festivals: Music for the Masses**
Chair: Joseph Horowitz (Independent Scholar, New York City)

“The Peculiar Home of Melody”: Race, Music and Industrial Exhibitions in Jamaica
DANIEL NEELY

Opera Music as Repertoire for Band: The Sousa and Pryor Bands at Willow Grove Park, 1905–1909
BRADLEY MARISKA

“Our Gift”: German Traditions and the Limits of Anglo-Conformity in 1870s Cincinnati
KAREN AHLQUIST

SAM Session 10d (Promenade A)
**What’s in a Name? Representing African-American Music**
Chair: Kyra Gaunt (New York University)

Cloaking Difference in African-American Religious Music Genres
MELLONEE BURNIM

Black Women and Rock: The Story Beneath the Labels
MAUREEN MAHON

Marginalizing and Mainstreaming Black Popular Music: Interpreting Marketing
PORTIA K. MAULTSBY

SAM Session 10e (Grand Ballroom C)
**Interest Group: Research Resources**
Chair: Alisa Rata (Southern Methodist University)

Using the Internet as an Ethnographic Resource for Music Scholarship: From Hip Hop Chats to Wikipedia

10:15–11:45 a.m.

CBMR Session 15 (Grand Ballroom A)
**Black Music Repositories in Chicago: Content and Accessibility**
Chair: Andrew Leach (Center for Black Music Research)

KATHLEEN BETHEL, African-American Studies Bibliographer, Northwestern University Libraries

SUZANNE FLANDREAU, Librarian and Archivist, Center for Black Music Research

MICHAEL FLUG, Archivist, Vivian G. Harsh Research Collection, Woodson Regional Library of the Chicago Public Library

DEBORAH L. GILLASPIE, Curator, Chicago Jazz Archive, Regenstein Library, University of Chicago

ALISON HINDERLITER, Senior Project Archivist, the Roger and Julie Baskes Department of Special Collections, Newberry Library.

COLBY MADDOX, Resource Center Director, Old Town School of Folk Music

CHRISTOPHER POPA, Music Librarian, Music Information Center, Chicago Public Library

This session is funded in part with a grant from the Illinois Humanities Council
SAM Session 11a (Promenade A)

Black Performers on Stage
Chair: Emmett G. Price III (Northeastern University)

The Black Patti Troubadours, 1896–1915
JOHN GRAZIANO
Down and Out on the T. O. B. A.
GENE ANDERSON
Composing in Black and White: Code-Switching in the Songs of Sam Lucas
SANDRA GRAHAM

SAM Session 11b (Promenade C)

Media
Chair: Jennifer DeLapp (University of Maryland)

Banjos and Bicycles: The New Woman as Viewed through the Stereograph
LYDIA HAMESSLEY
Tuning Out American Music: The NBC Music Appreciation Hour, 1928–1942
REBECCA BENNETT
Cold War Copland: Television and Cultural Propaganda
EMILY ABRAMS

SAM Session 11c (Jackson Park)

Sweet Home Chicago
Chair: Kathleen Haefliger (Chicago State University)

Art Driven Within: A Study on Extra-Musical Effects Found Within the Scope of the AACM
HEATHER PINSON
Out in the Open: The Woman’s Symphony Orchestra at the Grant Park Festival and the Remaking of the Modern Orchestra
ANNA-LISE P. SANTELLA

SAM Session 11d (Grant/Lincoln)

Billy
Chair: Eileen Hayes (University of North Texas)

Brother Big Eyes: Looking for Billy in the 1950s
LISA BARG
Just One of the Boys: Billy Tipton and the World of Jazz
NICHOLE MAIMAN
PROGRAM ABSTRACTS

CBMR Session 1  Black Music in Italy

La Scala, She Too Pretty to Be Neglected: History and Analysis of an Ellington Composition
LUCA BRAGALINI (Conservatory of Adria, Italy)

On February 20 and 21, 1963, Duke Ellington and his band were in Milan for two concerts at the Giuseppe Verdi Conservatory Hall. On the second day, an afternoon recording session with the Teatro alla Scala Symphony Orchestra yielded a piece later titled “La Scala, She Too Pretty to Be Blue.” Although often regarded as a minor achievement, this piece was in fact a symphonic composer’s dream come true. A cultivated development of the blues, its purpose appears to be consistent with the Harlem Renaissance cultural agenda. The proceedings of that recording session have been reconstructed mostly by means of written documentation and oral reports available in Italy—the Teatro alla Scala archive, several still-living orchestra musicians, the recording studio owner’s estate, journalists and discographers who were there, and period newspapers. A detailed analysis, including original transcriptions, will follow.

The Power of Italian Music. African Cultural Patterns in European Tradition: The Case of Tarantism
GIANFRANCO SALVATORE (Università degli Studi di Lecce, Italy)

A musical culture based on trance and possession survived in Catholic Europe until the early 1990s. Tarantism, from Salento, southeastern Italy—where no venomous animals kill humans—assumes that people bitten by a spider or scorpion are doomed to die unless they engage in a possession dance. The dance is supposed to make the taranta (female spider) dance with and through the human dancers, until the devilish animal dies from exhaustion, releasing the possessed human. The whole conception—fatal venom, possession by an evil spirit, aim at liberation, catharsis through dance, gods and spirits dancing with and through humans—points to an African rather than European cultural context. If Tarantism is not Medieval (as often stated) but much older, then it is rooted in an Afro-Mediterranean complex of myths and rites, partly shared with Greece, Egypt, and the Near East. Its mystical overtones point in the same direction, as do its apparent similarities with Saharan cultures. With audio and video examples, I will show how violin performance practice in mid-twentieth century Tarantism combines formulaic patterns and improvisation in a way influenced by swing and modern dance music.

Behind the Plot: Charles Mingus, Todo Modo, and the Italian Connection
STEFANO ZENNI (Società Italiana di Musicologia Afroamericana, Prato, Italy)

Charles Mingus’s connection to Italy dates to the Italian reissues of his California recordings in the early 1950s and includes his marriage to Susan Graham Ungaro. In 1976, Mingus spent time in Rome to record the music that he had written for Elio Petri’s movie Todo Modo. The score was rejected, however, and a new soundtrack commission went to Ennio Morricone. Later, Mingus’s unused material ended up in Cumbia and Jazz Fusion, now regarded by Mingus authorities as one of his late masterpieces. Thanks to primary sources, the intricate circumstances in which Mingus’s soundtrack was born can be reconstructed, the conflicting reasons for the music’s odd fate clarified, and details of a new and unissued discography details revealed. In addition, the compositional process behind the score will be analyzed, and guesses will be made regarding the effect that Mingus’s music might have had on the movie, had it not been rejected.
SAM Session 1a  *Defining Jazz*
Chair: Travis Jackson (University of Chicago)

“Stooping to Jazz”: The Repertory of the Boston Pops Orchestra and Perceptions of Race in the Classical Concert Hall
AYDEN ADLER (Eastman School of Music)

In the 1930s and 40s, perceptions of race colored the critical and popular reception of the Boston Pops repertory that Arthur Fiedler expanded from standard classics to include orchestral works influenced by American popular and vernacular styles – music that many concertgoers of the time erroneously labeled as “jazz.” Based upon extensive primary research at the Boston Public Library, Boston University, and Boston’s Symphony Hall, as well as on my own statistical repertory study covering the hundreds of Pops performances during these decades, this paper seeks to define what “jazz” meant to symphony audiences within the context of existing racial consciousness.

Jazz and the Art of “Through-Composition”—A Study of Three Ellington Masterworks from 1940
EDWARD GREEN (Manhattan School of Music)

Ellington’s power as a *motivic* composer is revealed in three 1940 masterpieces: “Harlem Airshaft,” “Concerto for Cootie,” and “Koko.” Each is “through-composed,” and each is built entirely from a single “germinal” motif. They set the stage for his later “large-scale” works, including “Black, Brown and Beige” from 1943. These three compositions indicate that Ellington, like Schönberg, enjoyed working from a *Grundgestalt*. The striking fact is that Ellington, unlike the Austrian composer, largely came to “motivic composition” independent of the influence of European models—discovering on his own the advantages of motivic composition through his engagement, in the 1930’s, with the Blues.

Transmuted Jazz: Alienation in a Quiet City
MATTHEW TESTA

Although Copland turned away from using jazz as a material for abstract composition by the end of the nineteen-twenties, elements of the style sometimes resurfaced in his later music as an oblique signifier. In *Quiet City*, the significance of trumpet’s jazz-inflected phrases reaches beyond the original context of the drama and reflects upon the complex relationship between jazz and its urban environment. Copland’s defamiliarization of jazz in the piece evokes a sense of alienation that relates to broader social and biographical issues such as Popular Front politics, sexual repression, and Jewish identity in the New York melting pot.

David Krakauer’s “Klezmer Madness!” Ethnic Identity in the “Downtown” Scene
RANDY GOLDBERG (Indiana University)

David Krakauer’s Klezmer Madness! recordings strive for musical innovation through cultural archeology. Krakauer aims to “preserve the Jewishness” of his music while “keep[ing] klezmer out of the museum.” In a climate of growing scholarly interest in the so-called downtown scene, a stylistic musical analysis of three Klezmer Madness! recordings offers one approach to deciphering the eclecticism of contemporary improvisational music within a Jewish context. In these pieces, Krakauer treats ethnic music styles as topics with which he can mediate between ethnicity and religiosity, Jewish and Gypsy, and klezmer and jazz. The results demonstrate one musician’s effort to reconnect with a Jewish ethnicity that was lost through American assimilation.
Abstracts for Thursday morning

SAM Session 1b  Perceptions of Americanness
Chair: Deane L. Root (University of Pittsburgh)

“Beyond Description”: Nineteenth-Century Americans Hearing Japan
W. ANTHONY SHEPPARD (Williams College)
The celebrated zoologist Edward S. Morse was a virtuoso at describing all things Japanese, from brachiopods to burial pots. However, when it came to the music of Bunraku, Morse declared his subject to be “entirely beyond description.” Morse, and other prominent Americans in nineteenth-century Japan, repeatedly questioned whether Japanese music was “music” at all. American impressions of Japanese music were also shaped by published accounts and by hearing at home (e.g., Japanese workers’ songs at Chicago’s 1893 Columbian Exposition). Reading these reactions raises fundamental issues concerning cross-cultural musical encounters. Pinpointing those features of Japanese music most commonly criticized indirectly defines contemporaneous American musical values.

Performing Black Identity on the Blue Danube: The Songs of African-American Entertainers in Turn-of-the-Century Vienna
JAMES DEAVILLE (McMaster University)
The discovery of a cache of archival documents permits a first-time reconstruction of the programs sung by African American entertainers in turn-of-the-century Europe. The censors’ copies of song texts for performances on Viennese stages reveal how some of the leading black touring ensembles of the day engaged the Viennese public in a polysemous discourse of identity. The texts show the groups performing a variety of songs in English and German, which communicated a troupe’s identity to the curious audience. In acts of self-representation, the entertainers created programs that were sophisticated vehicles for reaching out to a specifically Austrian public that appreciated authenticity, good spirits and self-parody.

Henry Ford’s Revival of “Old Time” Music and Dance
ALLISON ROBBINS (University of Virginia)
This paper explores the construction of Anglo-American identity in the early twentieth century by examining Henry Ford’s 1926 revival of “old time” music and dance. Ford publicly stated that he was reintroducing nineteenth-century social dancing to teach Americans good manners; however, Richard Peterson (1996) places the revival within “a well established movement to preserve and propagate pure Anglo-Saxon musical forms.” I examine how Ford’s antisemitism and mass production philosophy shaped his revival. Paradoxically, Ford criticized the Jewish composers of Tin Pan Alley for employing the mass production concepts that he himself relied on to construct his own old time revival.

Harry Partch and Woody Guthrie: Musical Images of the Migrant
ANDREW GRANADE (UMKC Conservatory of Music)
A comparison of Harry Partch and Woody Guthrie reveals surprising similarities in their lives and works during the 1930s and 40s. However, while Woody Guthrie has since been recognized and celebrated for presenting the Depression’s effects on individuals, Partch’s musical documentation of migrants and hoboes has been largely overlooked. This presentation seeks to correct that oversight and begin the process of repositioning Harry Partch within the milieu of Dust-bowl era documentary. Chronicling Guthrie’s and Partch’s experiences in California transient camps as well as New York City, this paper compares their compositions textually and musically, examines their respective receptions, and ultimately demonstrates the crucial difference between their approaches in order to posit why one achieved wide-spread acclaim while the other was largely neglected.
SAM Session 1c  Opera and Difference
Chair: Karen Bryan (Arizona State University)

“The Call of Salome”: American Adaptations and Recreations of the Female Body
MARY SIMONSON (University of Virginia)

The Metropolitan Opera premiere of Strauss’s Salome is an established part of American music history. Yet most turn of the century Americans were far more familiar with the Salomes who flooded vaudeville, modern dance and film than their operatic sister. Against a backdrop of early twentieth-century American discourses on the body and interest in “Oriental” images and acts, I will place “popular” Salome performances – namely those of Gertrude Hoffmann – in dialogue with contemporary American operatic performances, interrogating notions of the multiple texts, female creative agency, and authorship.

The Bohemian Girl and The Virginian Girl: Crossover or Custom?
RENEE LAPP NORRIS (Lebanon Valley College)

With a focus on the careers of several mid-nineteenth-century actor/singers, this paper seeks to demonstrate that The Virginian Girl, a blackfaced parody of the popular opera The Bohemian Girl, is not an isolated incident of an apparent “crossover” between opera and minstrelsy. Excerpts from the popular press as well as sheet music publications and playbills support a complication of the divide maintained by many twentieth-century scholars between minstrelsy, opera, and concert. This paper reconsiders these genres as part of a mixed and widely conceived commercial musical mainstream of the mid-nineteenth century.

Producing Klinghoffer/Constructing Palestinian Terrorism
RUTH LONGOBARDI (University of Richmond)

Opera productions are intimately related to shifts in national contexts and ideologies, and may reflect hegemonic national discourses on topics like terrorism. The paper addresses transformations that emerge in post-9/11 productions of John Adams’s The Death of Klinghoffer. A discussion of two productions focuses on shifts in the representation of Palestinian identity. If in 1991, the opera projects ambiguities among Palestinian and Western characters, in 2003, a filmed-on-location production operates squarely within the mass-mediated framing of 9/11 events as melodrama. Word and music accompany a visual rhetoric that distinguishes between American and Palestinian. This Klinghoffer contributes to a broad cultural narrative that exploits us/them dichotomies.

The Deliberate Provocations of Porgy and Bess
GWYNNE KUHNER BROWN (University of Puget Sound)

George Gershwin has often been seen as more of an instinctual composer than an intellectual one. This has had profound implications for the reception of his art music, particularly Porgy and Bess, whose stylistic inclusiveness and contentious racial content have frequently been understood as symptoms of its composer’s incompetence or lack of sophistication. An examination of Gershwin’s published essays about American music reveals that the controversial aesthetic and racial aspects of his opera resulted from his clearly articulated desire to create music that would reflect both America’s wildly heterogeneous character and his own idiosyncratic artistic response to it.
Abstracts for Thursday morning

SAM Session 1d  Panel Discussion: Nineteenth-Century Scholarship in American Music Studies

Moderator: H. Wiley Hitchcock

Nineteenth-Century Scholarship in American Music Studies
KATHERINE PRESTON (College of William and Mary)

The Society for American Music has helped to lead a movement to diversify and broaden the discipline of musicology, and our conferences are full of sessions devoted to popular music, gender and ethnic studies, film and media music, and twentieth-century concert-music composers. Recently, however, papers devoted to the study of music prior to the twentieth century have radically diminished in number. Since conferences tend to be dominated by young scholars, the scarcity of such scholarship in our meetings reflects the reality that fewer and fewer graduate students are choosing to undertake research in the nineteenth century. This transformation of SAM into the SRM (Society for Recent Music) is alarming, especially because of the serious lacunae that remain in our understanding of nineteenth-century American musical culture. We cannot fully comprehend contemporary American musical culture if our “knowledge” of nineteenth-century musical life is riddled with misconceptions and misunderstandings that are perpetuated simply because scholars have not yet done important ground-breaking research. This panel session will include an introductory presentation (a summary of recent nineteenth-century American-music scholarship and a description of some crucial areas that need research), followed by brief presentations by a scholar in the early stages of her career, an archivist, and a representative from a university press. We anticipate a lively discussion subsequent to the presentations.

Nineteenth Century American Music in Theatre Collections: An Untapped Resource
ANNETTE FERN (Harvard Theatre Collection)

Music was everywhere on the nineteenth-century American stage, and even operas and ballets were often presented in ordinary theatres rather than in special-purpose opera houses or concert halls. Archival evidence of this rich and lively scene, and sometimes even the music itself, might be housed in theatre collections rather than in music libraries, and is thus at risk of having been overlooked by music historians. This paper is about what that evidence might be, where it might be found, and how music scholars might make use of it to explore this still largely uninvestigated aspect of American cultural and artistic life.

Publishers and Nineteenth-Century Topics
LAURIE MATHESON (University of Illinois Press)

Current book publishing on American music, reflecting scholarly trends, is weighted considerably towards twentieth-century topics. This need not suggest that publishers are not interested in book manuscripts dealing with earlier periods. However, authors should consider carefully how they might frame and present their research to attract a publisher and a public. The most publishable studies address significant questions concerning the provenance and structure of music within its social and cultural contexts; this can be accomplished for nineteenth-century as easily as for twentieth-century topics. I will describe some of the lessons that scholars of nineteenth-century music might learn from the current interest in more recent musics, and suggest ways to design and frame nineteenth-century projects to attract the attention of publishers and readers.

Ethnomusicology/New Musicology in the Nineteenth Century
SANDRA GRAHAM (University of California, Davis)

Ethnomusicologists have long advocated the need for both synchronic and diachronic studies, but the former have predominated in the literature. Recently, however, there seems to be renewed interest in historical studies, as evidenced by the recently formed special interest group within SEM devoted to historical ethnomusicology. I will describe how ethnomusicological methods and approaches can be applied to trends in nineteenth-century American music that beg for (re)assessment, and suggest
ways that historical studies can enrich our understanding of the present, particularly with regard to race, ethnicity, gender, and religion.

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**SAM Lecture Recital**

**Ellington Solo Piano Transcription and Paraphrases to 1940**

**ARTIS WODEHOUSE**

During the height of Ellington’s popularity many of his saleable tunes were published as solo piano arrangements “by Ellington.” Intended for intermediate players, these scores provide the general musical outline but lack many idiosyncratic details of the music as performed by either Ellington or his band. At the same time, Ellington’s tunes were accorded royal treatment in a little-known body of classically influenced, hyper-virtuosic transcriptions composed by several of Ellington’s composer/arranger contemporaries. That these complex Ellington arrangements came to publication likely underscores the unique prestige Ellington garnered from American classical musical circles during his lifetime.

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**SAM Interest Group: Gay/Lesbian/Bisexual/Transgendered**

Chair: David Patterson (Independent Scholar, Chicago, Illinois)

William Finn and the Sounds of the Gay Family

**STEVEN SWAYNE (Dartmouth College)**

William Finn (1952 - ) has emerged as one of a handful of post-Sondheim composers who has experienced both critical success (three Tony nominations resulting in two awards) and popular acclaim. Best known for his *Falsettos* trilogy (*In Trousers*, 1979, rev. 1985; *March of the Falsettos*, 1981; *Falsettoland*, 1990), in which the central character wrestles with his sexual orientation at the beginning of the AIDS epidemic, Finn has regularly featured lesbian and gay characters in his work, positioning them less as individuals and more as members of a community. In addition to providing an overview of Finn’s work (e.g., *A New Brain*, 1998; *Muscle*, 2001; *Elegies*, 2003; and *The 25th Annual Putnam County Spelling Bee*, 2005), I will explore the musicodramatic settings that Finn gives his gay characters, from laughter to languor, from love to loss, and how these settings enrich the often one-dimensional gay portrayals that still inform American musical theater today (e.g., *The Producers*).

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**CBMR Session 2  From Jump Street to MP3: Black Music Pedagogy—Resources and Challenges of the Twenty-First Century**

Chair: Daniel Avorgbedor (Ohio State University)

Multimedia And the Spectacular: Visual and Usual Aesthetics and the Challenges of Teaching Black Musical Traditions

**DANIEL AVORGBEDOR (Ohio State University)**

This paper first summarizes key aesthetics concepts and practices in African-American performing arts and in relation to their African roots. There is focus on, among other sites of consideration, the ontology of the union of the arts and importance of local ideas and contextual grounding in experiencing and understanding African-American performing arts and the broad domain of expressive culture. Particular implications of these aesthetic and conceptual tendencies for the planning, implementation, and technologies for effective teaching and learning of the black arts are discussed in detail, drawing on specific genres and pieces from the vernacular and art music traditions.
Sound, Voice, and Spirit: Teaching in the Black Music Vernacular
CHERYL KEYES (University of California, Los Angeles)

African-American music has often been defined in terms of selective features that are, by varying degrees, present or absent in European classical music. Olly Wilson’s “heterogeneous sound ideal” must guide pedagogical models and philosophies for teaching black music vernacular. Teaching in the black music vernacular offers important alternative ways to understand “form” via the notion of “spirit.” Since black musicians think of their music in terms of “sound,” the life force or “form” to sound, whether vocally produced or vocally simulated, is the convergence of self-expression and collective consciousness, which is defined in this context as spirit. This paper introduces the philosophy and interdependent relationship of sound, voice, and spirit as a pedagogical approach for understanding the black music vernacular.

Missions and Traditions: Historically Black Colleges and Music History Curriculum Design
ROBERT TANNER (Morehouse College)

Historically black colleges and universities (HBCUs) fulfill a unique role regarding music and other creative arts. Part of the mission of many HBCUs has been to nurture the careers and promote the works of black composers, performers, and educators, ultimately resulting in rich musical traditions not widely known outside of these institutions. Given the lack of attention to these traditions in music history texts and curricula, W.E.B. Du Bois’s notion of double consciousness permeates the teaching of this subject area at HBCUs. This paper will present the challenges of confining discussions of black composers and their works to a traditional two-semester music history course sequence, discuss the ways in which HBCUs have adapted curricula in response to these challenges, and explore the implications of these changes and challenges for music degree programs at non-HBCU institutions.

SAM Session 2a  Creating the Chicago Exposition
Chair:  Kara Gardner (University of San Francisco)

Design and Distinction: The Chamber Music of Arthur Foote in the Age of the City Beautiful
BYRON SARTAIN (University of Wisconsin, Madison)

The Court of Honor at the World’s Columbian Exposition of 1893, designed by Daniel Burnham to exemplify the principles of the City Beautiful movement, demonstrated both the classical design ethos of the movement and its role in signifying spaces as the exclusive domain of urban elites. Contemporaneously, composer Arthur Foote consciously engaged neo-classicism to satisfy socially mandated qualifications for legitimate art in New England. By reading Foote’s performance at the World’s Fair as a provocative intersection of music and urban design, this paper illustrates how Foote’s conspicuous employment of classicism functioned to distinguish ‘musical spaces’ for the highbrow socialites of Boston.

Music, Feminism, and the Chicago Columbian Exposition of 1893
KATHLEEN HAEFLIGER (Chicago State University)

During the Chicago Columbian Exposition of 1893, Mrs. Eva Munson Smith, published composer and pianist was invited to address the assemblage in the woman’s building on the history of women in music. In her address Mrs. Smith, who already had achieved some national fame as the compiler of Woman in Sacred Song (1884), traces the history of women’s musical contributions from antiquity to the present and lists a vast number of women musicians and composers. Additionally she refutes the arguments of males who believed that women, by nature, were not suited to become composers. Her address prefigures the musical feminist movement of the late twentieth century, and documents
the progressive attitudes of suffrage, temperance, and equality stirring women in the last decades of the nineteenth century.

SAM Session 2b  Colonial America in Black and White
Chair:  Kate Van Winkle Keller (Colonial Music Institute)

The Significance of Billings’s “Rose of Sharon”
CHARLES E. BREWER (Florida State University)

While Billing’s “I Am the Rose of Sharon” is one of his most popular anthems, the reasons for its presence in the Singing Master’s Assistant (1778) have never been provided. First, it will be demonstrated that the Song of Songs was often interpreted allegorically in millennial images and many contemporary authors described the Revolution in similar apocalyptic imagery. Second, in 1774 the loyalist John Mein provided the evidence that directly links Billings’s anthem with the Rev. Samuel Cooper, whom he designated as “that Rose of Sharon.” This establishes that Billings’s anthem had simultaneously specific religious and political interpretations.

Black Horn Players in Colonial America
BEVERLY WILCOX (University of California, Davis)

Colonial newspaper advertisements of slaves for sale and runaway slaves contain a surprising number of descriptions of African-American horn players. These advertisements refer not to an African folk instrument, but to the European French horn. This paper explains the reasons that slaves learned to play the horn, describes the opportunities that playing the horn gave them, and postulates an association between the horn and the servant class (in contrast with the European association with the nobility). The presentation concludes with a demonstration on the valveless natural horn of tunes that colonial horn players may have played.

SAM Session 2c  Nina Simone and Laura Nyro: Politics and Nostalgia
Chair:  Daniel Goldmark (Case Western Reserve University)

I Wish I Knew What it Meant to Be Free: Nina Simone and the Redefining of the Civil Rights Song
TAMMY KERNODLE (Miami University of Ohio)

At the height of the political turmoil and uncertainty of the 1960s, Nina Simone emerged as one of the seminal voices in popular music and in the Civil Rights Movement. The politically charged songs she penned and recorded from 1964 until the early 1970s were emblematic of the transitional ideals of protest and equality as expressed by Stokely Carmichael, Malcolm X, and other leaders of the Black Power Movement. This paper will explore how through compositions such as “Mississippi Goddamn,” and “Jim Crow” Simone provided a musical voice for the aesthetical and rhetorical beliefs of the Black Power Movement and redefined the Civil Rights song.

Gonna Take a Miracle: Laura Nyro’s “Most Authentic R&B of 1971”
ERICA SCHEINBERG (Univ of California, Los Angeles)

Laura Nyro’s idiosyncratic songs, vocals, and piano-playing earned her a reputation an “authentic” and original voice of the countercultural era. Yet her music strongly evokes the familiar: the sentimentality and theatricality of Broadway, the bluesy melancholy of jazz standards, the pleasure of rock and roll cadences and Brill Building conventions. This paper focuses on Gonna Take a Miracle, Nyro’s 1971 album of doo wop, R&B, Motown, soul, and Girl Group covers, and contemplates the concept of the cover song, both in general and with respect to notions of singer-songwriter authenticity, and as a vehicle of vicarious pleasure for her audience.
Abstracts for Thursday mid-morning and Thursday afternoon

SAM Session 2d  This Is Country
Chair: David Brackett (McGill University)

Modern Sounds in Country and Western Music: Race, Class, and Genre in the Nashville Sound Era
DIANE PECKNOLD (University of Louisville)

This paper examines the role of race in the marketing and consumption of country music during the 1960s and early 1970s, exploring the slippage between musicological and social definitions of genre. For the first half of the twentieth-century, the recording industry sought to segregate intertwined rural vernacular music into black blues and white country; in the 1960s, however, the country industry endeavored to revive its interracial past. In part, this effort was aimed at claiming mainstream middle-class respectability within the music industry and the shared cultural hierarchy, but it also reflected the creativity of longstanding relationships between black and white musicians and producers that also produced the R&B sounds of Stax and Muscle Shoals.

“I Still Can’t Believe You’re Gone”:
Willie Nelson and the Debate over Women’s Liberation
TRAVIS STIMELING (University of North Carolina, Chapel Hill)

Around the time of his storied 1972 relocation from Nashville to Austin, singer-songwriter Willie Nelson began to explore the concept album as a tool to create nuanced studies of the issues important to the city’s cosmic cowboy community. Through close readings of the narratives and musical settings of Phases and Stages (1974) and Red Headed Stranger (1975), this paper will demonstrate that Nelson sought to reconcile traditional gender roles with the new paradigm of Women’s Liberation and to highlight the anxieties of a generation that simultaneously wished to hold fast to Texan traditions and to challenge traditional social structures.

SAM Interest Group: Twentieth-Century Music
American Music of the Last Decade
LOUIS GOLDSTEIN  (Wake Forest University)

As we cross over from one century into the next, the interpretation of musical developments in one’s own time remains a perennial difficulty to the historian. This session will consist of performances of several American piano works written within the last decade, with discussion to follow. Is it possible to define “trends” based on contemporary compositional practice? How are the perceptions and predictions of recent trends playing out in the present time? What indications of the immediate future do present-day trends hold?

Earlier American Music Periodicals and RIPM’s proposed “Americas Initiative”
MARY WALLACE DAVIDSON (Librarian emerita, Indiana University) and H. ROBERT COHEN (Founder and Director, RIPM, Professor of Musicology, University of Maryland)

Research in American music has long been unwittingly hampered by lack of access to journals published in the nineteenth and early twentieth centuries. These journals are “messy,” and do not conform to either the scholarly or indexing norms of the British literary tradition. Scattered runs are available in only a few research libraries, often in poor condition. RIPM, through the use of innovative technology, proposes to index a broader array of titles, and also to digitize the originals, linking the displays seamlessly to searching software of choice. RIPM seeks your opinion on the most significant U.S. journals for this purpose.
SAM Session 3a  Mid-Century Jazz
Chair: Charles H. Garrett (University of Michigan)

“That Gypsy in France”: Django Reinhardt’s Occupation Blouze
ANDY FRY (University of California, San Diego)

No moment is more important in Europe’s assimilation of jazz than World War II – a time when jazz supposedly signified resistance to the Nazis. Yet in occupied Paris, Django Reinhardt not only survived but prospered. While for some swing indicated youthful rebellion, critics and musicians were able to accommodate Nazi (or Vichy) ideology. After the war, many maintained that this mask of collaboration hid a spirit of resistance – a notion that helped welcome American musicians in the 50s. Wartime jazz, as imagined and re-imagined, paradoxically witnesses therefore both insularity and cosmopolitanism. Memory, however selective, is a driving force of history.

“The Dream Deferred”: Reconsidering Jazz-Poetry Collaboration through Langston Hughes’s Weary Blues
VILDE AASLID (University of Washington)

In Weary Blues, a collaborative recording between Langston Hughes, Leonard Feather, and Charles Mingus, two men of different musical styles and cultural backgrounds set to jazz the work of a single poet. The result reveals two distinct approaches to blending music with word. Feather strengthens poetic imagery with direct representations—madrigalisms—while Mingus adds semantic content through a troping process best understood using Signifyin(g) theory. Through careful crafting and sensitivity, Weary Blues proves that jazz-poetry can achieve a synergy between text and music, creating an expressively resonant result more powerful than either poetry or jazz alone.

SAM Session 3b  Chadwick and New England Theory
Chair: Steve Ledbetter (Independent Scholar, Worcester, MA)

Transatlantic Passages and Music: Grand Tour or Tour d’Horizon
MARIANNE BETZ (Hochschule für Musik und Theater, Leipzig)

Various types of cultural tourism mark the history of travel between Europe and America. While Europeans considered settling in the New World, Americans undertook the “grand tour” to the cradles of European culture. Leipzig, an international trade centre renowned for its vivid musical and academic life attracted many Americans. During his numerous trips to Leipzig up until 1905 George W. Chadwick observed the changes in German musical and political life. Proceeding from Chadwick this paper will investigate the progression of German-American cultural exchange until the turning-point after 1910, when anti-German sentiments increasingly influenced musical preferences in the U.S.

Chadwick the “Heart Throb”: The Sentimental Side of His Late String Quartets
KATIE LUNDEEN (Indiana University)

George Chadwick, 1877: “What is wrong with popular music? Everything.” Chadwick eventually embraced popular American styles in his String Quartets Nos. 4 (1895) and 5 (1898), infusing the first movements with American-sounding tunes. He later served on the selection committee for Heart Songs (1909), containing popular songs, or “heart thobs,” of nineteenth-century America. Although Heart Songs followed the quartets, many of the songs share characteristics with Chadwick’s melodies. His attitude toward popular music changed into incorporating it in his composition and ultimately compiling an anthology of popular songs. The quartets mark a previously unrecognized musical expression of that transformation.
American Music Theory a Century Ago: Foote and Spalding’s Striking *Modern Harmony*

RICHARD DEVORE (Kent State University)

*Modern Harmony* by Arthur Foote and Walter Spalding was one of the most significant and popular American Theory texts of its time. This remarkably forward-looking book was at the forefront in replacing the traditional Germanic orientation of most harmony texts used at this time in the United States. *Modern Harmony* (first published in 1905) provides an excellent snapshot of the status of American music theory teaching in that era. This paper will attempt to summarize the principal features of the book, place it in historical context, and assess its importance.

**SAM Session 3c  Essentializing Voice: Race and Vocal Identity**

Chair: Naomi André (University of Michigan)

Vocal Fantasies: Race, Masculinity, and Performance in Rudy Vallee’s *Musical Doctor* and Louis Armstrong’s *Rhapsody in Black and Blue*

JESSICA COURTIER (University of Wisconsin, Madison)

In 1932, Rudy Vallee and Louis Armstrong each starred in short musical films from Paramount Studios. While both films have fantastically comedic settings, the narratives organize relationships of race and masculinity more conventionally than either star enacted them in his career outside of film. I argue that Vallee’s and Armstrong’s vocal performances—quite distinct from their off-screen singing—are musical responses to this narrative strategy, albeit in radically different ways. Where the feminized crooner Vallee becomes the literal voice of authority in *Musical Doctor*, Armstrong’s singing in *Rhapsody* more complexly complies with and critiques the miscellany of racial stereotypes that surround him.


RICHARD MOOK (Arizona State University)

This paper examines how barbershop quartet singing, popular among both black and white singers before 1920, was racialized as exclusively white in the mid-twentieth century. Using archival evidence, I show how the Barbershop Harmony Society responded to changes in American race politics during the New Deal, wartime anti-racism, and ‘50s anti-communism by modifying its repertory, membership policies, and musical style. A concluding analysis of a contemporary barbershop performance will theorize aspects of performed whiteness that reach beyond traditions of blackface minstrelsy in a local context.

Constructing Race: Pedagogy and Vocal Timbre

NINA SUN EIDSHEIM (University of California, San Diego)

Many people claim that they can distinguish a black from a white person on the basis of their voices. Such claims are even made about the classically trained singing voice, which is highly stylized to eliminate traces of everyday speech and vocal style. Despite scientific contrary evidence, some singing teachers believe that students’ “physical racial traits” affect their vocal timbres. Far from stubborn residue, is the sound of race actively cultivated in the vocal studio? Interviewing vocal pedagogues in California, I investigate if and how verbal discourses of race influence what is heard as the timbral potential of a voice.
SAM Session 3d: Interest Group  American Band History
Chair: Patrick Warfield (Georgetown University)

Saving Your Band’s Heritage: Ten Easy Steps To Practical Archival Preservation
SCOTT SCHWARTZ (University of Illinois)

Preserving America’s band heritage empowers our nation’s band directors and musicians to preserve and give voice to the forgotten sounds of our country’s music legacies. The session will identify what people should know about historic preservation including when to call the professionals, what should be preserved, how decisions are made by archivists and curators, cost for long-term archival custody, copyright, and the questions to ask of archivists and curators when considering the donation of your personal papers and your band’s records.

Composing a Musical Life: The Memoirs of Alton Augustus Adams, First Black Bandmaster of the United States Navy
MARK CLAGUE (University of Michigan)

The death of Alton Augustus Adams at the age of 98 in 1987 left unpublished a memoirs project that spanned almost two decades. Supported by the dedicated efforts of the archival staff at the Center for Black Music Research in Chicago as well as the Adams family and the staff at the Adams Music Research Institute, it has become possible to complete Adams’s dream by publishing his reflections on a life in music. Culture at the Crossroads: The Memoirs of Alton Augustus Adams, Sr. and the Music of the Virgin Islands is scheduled to appear in the African Diaspora Series of the University of California Press in 2007. This presentation will offer an overview of Adams’s life as the first black bandmaster in the United States Navy during WWI, the first bandmaster of a racially integrated band in the Navy during WWII, and his continuing activities as a composer, music educator, hotelier, journalist, and civic leader.

SAM Session 4a  The SAM History Project: Authors, Editors, and Executives; Consultants, Curators, and Cheerleaders: Multi-talented, Multi-taskers
Chair: Denise Von Glahn (Florida State University)

Although the early membership and leadership of the Sonneck Society was overwhelmingly male, women played integral roles running the organization while simultaneously pursuing their own scholarly interests and careers. This panel showcases three of the society’s founders who etched out unique roles for themselves in the society, and in furthering the cause of American music.

SAM Session 4b  Songs Re-Heard
Chair: Richard Crawford (University of Michigan)

Re-examining “Amazing Grace” and its Musical Cultural Context
NIKOS PAPPAS (University of Kentucky)

The earliest sources for the tune known as “Amazing Grace” appear in four settings in three publications of American sacred music from Kentucky, South Carolina, and Ohio. Taken together, these versions represent one example of a phenomenon in American music called the folk-hymn. Scholarship on the folk-hymn has emphasized its presence within a Southern regional context, despite the greater instances of its appearance in the Midwestern and Middle Atlantic states. Instead, this paper will re-examine the origins and meaning of the folk-hymn within a denominational context, using “Amazing Grace” as a model for this phenomenon.
Modern Motherless (and Fatherless) Children: Revisiting Samuel Floyd’s “Sometimes” Trope
FELICIA MIYAKAWA (Middle Tennessee State University)

In The Power of Black Music, Samuel Floyd uses the spiritual “Sometimes I Feel Like a Motherless Child” as a case study of Signifyin(g). Based on close study of over thirty recent recordings, this paper appraises the current relevance of Floyd’s “Sometimes” trope. Many of the songs in my study remain closely tied to the original spiritual, while others are built on new lyrics or modern instrumentation. Ultimately I will argue that the spiritual continues to serve “as the source of a wide variety of musical expressions,” expressions as individual and diverse as the artists themselves.

Interpreting Creamer and Layton’s “Dear Old Southland”
CHRISTOPHER BRUHN (Graduate Center, CUNY)

Turner Layton and Henry Creamer’s “Dear Old Southland” (1921) provides the interpreter, whether a performer or a music historian, with a real conundrum. Just what is one to make of a song written by two black men that sets the tunes of two Negro spirituals—“Sometimes I Feel Like a Motherless Child” sandwiched between two iterations of “Deep River”—to new lyrics full of racial stereotypes and clichés of plantation life? A consideration of several interpretations of the song will be informed by Samuel A. Floyd, Jr.’s, theory of musical Signifyin(g), after the literary theory of Henry Louis Gates, Jr.

SAM Session 4c Imagining Cage
Chair: David Patterson (Independent Scholar, Chicago, Illinois)

Unlocking the Secrets of Cage’s Imaginary Landscape No. 1
LETA MILLER (University of California, Santa Cruz)

This paper clarifies mysteries surrounding John Cage’s 1939 Imaginary Landscape No. 1. Although the score directs two of the players to vary the turntable speed on test-tone records, the resulting sounds remain unclear. Cage identifies one record only by number and gives no information about the rate of rpm changes. The reason for two different notation forms is also unclear. New information from Cage’s own early recording, however, shows that player 1 creates drones while player 2 produces continuous waves. The mechanical properties of the turntable result in slides with slow ascents but abrupt descents. These electronic sounds help elucidate the work’s coherent form.

John Cage, Paul Goodman, and the Corruption of America’s Youth
PHILIP GENTRY (University of California, Los Angeles)

In the late 1940s, John Cage and the writer Paul Goodman had a disagreement over the relative merits of Beethoven and Satie. The argument hinged as much on politics as it did on aesthetics: Goodman’s openness with his queer sexuality versus Cage’s reticence with his own. Despite their disagreement, however, Cage and Goodman actually shared much in common: a strong concern for bodily interaction, be it the interaction between performer and audience, or between teacher and student. This paper examines the corporeal interaction of performer and audience in a number of Cage’s keyboard works, particularly Cage’s 1948 homage to Satie, Dream, comparing them to Goodman’s contemporaneous tradition of queer politics.

Sound Experiments in Chicago: John Cage and Improvisation
REBECCA KIM (Columbia University)

John Cage’s year in Chicago, 1941 to 1942, is generally viewed as a temporary artistic stopover between his move from California to New York. From the viewpoint of recent studies in improvisation, however, the sojourn is a starting point for important inquiries into the contested role of improvisation in Cage’s conception of experimental music. This paper examines the cultural reference of Chicago
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through a select survey of Cage’s activities, including his 1965 engagement with musicians of AACM at Harper Theater, and gives specific attention to George E. Lewis’s claim that African American improvisation is an underacknowledged source for real-time composition.

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**SAM Session 4d  Music Education**  
Chair: Dianna Eiland (Fairfax County Public Schools)

Anne Shaw Faulkner Oberndorfer: Chicago Music Educator for the Homemakers of America  
TERESE M. VOLK (Wayne State University)

Chicago music educator Anne Shaw Faulkner Oberndorfer is most well known for her music appreciation textbook *What We Hear In Music* (RCA Victor Publishing Co., 13 editions, 1913–1943). What is not so well know are her writings in the popular magazines of the day: *The Ladies Home Journal, Better Homes and Gardens,* and *Child Life Magazine.* These articles all focused on various topics in music appreciation, and several on the musics of various cultures both within the United States and abroad. Her publications on this subject foreshadow the multicultural music education movement of the 1970s.

The International Association for Jazz Education and the Reshaping of the Global Jazz Community  
KEN PROUTY (Indiana State University)

This paper examines the role of the International Association for Jazz Education in shaping the discourses and practices of jazz. Founded as an auxiliary organization to the Music Educators’ National Conference, IAJE is today a significant force in jazz, as demonstrated by its annual conference, billed as the “largest gathering of the global jazz community.” IAJE’s growth has fundamentally altered power relations within the jazz community, as it has evolved from a simple advocacy group into one that influences the direction of jazz itself. The fates of performers, educators, students, and industry figures are intertwined, due largely to IAJE’s influence.

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**SAM Session 4e  “As Large as She Can Make It” Remix:**  
**CBMR Session 4  Black Women’s Activism Through Music**  
Chair: Josephine Wright (The College of Wooster)

Shaping Uplift through Music  
SARAH SCHMALENBERGER (University of St. Thomas)

In 1979, Doris Evans McGinty published an essay celebrating the Washington Conservatory of Music (est. 1903) as the first black-owned and operated institution of its kind in the United States. This presentation examines how its founder, Harriett Gibbs Marshall (1865–1941), enlarged the boundaries of her circumscribed roles as a student and teacher to create a more powerful identity as an institution builder. She ultimately transformed both herself and the mission of her school. This form of “resistance from within” was a highly effective method for black women committed to furthering the cause of racial uplift through music.

Breaking the Mold: The Legacy of Western University at Quindaro, Kansas (1865–1943)  
HELEN WALKER-HILL (Independent Scholar, Evergreen, Colorado)

Freedman’s School for escaped and freed slaves, founded in 1865 by a local land-owning Presbyterian minister named Eben Blachely, became Western University in 1881 when it was sold to the AME
Church. It was expanded in the 1890s to include a state-run industrial school, following the model of Booker T. Washington’s Tuskegee Institute. In 1903, Robert G. Jackson, a graduate of Kansas University and a highly respected Kansas City musician, was hired to build the music department. He designed a rigorous classical music curriculum and founded the Jackson Jubilee Singers, who toured the country in the spirit of the Fisk Jubilee Singers. Many outstanding musicians were trained at Western University, including choral director/composer Eva Jessye (1895–1992), journalist/composer/vocalist Nora Douglas Holt (ca. 1885–1974), and singer/actress Etta Moten Barnett (1902–2004). All three outgrew the confines of Western University’s musical and social limitations to pioneer in the music and entertainment world of America.

“Out and About”: Soundings of the Next Generation of Black Lesbian Musicians
EILEEN M. HAYES (University of North Texas)

A newer generation of “out” black lesbian musicians associated with the “women’s music,” founded in cultural feminism, signifies on the musical and political contributions of earlier generations. The performances of these artists address issues of importance to overlapping African-American and gay/lesbian communities. Other black lesbian musicians participate in “women’s music” festivals independent of those emanating from feminist initiatives of the 1970s. Discrepancies and congruities arise between micro-cohorts characterized by shared race, generation, and sexual identity but not necessarily by politics. This paper concerns the sonic terrain created by a generation in an age characterized by the end of radicality.

SAM Session 5a  Cultural Identity in Chicago Exposition
Chair: Philip Bohlman (University of Chicago)

Cairo on the Midway: Orientalism, Popular Song, and the Chicago Fair of 1893
LARRY HAMBERLIN (Middlebury College)

At the Middle Eastern “villages” of the 1893 World’s Columbian Exposition, Americans encountered for the first time a style of dancing that became popularly known as hoochy-koochy. By combining sexual titillation and a fascination with the exotic, these Midway attractions became the site of a confrontation involving gender, class, and ethnicity. Topical songs about the fair reflect the public’s cultural attitudes in their lyrics and helped to establish the language of popular musical exoticism. These tropes marked popular orientalism for the next three decades, and their traces remain a part of American vernacular culture to the present day.

Jewish Music and the 1893 World’s Columbia Exposition in Chicago
NEIL W. LEVIN (Professor of Music, Jewish Theological Seminary of America; Artistic Director, Milken Archive of American Jewish Music)

The 1893 World’s Columbian Exposition—the Chicago World’s Fair—included a special convention of religious representatives from throughout the world, known as the World Parliament of Religions. As one of its components, Jewish delegates from across the United States met to address musical repertoire in the synagogues of the recently emerged American Reform movement. This group, and especially the Women’s Auxiliary, laid the foundations at the fair for publication of the Union Hymnal that would serve American Reform congregations for many decades. It also created and published a unique volume of synagogue music based on traditional Hebrew liturgy in period English translations, which retained centuries-old historic sacred melodies, modes, and leitmotifs. In this sense, American Reform practice actually preserved a much larger degree of musical tradition than is generally realized, because these publications contained subliminal references to established musical customs that date in some cases to medieval Rhineland communities and the birth of the Ashkenazi rite.
Inagurating the “Irish Century”: New and old technologies in Irish music at the World Columbian Exposition
CHRISTOPHER SMITH (Texas Tech University)
The 1893 World Columbian Exposition united musicians, collectors, and new technologies in a way that made crucial contributions to traditional Irish music in America. Collector Francis O’Neill, Highland bagpiper Turlough mac Suibhne, and uilleann bagpiper Patrick J Touhey first encountered the Edison phonograph here; both O’Neill and Touhey exploited the phonograph to collect and market traditional music. These activities reveal that moment when the music became a modern, technology-driven genre. Drawing on archives, photographs, transcriptions, and contextual information, I argue for a reconsideration of the popular implications of the Exposition, new technologies, and these individuals’ contributions in the music’s development.

Not Matter, But Mind: Music and Gender at the World’s Columbia Exposition
ADRIENNE FRIED BLOCK (Graduate School, CUNY)
The World’s Congress Auxiliary was the think tank of the World’s Columbian Exposition in Chicago in 1893. This paper will discuss topics and purposes of two sets of Congress Auxiliary meetings under the rubric, Musical Congresses, held from 3–8 July 1893: meetings of the Woman’s Musical Congress, and on education including two on higher education. The contrasting agendas of these two sets of meetings are exemplified by three papers, Maud Powell’s and Camilla Urso’s on woman violinists in the orchestra, and Waldo Selden Pratt’s on “The Scope of Musical Terminology.”

SAM Session 5b  Ives Scholarship in a New Century
Chair: Denise Von Glahn (Florida State University)

Musical Borrowing and Religious Symbolism in Charles Ives’s Third Symphony
MARK A. ZOBEL (Blackburn College)
This paper presents analysis and commentary on Ives’s use of American hymn tunes in his Third Symphony “The Camp Meeting.” Drawing on musical structures found within the score, Ives’s prose writings, and other extramusical sources, this study argues that Ives used tunes and tune fragments in ways that reveal striking parallels with aspects of the Biblical narrative—parallels which Ives may or may not have intended, but which amplify the symphony’s overall religious theme.

Representations of Femininity in the Songs of Charles Ives
PATRICK FAIRFIELD (University of Miami)
An analysis of all of the songs with texts that focus on some aspect of femininity in Ives’s 114 Songs reveals a striking trend: Ives sets all such songs in a tonal language only—a marked departure from his stylistic pluralism. Moreover, Ives approaches specific sub-categories of the feminine in a consistent manner. For songs concerning daughters, he employs a deceptively unencumbered surface texture that reflects the innocence of childhood. For songs about mothers, Ives instead uses a style that exhibits complexity at both the surface and underlying levels. In contrast, he approaches songs portraying the feminine as romantic figure with a permeating simplicity or as spoofs.

“The Voice of the People Again Arose”:
Charles Ives, Communal Singing, and Ritual in American Public Life
SHERYL KASKOWITZ (Harvard University)
In Memos, Charles Ives described three instances of spontaneous communal hymn singing in non-religious, urban contexts. Other scholars have discussed Ives’s compositional use of hymn tunes, but in this paper I explore the composer’s fascination with communal hymn singing in daily life. I propose that these events represent the fusion of Ives’s sacred and secular values. Drawing on
ritual theory, I investigate how spontaneous communal singing can function as public ritual. Finally, I compare Ives’s stories to contemporary responses to September 11, linking Ives’s discussion of communal singing to the broader question of its role in American public life.

Kaboom! The Development of Explosions in the *Fourth of July* by Charles Ives

DAVID THURMAIER (Central Missouri State University)

In the program accompanying *The Fourth of July*, Charles Ives explains that “the day ends with the sky-rocket over the church steeple, just after the annual explosion sets the Town Hall on fire.” In fact, there are two “explosions” depicted musically in *The Fourth*; these are significant temporal events that affect the continuity of the movement, and also mark key formal points. In my presentation, I will explore the genesis of the two explosions by tracing their development through the manuscript sketches. In doing so, some of Ives’s most distinctive techniques—superimposition of multiple layers, elements of tonality, contrapuntal structures, and flexible conceptions of tempo—come to light and are combined to produce the picturesque compositional procedure.

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**SAM Session 5c  Race and Gender**

**Chair:** Ellie Hisama (CUNY, Brooklyn)

**Black, White, and Red: Ethnicity in the Mildred Bailey Songbook**

TINA SPENCER DREISBACH (Hiram College)

Recent attention to the career of Mildred Bailey (1903–1951) reveals a brilliant and neglected artist. The first female big band soloist, Bailey and her husband, xylophone virtuoso Red Norvo (who met in Chicago while touring with Paul Whiteman) perfected a distinctive brand of “subtle swing” with classically-trained arrangers Eddie Sauter and Alec Wilder. This paper highlights Bailey’s non-mainstream, ethnically diverse vocal material. Part Coeur d’Alene, she declared her heritage as well as her interest in unusual African American songs (many by Willard Robison) despite their lack of commercial appeal. Bailey (called by Will Friedwald “one of the essential missing links of American music”) is significant not only as an artist but for the breadth of her musical and cultural interests.

“Have You Met Miss Jones?” The Politics of Color in Oscar Hammerstein’s Carmen Jones

MELINDA BOYD (Independent Scholar, Manitoba, Canada)

Susan McClary has argued that with respect to operatic subjects, we need to ask “who creates representations of whom, with what imagery, toward what ends.” Oscar Hammerstein’s Carmen Jones certainly demands that we ask such questions. Employing an attentive musical and textual analysis of the “Habana” and “Seguidilla,” I will show that the clichéd exoticism of Bizet’s score further inflames the politics of race and color by paralleling Bizet’s sexually-liberated gypsy with a lower-class African American woman. While the operatic Carmen’s foreign language might be seen as erasing class and race differences for a middle-class American audience unfamiliar with the language, Hammerstein’s parody of Negro speech re-racinates and magnifies the stereotype of the racial Other.

“I don’t believe in realism”: Imagining the African-American in Frederick Delius’s *Koanga*

ERIC SAYLOR (Drake University)

Frederick Delius’s *Koanga* (1904), the first European opera to feature African-American protagonists, taps into the romantic fascination with racial and cultural exoticism. Its plantation setting in antebellum Louisiana provided an excuse for “exotic” African-American folk songs performed by choruses of slaves, but Delius avoided such clichés for the lead characters, Koanga and Palmyra. Instead, their music—strongly reminiscent of Wagner, Strauss, and even Puccini—is nearly indistinguishable from that of the opera’s white antagonists. Yet while Koanga and Palmyra’s music may seem to threaten the
racial status quo, the libretto reduces them to dramatic archetypes, unable to exploit their potential power. This paper will explore how these portrayals are realized, and how Delius, a composer fascinated with both African-American folk music and Wagnerian opera, would have justified such an apparent contradiction between music and drama.

“Workin’ Hard, Hardly Workin’, Hey Man, You Know Me”: Tom Waits and the Theatrics of Masculinity
GABRIEL SOLIS (University of Illinois, Urbana-Champaign)

In the mid-1980s, reflecting on his life and work a decade earlier, Tom Waits told a reporter, “During that period, it was like going to a costume party and coming home without changing. I really became a character in my own story.” Since then Waits has continued to make music that is deeply theatrical, but confounds an easy distinction between the artist and his characters. This paper looks at how musical sound—particularly signifiers of genre and the “grain” of Waits’ voice—and its relationship to musical racialization functions in his gender theatrics, with a focus on his work in the 1970s and 80s.

SAM Session 5d  Global, Aesthetic, and Media Perspectives on William Grant Still
Chair: Catherine Parsons Smith (University of Nevada, Reno)

“Racial or Universal?: William Grant Still and the Crucible of Race in American Music Discourse”
EARNEST LAMB (University of Arkansas)

William Grant Still divided his compositional output into racial and universal periods. After studying with Edgard Varèse, Still abandoned modernism and embarked on a “black” nationalist period he called “racial,” during which he composed the Afro-American Symphony. Where Still’s racial period was rooted in the Harlem Renaissance, his universal period (c. 1935–1978) was not a part of an organized philosophical movement with clearly articulated mandates or aspirations. This does not mean that the term “universal” lacked specificity. Still chose “universal” instead of “international” or “cosmopolitan” because it represented both the religious and aesthetic ideals Still wished to express musically.

“Riffing the Symphonic Blues: William Grant Still’s Afro-American Symphony, the Most Exalted of Instrumental Music Genres, and the Performance of African-American Identity”
GAYLE MURCHISON (College of William and Mary)

In his oft-critiqued Afro-American Symphony, Still used blues melody, jazz rhythms, and the twelve-bar blues. He also incorporated an African American performance practice: solo improvisation over “choruses.” The Western European tradition prizes the symphony as the most challenging intellectual genre and the composer is called upon display compositional ingenuity in the development. In Still’s symphony tension exists between two competing aesthetics and musical practices. Still brought African American practices to the much-exalted symphony by introducing the chorus structure and cyclical time in the development. Still thereby challenged the status quo, creating a symphony that encodes African American identity.

The People’s Symphony: Still, Sowande and Their Audience in Africa and the Diaspora
AKIN EUBA (University of Pittsburg)

Nigerian composer Fela Sowande’s “Folk Symphony” is an ideological and stylistic cousin of Still’s “Afro-American Symphony.” Both works find resonance among black audiences by using familiar thematic material. Still and Sowande belong to an extended school of African composition. Still,
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Continuity of Purpose: William Grant Still and the Radio
SUSAN KEY (San Francisco Symphony)

William Grant Still shared with many of his contemporaries a desire to reach vast new audiences through the most pervasive medium of the day: radio. His correspondence reveals probing—at times provocative—questions about the role of radio in American culture. More fundamentally, Still’s radio work gave him a new perspective on the relationship between music and words, and the resulting narrative mastery informs later compositions that use either a fully-developed plot or a series of vignettes. This paper explores the role of radio in Still’s music, and argues for its influence on his handling of musical narrative.

SAM Lecture Recital
Tania León: A Multi-Cultural Synthesis in the Piano Works
ANNA YOW BRISCOE, piano, and JAMES BRISCOE (Butler University), lecturer

Tania León is a US composer of Afro-Cuban descent. Her multi-culturalism is no folkloric pastiche but instead achieves a power synthesis, including chromatic post-tonality, adaptation of Western forms, Afro-Cuban drumming and blues and jazz. León has gained international esteem through major awards, residency at the NY philharmonic, and recordings on eight labels. Her opera Scourge of Hyacinths triumphed throughout Europe, and one critic recently hailed Tania León as “the hottest ticket in New York.” In an interview she spoke of a desire to be “neither American nor Cuban, nor European. . . but earthian.” This presentation illustrates her contribution in two youthful preludes, the significant, mature work “Rituál,” and the late composition “Variación,” the performance of which will be a world premiere.

CBMR Session 7  Miscellaneous Papers
Chair: Dominique Cyrille (Lehman College, CUNY)

Goombay: Performing Bahamian Music between Africa, the Caribbean, and North America
TIMOTHY ROMMEN (University of Pennsylvania)

Goombay, a style of popular music in the Bahamas, describes a traditional rhythm played by rake-n-scrape ensembles (and goombay bands). Goombay’s ubiquitous presence within Bahamian popular and traditional musics notwithstanding, relatively little scholarly work has explored the unique characteristics and the artistic breadth of this set of Bahamian musical practices. In this paper, I propose a serious engagement with goombay, both discursively and musically. I will explore the historical, cultural, and social circumstances surrounding the development of goombay and relate these themes to the musical antecedents that pioneering artists drew upon in order to create this distinctly Bahamian range of practices. In this context, I will examine local discourse about what goombay is and means and will conclude with a series of audio examples that illustrate the distinctly Bahamian aspects of goombay music and which draw out goombay’s nuanced relationship to the soundscapes of Cuba and the United States.
Songs of Lisabi: The Revolutionary Music of the Abeokuta Market Women’s Movement in 1940s Western Nigeria

STEPHANIE SHONEKAN (Columbia College Chicago)

Fela Anikulapo-Kuti’s impact on revolutionary music around the world has been obvious and is most recently evident in the music of contemporary hip-hop and neo-soul artists. The numerous books and articles focusing on music cite the U.S. Black Power movement as well as funk and soul music as the influences that led Fela to create Afro-beat. This paper will contend that, although these were powerful ingredients in Fela’s music, the initial and essential influence came from Fela’s mother, Funmilayo Ransome-Kuti, and the Abeokuta Market Women’s movement of 1940s Western Nigeria. Led by Kuti, these women succeeded in overturning the traditional and colonial systems of power in Abeokuta (also known as Lisabi). To aid their struggle, these women composed and sang over two hundred powerful protest songs that directly opposed the hegemonic structure of their environment and overtly encouraged feminist ideas of empowerment. Translated from the Egba dialect of Yoruba, these songs reveal the defiance and lyrical devices later seen in Fela’s music. This paper will examine musical, thematic, and textual aspects of these songs, setting them in the context of 1940s Western Nigeria. Ultimately, this paper will illuminate the important influences that Funmilayo Ransome-Kuti and the Abeokuta Market Women’s Movement had on the philosophy, ideology, and music of Fela Anikulapo-Kuti.

SAM Session 6a Music and Disability
Chair: Mark Clague (University of Michigan)

Finding Autism in the Compositions of a Nineteenth-Century Prodigy: Reconsidering “Blind Tom” Wiggins

STEPHANIE JENSEN-MOULTON (Graduate Center, CUNY)

Thomas “Blind Tom” Wiggins’ compositions provide rich sources for insight into the world of a very gifted yet multiply disabled composer and pianist. Because of Wiggins’ precarious position as a Black performer born into slavery, any conception of him as an “idiot” reinforced the stereotypes about Blacks that were most valued by racist patrons. Yet, an understanding of Wiggins’ autistic behaviors leads to a greater understanding of his music. This paper will examine cultural and musicological issues.

Music, Monstrosity, and Disability in The Beast With Five Fingers (1946)

NEIL LERNER (Davidson College)

Scored by Max Steiner, The Beast With Five Fingers uses conventions of the horror film to reinscribe the social undesirability of the one-handed pianist. Just as the horror films of the 1930s have been theorized as responses to World War I’s maimings, this film joins others from the 1940s that react to the amputations of World War II. An emphasis on one-handed pianism draws attention to an ableist bias constructing two-handed pianism as normative. The left-handed pianist performs an arrangement of Bach’s Chaconne; after his death, the disembodied hand continues to play Bach as well as strangle people.

SAM Session 6b Perceptions of Central and South America
Chair: Carol Hess (Bowling Green State University)

Subversive Narratives: Gender and Race in the Cuban Lyric Stage before 1959

HENRY MACCARTHY (Ohio University)

Composers and librettists of Cuban zarzuelas and operas have been particularly concerned with the colonial experience of their nation. Such preoccupation is evident in the many works produced for
the lyric stage that deal with themes and subjects of pre-Republican Cuba, chronicling the complex relationships between ethnic and racial groups that populated the Island under Spanish rule. In this paper, I analyze how class, gender and race were (re)presented through vernacular music theater, with specific emphasis on the construction of the Cuban mulata in Gonzalo Roig’s Cecilia Valdéz and Ernesto Lecuona’s María La O.

Questions of Appropriation and Canon in Julián Carrillo’s Symphony No. 1
ALEJANDRO MADRID (University of Texas, Austin)

Like much American music written at the end of the nineteenth century and in the early twentieth century, the early works of the Mexican composer Julián Carrillo have been criticized for an alleged lack of originality and for being “mere copies of European models.” By focusing on how Carrillo departs from traditional European practices in the first movement of his Symphony No. 1, this paper challenges this allegation and shows that the development of his musical style actually enacted an individual negotiation of identity that tacitly contested the traditional models of the Austro-German Art Music tradition. I conclude that the discourses of lack of authenticity that prevented Carrillo to enter the nationalist Mexican music canon are part of the politics of representation that helped developed such canon after the 1910 Revolution.

SAM Session 6c Holiday and Hardin: Women in Jazz
Chair: Susan Cook (University of Wisconsin, Madison)

Billie Holiday at Café Society: A Rupture in Musical Hegemony
JONATHAN BAKAN (York University, Toronto)

Commentators have long noted an important shift in the repertoire of jazz singer Billie Holiday following her 1939 recording of “Strange Fruit.” This paper examines the unusual features that mark Holiday’s post-”Strange Fruit” repertoire and argues that the stylistic shift in the singer’s repertoire after 1939 can be linked to the political crisis of the Depression era and World War 2. Employing conceptual frameworks developed by political theorist Antonio Gramsci, this paper argues that the changes Holiday introduced into her repertoire after 1939 can be understood as a creative response to a moment of hegemonic rupture and possibility that was itself rooted in the broader conjunctural crisis of the 1930s–1940s.

Lil’ Hardin: A Woman Redeemed
JOSHUA BERRETT (Mercy College)

Lil’ Hardin has been characterized, in the words of jazz historian, Frank Tirro as “an unrecognized master who composed some of the most interesting pieces of this period.” This paper explores the implications of this statement for certain selections from Armstrong’s Hot Five and Hot Seven canon, making some hitherto unexplored connections between this repertoire and her concurrent studies at Chicago College of Music.

SAM Session 6d Morality on Stage and in the Home in the Nineteenth Century
Chair: Michael Pisani (Vassar College)

The Down Side of Upward Mobility: Women, Musical Theater and Moral Reform in Nineteenth-Century America.
GILLIAN RODGER (University of Wisconsin, Milwaukee)

The mid-nineteenth-century saw in increasing emphasis on the display of female bodies on the American stage in a many different contexts, varying from respectable theater to less respectable forms. Tensions over the presence of women in these contexts increased during the 1850s, resulting to...
changes in theater law in New York in the early 1860s. In the 1870s and 1880s similar attempts were made in other states to control the spread of theatrical forms dominated by women, and particularly those forms that featured all-female casts and the Cancan. Using case studies drawn primarily from variety and burlesque in the mid-nineteenth century, I will show the growing divide within theater in this period and examine the effect of this on female performers in American theater.

Sanctifying the Parlor Song: Mary Dana Shindler (1810–1883)
PATRICIA WOODARD (Hunter College Library)

Mary S.B. Dana Shindler (1810–1883) was a well-known nineteenth-century literary figure whose *Southern Harp* (1841) and *Northern Harp* (1842), sacred song collections intended for home use, enjoyed wide success during her lifetime. In addition to three later songbooks, she published poetry, essays and novels. An unusual conjunction of societal conditions and personal circumstances made her career possible. Mrs. Shindler borrowed the vast majority of the melodies she published from the parlor song repertoire of her era. Sources of this musical material will be examined, and several of her “greatest hits” will be heard, including two which have survived into the modern era.

SAM Session 6e  FILM SCREENING
*Lost American Music: African-American Musical Performances from the Fox Movietonews Collection*
JULIE HUBBERT (University of South Carolina) and WILLIE STRONG (University of South Carolina)

The Fox News Corporation was a pioneer in the film industry. They were the first film newsreel company to convert from silent to “sound” film in 1927 and so were regularly producing sound films well before the major Hollywood began to produce their “talkies.” These news “stories” in addition to being some of the century’s first sound films, however, are also distinctive in terms of content and format. Although Movietonews crews captured typical newsreel fare, news-worthy events like the historic trans-Atlantic flight of Charles Lindbergh, they also sought out “human interest” stories. In this regard they were not just a newsreel company but an important documentary force capturing many of the important sights, sounds and musical performances of the early twentieth century. This screening will include nine “Movietonews” stories, made between 1928 and 1934, that feature specifically African-American musical performances. Several of the films capture performances that have been staged, such as Rev. Oscar Michaux’s radio gospel choir and Uncle John Scruggs blues ballad. Others stories capture more spontaneously the sound of African-Americans making music, especially as they work moving railroad ties and shucking oysters. The footage of the Jenkin’s Orphange Band is unique because it is the only known recording of the group to exist. The Josephine Baker footage gives a rare glimpse of the star off the stage but charismatic as ever.

CBMR Session 9  Connecting the Dots: Diasporal Unities, Triangular Research, and the CBMR/AMRI Rockefeller Resident Fellowship Program
Chair: Gerhard Kubik (University of Vienna and University of Klagenfurt)

Sounding out Jonkonnu (Junkanoo) in the Circum-Caribbean: Explorations in Depth and Breadth
KENNETH BILBY (Smithsonian Institution)

Ethnographic research that I conducted in Jamaica has revealed the existence there of a rural “remnant” of Jonkonnu that forms an integral part of a community religion focusing on communication with ancestors via spirit possession. This knowledge enables us to interpret historical sources in a new light. It also suggests that investigation of remnants of older local variants of “John Canoe” elsewhere might similarly enrich our understanding of the historical meanings of those traditions. Additional
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ehtnographic (and ethnomusicological) research on such conservative varieties (in Jamaica, the Bahamas, and Belize), as proposed in my presentation, also promises to enhance our understanding of trans-Caribbean interconnections.

The Politics of French Contredanse and Quadrille Performance in St. Lucia, Dominica, and Haiti
DOMINIQUE CYRILLE (Lehman College, CUNY)

This presentation analyzes the body movements and attitudes that form the core vocabulary of quadrille dancing in St. Lucia, Martinique, and Dominica in the eastern Caribbean. Quadrille practitioners in these islands often speak of their dance tradition as a shared cultural trait that transcends the geographic and political limits of their respective islands, just like the French-based Creole language that is spoken in these islands. The quadrille tradition took hold in Dominica, Martinique, and St. Lucia at the turn of the nineteenth century, introduced there by European planters eager to re-create on their plantations a part of the lifestyle of the European capitals. In the colonial Caribbean, however, the people of African origins who were subjected to the French ideologies of dance hierarchy developed a strong interest in quadrille dancing. They appropriated the dance soon after its arrival and transformed it to fit their own needs. Today in the French-Creole continuum, the dance continues to be an arena where issues of race and ethnicity are discussed. It also plays a part in the Antilles’ identification processes. Although each island has created its unique version of the dance, the set of movement sequences and body attitudes that characterize quadrille in the three countries also carries highly comparable meanings. My hope is to highlight the specific movement sequences and gestures that allow Martinicans, St. Lucians, and Dominicans to retell their story and claim membership in the same community through quadrille performance.

The Ethics of Style: On the Poetics of Conviction in Caribbean Popular Music
TIMOTHY ROMMEN (University of Pennsylvania)

This paper, exploring the merits and limitations of an analytical model that I call the ethics of style, engages with John Dewey’s ideas about the religious nature of conviction. Reading several examples of popular music in terms of the discourses that surround their performance and reception and focusing particular attention on the ethical dimensions of these discursive strategies—that is, the convictions that are explored in and through these strategies—I suggest that conviction can serve as a powerful means of thinking about music in the circum-Caribbean. The ethics of style is concerned with the ways in which performers and fans situate and resituate themselves in working out what might be called a poetics of conviction. Each case study necessarily focuses on particular artists and communities who work within specific social and cultural contexts. But the case studies also reveal several interesting similarities between what might otherwise seem to be quite unrelated—even incommensurable—musical practices. The comparative possibilities that emerge from these case studies provide the foundation for some preliminary conclusions about the relative analytical usefulness of the ethics of style in the circum-Caribbean.

Reconsidering Cinquillo: How Rhythm and Motion Power Identity in Caribbean Dance
REBECCA SAGER (Independent Scholar, Tallahassee, Florida)

Recent research findings in Martinique, Haiti, and the Dominican Republic support a critical reassessment of cultural theories concerning the ubiquitous cinquillo rhythmic scheme within the circum-Caribbean. Focusing on rhythmic processes underlying both sound and movement, I share preliminary conclusions derived from comparisons of cinquillo in performances of the historically related popular musics and dance-step motives of French Antillean zouk, Haitian konpa, and Dominican merengue. Digital sound analyses demonstrate how cinquillo timing varies in identifiable ways between live and recorded performances of local popular musics. Furthermore, field recordings of dance performances captured with three-dimensional, digital video motion-tracking technology suggest that dancers from different local cultures have recognizable different ways of relating movement timings to elements of the rhythmic structure (such as cinquillo). In addition, discussions with local collaborators in Fort-de-France, Port-au-Prince, Santiago, and Santo Domingo...
revealed that dancers systematically attend to rhythmic parts other than *cinquillo* when coordinating their movement to the music. I argue that ethnographic research of local performance practices that incorporates digital sound and movement analytical methods can produce ever more subtle and accurate descriptions of how tradition bearers identify cultural similarities and differences between their own local dances and rhythms and those of their Caribbean neighbors.

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**SAM Session 7a From Concert Stage to Mega-Church to the Street: Black Art Music, Revival, and Hip-Hop**

Chair: Tammy Kernodle (Miami University, Ohio)

“Song to the Dark Virgin”:
Race and Gender in the Art Songs of Florence B. Price

**BETHANY JO SMITH (University of Cincinnati)**

The art songs of Florence B. Price (1888–1953) expose a tumultuous history of the threat of being black and a woman during the Negro Renaissance in Chicago. Price was one of the first black women to be recognized as a composer, although many of her art songs remain unpublished. I explore the songs “Fantasy in Purple,” “Night,” and “Song to the Dark Virgin” using an interdisciplinary analysis which draws upon African-American aesthetics, critical studies of Negro Renaissance poetry, feminist theory, and race theory. These analyses confirm that Price was not as just another woman composer of art songs, but a composer who used the medium of song to convey powerful social commentaries.

Voicing the Text: In Search of Williams Dawson’s Spiritual(s) Imagination

**JOHANN BUIS (Wheaton College)**

Oral poetics of Africa and the orchestral imagination can hardly be mentioned in the same breath when discussing William Dawson’s black spiritual compositions. It is my contention that these two opposites belong to the continuum that inform Dawson’s metamorphoses of spiritual themes into works of enduring value. New information uncovered from two moments account for these opposites: Dawson’s 1952 trip to West Africa and the Civic Orchestra of Chicago programming of the 1927–28 season.

Maintaining Traditions and Exhorting Change: Musical Expression in Black Mega Churches of Los Angeles, California

**BIRGITTA JOHNSON (University of California, Los Angeles)**

In this paper I will examine the role of music and the music ministry in the context of Black mega churches. While spirituals, anthems and hymns are still being sung in churches large and small, contemporary gospel and praise and worship music styles are most preferred by the larger congregations. With thousands of members, million dollar sanctuaries and high profile musicians on staff are modern day mega churches leading a new trend within the African American sacred music tradition or are these massive congregations actively staying close to their expressive roots in more contemporary ways? Based on fieldwork conducted in several mega churches in Los Angeles, California I will address these and other issues of musical continuity and change.

Taking It to the Streets: The Spiritual Experience in Hip-Hop

**CHRISTINA ZANFAGNA (University of California, Los Angeles)**

While much of the rap music that reaches us on airwaves is often perceived as profane, the overall meaning of hip-hop is repeatedly reduced to the offensive lyrical messages it conveys. My paper moves beyond this misleading view of rap to its spiritual experience—the “eventing” of sacred knowledge through performance. While many rappers turn away from conventional religious institutions, they utilize musical processes and techniques from the black church. Through lyrical analysis, the writings
of both scholars of religion and music, and fieldwork conducted in Los Angeles and New York, I explore the experimental, integrative spiritual matrix of hip-hop.

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**SAM Session 7b  Musical Theater**  
Chair: Thomas Riis (University of Colorado, Boulder)

Irving Berlin, Jazz, and Broadway  
JEFFREY MAGEE (Indiana University)

In several revues in the 1920s, Irving Berlin introduced a series of songs that one critic referred to as “jazz creations.” The critic was not alone: many of his contemporaries regarded Berlin as a jazz composer. Although that view has not prevailed, this paper aims to restore the milieu in which the “jazz” label made sense. Doing so requires immersion in three concentric contexts: (1) the songs’ distinctive musical and linguistic elements; (2) the theatrical context that reinforced the songs’ jazz associations; and (3) the cultural context that cast Jewish songwriters as the chief developers of African-American idioms and of Broadway.

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Modulation as a Dramatic Agent in Frank Loesser’s Broadway Songs  
MICHAEL BUCHLER (Florida State University)

Abrupt stepwise modulation has frequently been used in Broadway and other popular music to convey a sense of intensification. This talk will take a closer look at three distinct ways in which Frank Loesser employed this device to varied dramatic effect in “Luck be a Lady,” “My Time of Day,” and “How to Succeed.” The modulations in these songs help portray situational anxiety, gravity, or whimsy. I will suggest ways to tweak our analytical methodologies to reflect these interpretive differences.

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The “Brazilian Oklahoma”: Heitor Villa-Lobos’s *Magdalena* and the Legacy of Tropicalization  
CAROL HESS (Bowling Green State University)

This paper addresses Heitor Villa-Lobos’s 1947 stage work, *Magdalena*. Billed as a “South American musical,” *Magdalena* is a perfect example of the phenomenon Frances R. Aparicio and Susana Chávez-Silverman have termed “tropicalization,” that is, the objectification of Latin American culture through a restricted—and consequently non-representative—expressive vocabulary. Besides relating score, libretto, and reception of *Magdalena* to prevailing perceptions of Latin America in the U.S. during the 1940s, I argue that despite its status as “popular” or “commercial” music, *Magdalena* can be considered a case study for the reception of Latin American concert music in the United States in the mid-twentieth-century.

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“I paid him the tribute of frank imitation”: Gershwin’s Early Songs and the Influence of Jerome Kern  
JAMES RANDALL (University of Montana)

Speaking of his early efforts as a popular songwriter, George Gershwin acknowledged his indebtedness to Jerome Kern: “I followed Kern’s work and studied each song. I paid him the tribute of frank imitation and many things I wrote at this period sounded as though Kern had written them himself.” Although Kern’s influence on Gershwin has often been cited, the specifics of the matter have not been investigated. Which musical aspects did Gershwin emulate, and how were these incorporated into his own compositional style? An analysis of both composers’ songs from 1914–1922 reveals many similarities in formal structure and melodic design.
SAM Session 7c  Politics
Chair: Carol Oja (Harvard University)

Experimenting with Politics: Frederic Rzewski’s Attica Pieces
CECILIA SUN (University of Sydney)

In *Coming Together* and *Attica* (1972), Rzewski participated in popular protest by crafting powerful political statements out of contradictory material: impersonal minimalist techniques versus the searing emotionalism of Sam Melville’s text; the strict additive process that determined every single note in the piece versus the composer’s invitation to improvise. By engaging explicitly with the social rebellions that defined the counterculture, Rzewski located himself outside music’s Ivory Towers. Moreover, in writing pieces that can be performed by any combination of instrumentalists with a wide range of technical abilities, Rzewski provides a more socially aware model of music making.

BENJAMIN PIEKUT (Columbia University)

Henry Flynt (b.1940) has long been absent from scholarly accounts of experimentalism in the U.S. The recent release of several recordings from the 1960s and 1970s has provided an opportunity to grapple with the iconoclastic ideas of this marginalized thinker. In this paper, I trace the development of Flynt’s anti-art position in the early 1960s, and how it was altered by his involvement in the Marxist-Leninist Workers World Party to reflect the language of class struggle and anti-imperialism. I also discuss his eventual departure from that organization, and how his contentious relationship with the WWP can offer wider insights into how we situate obscure figures in history.

“We Stand at Armageddon and Battle for The Lord”: The Progressive Party and the Appropriation of American Hymnody
ROBERT WEBB FRY III

This paper speculates on the impact specific hymns had on supporters and the possible reasons for their inclusion at the conference and in the Progressive Party hymnal. I will argue that the appropriation and adaptation of American hymnody, combined with the evangelical fervor of the convention, presented Roosevelt as a messiah-like figure whose primary goal was to save the American people from the evils of industrialization. Through an analysis of the hymnal, this paper explores Roosevelt’s political agenda and appropriation of American hymnody as political propaganda.

The Aesthetic Dilemma of the Composers’ Collective: Can Proletarian Chants and Bourgeois Modernist Music Join Forces?
MARIA CRISTINA FAVA (Eastman School of Music)

At the beginning of the 1930s, under the sway of the Communist Party and other left-wing organizations, the idea of proletarian music started to grow and became the bond that united composers belonging to both modernist and neoclassicist musical currents. The embracing of proletarian music aesthetics offered indeed new possibilities to prove that America was no cultural backwater. Charles Seeger urged composers to apply the modernist techniques of “bourgeois” music to the proletarian agenda. Yet, he also acknowledged the problems inherent in this lofty goal. This paper will address the possibility of reconciling during this volatile decade a political message, and the “simplified” musical language this required, with vanguardist technique.
SAM Session 7d  Jazz/Art/Film: Singing and Staging Filmic Identity  
Chair: Gayle Murchison (College of William and Mary)

Jivin’ Jim Crow in Stormy Weather: An (Accidental?) Parable of Black America  
RAYMOND KNAPP (University of California, Los Angeles)

Stormy Weather’s recourse to blackface minstrelsy and “jungle” tropes, like its wooden acting and hackneyed plot, make it an unpleasant film to watch despite its many fine performances. Yet, such obnoxious relics directly serve the film’s real narrative, which concerns the capacity of African Americans to “make over” tainted legacies into something more their own. Close examinations of key numbers in the film demonstrate how specifically it “jives” specific problematic traditions within a scenario of displacement and stylistic makeover, akin to the ways jazz transforms its given materials.

“The Jew Who Buried Hitler”: Music and Identity in Mel Brooks’s The Producers  
KATHERINE BABER (Indiana University)

Mel Brooks is well known for his parodies of various film genres and for a distinctly Jewish-American sensibility. Moreover, his films reveal an obvious but undeclared kinship with African Americans who usually serve as stereotypical “side-kicks” to Brooks’s implicitly Jewish protagonists. This “Black-Jewish relation,” as Jeffrey Melnick has termed it in another context, appears both dramatically and musically in Brooks’s work. Focusing on The Producers, this paper examines how Brooks uses African-American and Jewish musical topics—including blues, swing, and klezmer—to parody both the figure of Adolf Hitler and what Andrea Most has identified as assimilation narrative present in many earlier American musicals.

Art in a New York Minute: Kirchheimer’s Stations of the Elevated  
KRIN GABBARD (SUNY, Stony Brook)

In Stations of the Elevated, Manfred Kirchheimer’s 46-minute film from 1979, two marginalized forms of African American art interact. Without narration, the film shows the gaudy, unauthorized paintings that appeared on New York subway trains in the 1970s while the music of Charles Mingus plays on the soundtrack. As Kirchheimer’s title clearly implies, we need to be more catholic in our notions of what constitutes art and what kinds of roles “alternative” modes of expression can play in our lives.

Sandblasters, Jazz, and Charlie Chaplin: Translating the Sounds and Silences of Modernity in Cronkhite’s Clocks  
SCOTT PAULIN (University of California, Berkeley)

Charlie Chaplin refused the Ballets Suédois’ 1924 invitation to appear on stage in a “great super-ballet of New York,” but the scenario for this unrealized work, Cronkhite’s Clocks, is a significant document both of Chaplin reception and of this ballet troupe’s aesthetic project. Edmund Wilson’s text articulates a detailed sonic design for the ballet that would have been realized and supplemented by a score – unknown, and apparently never completed – by American ultramodernist Leo Ornstein. Wilson borrows acoustic cues conspicuously from the European avant-garde, but strives through sheer excess to reclaim urban modernity on behalf of American artists.

SAM Session 7e: Interest Group  Connecting Outside the Academy  
Chair: Joseph Horowitz (Independent Scholar, New York City)

Cockrell has created his own record label to disseminate the musical bounties referenced in the Little House books by Laura Ingalls Wilder, which he believes constitute “an important part of the quasi-mythical ‘Great American Family Songbook.’” Root’s ”Voices Across Time,” SAM’s own
music education project, is a teaching tool to incorporate music into daily classroom activities and lesson plans. Horowitz’s “Dvorak in America” is an NEH National Education project comprising a young readers book and a state-of-the art DVD; Horowitz will illustrate the DVD with emphasis on its detailed treatment of the Chicago World’s Columbian Exposition.

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**CBMR Session 10  International Scholarship and Black Music**

George Lewis (Columbia University), moderator

**Jazz as Productive Music: Jazz Research as International Discourse**

**WOLFRAM KNAUER (Jazzinstitut Darmstadt, Germany)**

Born as distinctively African-American music, jazz has spread throughout the world and been embraced by musicians and audiences of varying cultural backgrounds who see jazz as a highly productive musical idiom into which they can inject their own musical experiences and ideas. Jazz’s productiveness made it a creative force for musicians from around the globe, whether or not they understood the original concept of jazz as African-American music. This paper reflects on reasons and problems arising from the internationalization of the music then discusses some of the differences in jazz research, which may reflect different musicological traditions—approaches that take into account the specific developments of music history in different countries. The paper also argues for the existence of “analytical dialects,” the acknowledgement that different approaches toward music analysis, music history, and the social impact of music are worthwhile even though they may at first appear to contradict one another. Music research in general exists through the formation and discussion of new models of thought that question existing views. Examples for this from the vast field of jazz research are also included.

**Transnational Approaches to the Study of Afro-Diasporic Music**

**MICOL SEIGEL (California State University, Los Angeles)**

The recent surge in interest in transnational perspectives on U.S. history suggests a critical role for scholars of the quintessentially fluid form that is music. This vogue raises a particularly interesting set of issues when applied to the study of black music. This paper considers these issues in the context of my research on cultural exchange between the United States and Brazil in the 1920s. What is the relationship among these two fields of study, Afro-diasporic music, and international—or, as this paper prefers, transnational history? Which came first? Which feeds which? Thinking both theoretically about the origin and value of transnational perspectives and empirically on the links between North- and South-American strains of Afro-diasporic music, this paper argues against the newness but in favor of the utility of transnational approaches to black music research.

**Investigating Cultural Patrimony in Afro-Cuba and Afro-Louisiana: Scholarship in the Library and in the Street**

**NED SUBLETTE (Independent Scholar, New York)**

Although ties between Cuba and New Orleans are historically very close, their musics are remarkably distinct. With not only different colonial histories but different African legacies, different modalities of slavery, and different economic systems—even extending to radically different concepts of civil defense in the present day—these two areas offer a remarkable comparison and contrast. I was fortunate enough to study both places up close, an opportunity no longer available. In the case of Cuba, where I have attended performances representing the direct legacies of five distinct African nations (Congo, Carabalí, Arará, Lucumí, Gangá), the present U.S. administration has erected numerous barriers to sharing scholarly information between the United States and Cuba. In the case of New Orleans, it is clear that we have experienced a catastrophic cultural loss as a result of the flooding of the city. I will discuss my experiences working in the two places.
SAM Lecture Recital
Reconciling Western Sense and Eastern No-Mindedness: Analysis and Performance of John Cage’s One
ROB HASKINS (University of New Hampshire)

Recent scholars have successfully used atonal analysis to identify audible connections in John Cage’s chance music, especially when his pre-compositional design contains extreme restrictions. But this audibility creates tension with the anti-intellectual “no-mindedness” of Cage’s Zen-influenced aesthetic. One (1990), Cage’s final piano composition, illustrates this tension and its implications for performance. It consists solely of a few set-classes; both selected and set-classes and specific pitches audibly recur. However, unpublished Cage letters suggest that pianists should perform One at nearly inaudible volumes. These suggestions might reflect his attempts to attenuate perceptible connections inherent in One, and could affect its appropriate performance practice.

SAM Lecture Recital
More than Choir Robes: the Musical Life of an African-American Mainline Protestant Church in Chicago
EVELYNN HAWKINS (Independent Scholar, Pittsburgh, Pennsylvania)

The Black Church is one of the most original institutions in the United States. Growing from the forced conversion of African slaves to Christianity and adapted to their survival needs as slaves and later freedmen, even today it serves its members and the community in numerous ways. W. E. B. Du Bois, in The Philadelphia Negro, pointed out that black churches had multiple functions, ranging from education to entertainment. They also aided the transition of black migrants to urban areas, especially those from the rural South. This lecture/performance focuses on the rich musical life of the 110 year-old African-American St. Mark United Methodist Church, based on Chicago’s South Side. Although a middle-class church, St. Mark’s membership transverses class lines. Its nine choirs represent the entire range of sacred music including hymns, anthems and inspirational gospel. It has a history as a conservatory, nurturing both musical and dramatic talent, notably Robert McFerrin. The lecture focuses on the musical history of at St. Mark, including: a) the legacy of Walter Gossett, the first black admitted to the American Guild of Organists, and b) the work of Rev. Dr. Maceo D. Pembroke. Dr. Pembroke was influential in developing the first heritage hymnal Songs of Zion, for use by both African-American and all other congregations in the United Methodist church. The St. Mark Motet, directed by Charles Kendricks, a student of Walter Gossett, will perform selected works as musical illustrations.

SAM Student Forum
Imagining an Ideal Graduate Program in American Music
Co-Chairs: Ryan Raul Bañagale (Univ of Washington), Travis Stimeling (Univ of North Carolina)
Faculty panelists: Carol Oja (Harvard University), Guthrie P. Ramsey Jr. (University of Pennsylvania)
Student panelists: Loren Kajikawa (UCLA), Sheryl Kaskowitz (Harvard University)

This panel assembles a group of professors and graduate students to discuss new models for graduate study in American music. As American music has become an accepted field of musicological study, we stand at a crossroads in imagining new paradigms for Americanist graduate programs that transcend the traditional fields of historical musicology and ethnomusicology and incorporate interdisciplinary work across a range of other fields. Panelists will briefly describe their graduate curriculum, and the results of a graduate student survey will be presented, but the focus of the session will be to brainstorm new ideas for structuring graduate programs in American music.
SAM Interest Group: **Popular Music**  
Chair: Philip Todd (St Gregory’s University)

Though witness to important early innovations in distinctly American popular musical expressions such as blues and jazz, and later home to such interesting cross-current collaborations such as the AACM, Chicago Transit Authority and even Styx, this city’s best-known contribution to the history of urban dance culture may still be the infamous “Disco Demolition Derby” of 1979. However, many of the same thousands who brought disco LPs as the price of admission to Comiskey Park and cheered their explosive destruction that day were probably also among the similar crowds dancing to new sounds just a few short years later in now-famous clubs such as the Warehouse, Cabaret Metro, Power Plant and Music Box, where local DJs - armed with traditional turntables and mixers, tape recorders, synthesizers, drum machines and Roland 303 bass lines - worked to create new material by remixing existing disco LP tracks under the influence of European synth-pop, Detroit funk, guitar-fueled punk rock, musique-concrete tape sounds, electronic effects and other trends. Black and white, gay and straight, atheist and evangelical artists and audiences mixed and danced together during the 1980s in a regional scene that spawned genres such as house, acid house, industrial, and even alternative Christian. By the end of the decade, several Chicago-based artists and recording labels had spread different incarnations of these trends across the country as well as the Atlantic, and their influence continues to echo in hardcore and rave. A quarter-century later, the Popular Music Interest Group hopes to revisit these heady - and largely ignored - years of the Chicago dance club scene at a roundtable discussion, inviting artists and fans to explore (and perhaps explain) these musical phenomena to the rest of us.

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**SAM Session 9a**  
**INTEREST GROUP: Folk/Traditional Music**  
Chair: Ron Pen (University of Kentucky)

The Old Town School of Folk Music: Half a Century of Peoples¹ Music in the Heart of the Second City

Since 1957, Chicago’s Old Town School of Folk Music provided a major force in the urban folk revival. Offering instrument classes, dances, sing-alongs, and concerts; by the 1960s, alumni included Roger McGuinn of the Byrds, John Prine, Bonnie Koloc, and Steve Goodman. Today enrollment is 6,000 per week with hundreds of classes, workshops, concerts, and community outreach programs. This panel features acclaimed Chicago writer Studs Terkel providing historical context, ethnomusicologist Tanya Lee presenting an ethnography/ethnographic history, and Ron Cohen discussing Bess Lomax Hawes’ innovative pedagogy. The panel will also integrate live performance by current staff including Paul Tyler and Steve Rosen.

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**SAM Session 9b**  
**Ideas of Hybridity**  
Chair: Guthrie P. Ramsey Jr. (University of Pennsylvania)

The Idea of Hybridity in the Music of Bill Finegan and George Gershwin  
EVAN RAPPORT (CUNY Graduate Center)

Bill Finegan, who wrote for Glenn Miller and the Sauter-Finegan Orchestra, arranged many concert-hall “classics.” His arrangements of Gershwin’s *Rhapsody in Blue* and Concerto in F are particularly interesting for the insights that they offer on the idea of hybridity in the musical culture of the United States. “Hybridity” relies on constructing and maintaining bounded genres with unique characteristics tied to race and class. Gershwin’s pieces, for example, are commonly considered hybrids of “black” and “white” signifiers. Rather than reinforcing such ideas, Finegan’s treatments...
instead suggest a diverse tradition of American popular composition that embraces wide-ranging approaches to musical resources.

Afro-Hindu Syncretism?: Alice Coltrane’s Gospel Bhajans
FRANYA BERKMAN (Lewis and Clark College)

In 1976, Alice Coltrane, jazz pianist, composer, and widow of John Coltrane, became a swami in the Hindu tradition. Since then, she has arranged numerous bhajans, Hindu devotional hymns, for a predominantly African-American group of devotees. Today, these bhajans provide the central ritual practice at Sai Anantam Ashram, an alternative spiritual community in Southern California that Ms. Coltrane currently oversees. This paper explores the stylistic hybridity of Alice Coltrane’s bhajans, and further suggests that a syncretic religious ritual has emerged at Sai Anantam Ashram whereby culturally distinctive aesthetics have been mapped onto new modalities of worship and belief.

“Akwaaba” (Welcome Back): Greeting the Unfinished Migrations of Africans in a Harlem Nightclub
KYRA GAUNT (New York University)

What are the “unfinished” migrations of the souls of African folks from Africa to African-America? “The distances traveled by . . . musical forms remind us that the relationship between Africa and the diasporas is not unidirectional.” From ethnographic research (2003–5) at Harlem’s St. Nick’s Pub, home to nightly jazz and R&B, traditional jam sessions, and an African night every Saturday, I examine the relationship between recent and ex-migrants in a moment complicated by world music and local black popular music. Here the complex transnational, multicultural and gender politics of negotiating “African” identities and differences within the U.S. emerge defying any Black Atlantic theory. The disintegrated diaspora I observed appears to be a musical, cultural, and ideological product of “unfinished migrations” particularly among African-Americans dealing with African nationals at home in the U.S. This inquiry will also points to a critique of contemporary “African American” music studies in musicology and ethnomusicology.

SAM Session 9c  Shaping Southern Roots
Chair: Annie Janeiro Randall (Bucknell University)

Earnestness and Irony: Shaping Authentic Experience in the Sacred Harp Diaspora
KIRI MILLER (University of Alberta)

Across its history, Sacred Harp singing has served many ideologies, including American nationalism, white racism, folk-revival egalitarianism, “family values,” DIY anti-corporate movements, and deeply nostalgic traditionalism that cross-cuts the political spectrum. Today, Sacred Harp singers depend on a mixture of earnestness, irony, complicity, and compromise in their efforts to transcend conflicts and pass on an ethos of mutual tolerance and democratic music-making to increasingly diverse newcomers. This paper investigates the strategies employed by diaspora singers—those outside of but linked to the traditional singing areas of the rural South—as they actively recruit new participants while attempting to remain “traditional.”

The Southern Gospel Roots of Bill Monroe’s Bluegrass Gospel Hymnody
KEVIN KEHRBERG (University of Kentucky)

The gospel quartets written by bluegrass pioneer Bill Monroe represent some of the earliest and most influential examples of original bluegrass gospel music, a genre that has thus far received little scholarly attention within the broader context of sacred music traditions in America. This paper examines this overlooked facet of Monroe’s artistic output, comparing transcriptions of the vocal parts to several of his original quartets with examples from the Southern Gospel repertoire. In doing
so, it reveals the great extent to which the latter impacted Monroe’s quartet writing style and presents a rare detailed study into specific musical aspects of bluegrass gospel.

Reestablishing Southern Patriotism: Amateur Minstrel Shows in Lynchburg, Virginia, 1897–1920
JENNIFER WILSON (Graduate Center, CUNY)
This study examines the repertory of amateur minstrel songs in Lynchburg, Virginia from 1896 to 1930. Members of the white community sang popular songs that provided glimpses of nostalgic yearning for the Old South, but also revealed racial anxieties about the African-American population. Within the musical repertoire, “Sentimental Southern” songs, “Mammy” songs, and “Coon” songs restored Southern pride, the Southern perception of themselves within the Union, and the social strata between the races. The perpetuation of these notions gave way to a subculture, in which the community harmonized their longing and reestablished Southern patriotism from the dominant white perspective.

SAM Session 9d   Early American Miscellany
Chair: Nicholas Temperley (University of Illinois, Urbana)

William Walker: Carolina Contributor to American Music
HARRY ESKEW (Independent Scholar, Macon, Georgia)
This paper will show that William Walker (1809–1875) was clearly South Carolina’s most famous musician in the two decades leading up to the Civil War. Walker’s life will be surveyed in detail, showing the context of his four tunebooks: Southern Harmony (1835), Southern and Western Pocket Harmonist (1846), Christian Harmony (1867), and Fruits and Flowers (1873). The several functions of his shape-note tunebooks, especially his Southern Harmony and his Christian Harmony will be treated in detail. Particular attention will be given to Walker’s relation to folk hymns included in his singing school tunebooks, especially those he published for the first time, such as his initial printing in 1835 of “Amazing Grace” with its traditional tune NEW BRITAIN. Finally, attention will be given to Walker’s legacy in terms of traditional shape-note singings using his tunebooks, in terms of choral arrangements from his tunebooks, and in terms of his contributions to the repertory of current congregational song in America’s churches.

The Colonial Charleston Stage, Restoration Dramatic Works, and Appropriated Musical Meaning
TIMOTHY CRAIN (Indiana State University)
The revival on the colonial Charleston stage of Restoration drama supports the notion that their messages resonated with colonial Charlestonians. An example with a marked social commentary is William Congreve’s Love for Love (1695). The imaginative settings of the song texts by John Eccles (d. 1735) and Godfrey Finger (ca. 1660–1730) illuminate the ways in which each composer forges distinct musical structures that convey meaning. Decades later, the same texts and their musical settings found new currency in Charleston, a city forging its social identity during most of the colonial era.

From Scotland to America—”Gilderoy” in American tune books and tradition
ANNE DHU MCLUCAS (University of Oregon)
The tune “Gilderoy” has been known on this continent since before the Revolution. With its distinctive alternation of phrase-endings between sub-tonic and tonic, the tune’s probable origin is Scottish. This paper will briefly trace the complex history of the tune in Britain and then focus on its appearances in American manuscripts and prints, with its many textual associations, ranging from the Child ballad “Dives and Lazarus” (Child 56) to hymn and fiddle tunes. The tune’s history serves as an
instructive illustration of how the process of oral tradition both preserves and changes our melodic inheritance, depending upon place and time.

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**SAM Session 9e  The Director’s Cut: Imagining American Popular Music in Recent Cinema Soundtracks**

Chair: Daniel Goldmark (Case Western Reserve University)

“O Brother Where Chart Thou: Pop Music and the Coen Brothers”

JEFF SMITH (Washington University)

Much of the scholarship on the Coen Brothers treats the duo as exemplary practitioners of postmodernist cinema. While composer Carter Burwell’s contributions to the Coens’ cinema have been well-documented, little has been written about the Coens’ use of popular music in film. In this paper, I will show how the Coens’ treatment of popular music both supports and problematizes the broader characterization of them as cinematic postmodernists. I will focus on two aspects of their work, namely their use of musical expressiveness as a form of textual irony and their selection of artists and styles that embody notions of cultural authenticity.

P. T. Anderson’s *Boogie Nights* and the Music of Pornography

ARVED ASHBY (The Ohio State University)

In *Boogie Nights*, P. T. Anderson’s soundtrack locates the film in time but it also works to erode the borders between the film’s dual diegess—between the (filmed) porn scenes and the narrative action of the film. With this erosion, Anderson also reexamines certain perennial “cultural musical codes” and asks why electric pianos, twangy guitars, wah-wah pedals, out of tune string scoring, a funk electric bass, and insistent riffs—musical signifiers for the 1970s in narrative cinema—are also the music of sex on screen, even on into the 21st century.

“My Way:” Rhythm, Text, and Musical Style in Scorsese’s *Goodfellas*

JULIE HUBBERT (University of South Carolina)

This paper will examine the contributions Scorsese and the film *Goodfellas* (1990) have made to the definition of the post-modern soundtrack and to the appreciation of American popular music. In *Goodfellas* Scorsese recontextualizes a strikingly broad collection of popular music as “mob” music using song texts and styles to create a new dense, interpretative layer of narrative commentary. But he also defines the post-modern soundtrack by using music to effect the structure of the film, to create uniquely fluid concepts of film rhythm and space.

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**SAM Session 9f  The Legacy of Harry T. Burleigh**

CBMR Session 12

Chair: Rae Linda Brown (University of California, Irvine)

Presentation as Preservation: Harry Burleigh, Kitty Cheatham, and the Concert Spiritual circa 1910

BRIAN MOON

Harry Burleigh’s collaboration with the white performer Kitty Cheatham remains largely unexplored. In 1910, Cheatham was regarded by many critics as the authority on African-American folk music. At this time, Burleigh’s reputation as a performer and art song composer was well established, but his reputation was not yet fully intertwined with the spiritual. Burleigh’s collaboration with Cheatham allowed him to exert influence over the concert presentation of the spiritual by a popular and sympathetic performer. Examining their association, reviews, and Cheatham’s recordings of Burleigh’s arrangements provides insight into the concert presentation of the spiritual around 1910.
“A Certain Strangeness”: Harry T. Burleigh’s Art Songs and Spiritual Arrangements
ANN SEARS (Wheaton College)

Harry T. Burleigh is best known today for his spiritual arrangements. This paper will examine the quality of Burleigh’s art songs and spiritual arrangements, with particular reference to the criteria of critic Vigil Thomson in judging the caliber of art music. Illustrations of Burleigh’s use of vocal and pianistic idioms, harmonic language, rhythmic character, and text-setting techniques will support the thesis that Burleigh wrote in an individualistic style that is discernably his own and that his art songs most certainly form a significant part of the twentieth-century art song canon.

Invading Delmonico’s: Harry T. Burleigh as Political Activist
JEAN E. SNYDER (Edinboro University)

Harry T. Burleigh’s fifty years as baritone soloist at St. George’s Episcopal Church in New York City and his relationship to Antonin Dvorak are well known but not the extent to which his extensive public singing career in Erie, Pennsylvania, prepared him for success in New York City. Burleigh has also been seen as apolitical and detached from the civil rights struggle, relying on his art to foster social change. But recent research shows that he followed his family’s example of political activism even while he made his mark at the National Conservatory and established himself among the first rank of black classical singers.

CBMR Session 13
Chair: Rosita M. Sands (Center for Black Music Research)

This session will explore the role of black music scholarship as a source for curriculum content at the secondary school level. Case studies of elementary and middle school music educators who have incorporated black music content into their instructional programs will be presented.

How Research into the Blues Genre Can Be Transformed into Vibrant Middle School Lesson Plans
LAURIE WADSWORTH (Boxborough Public Schools, Massachusetts)

This paper will clarify the process of molding information obtained through research into appropriate teaching tools for the classroom. It will examine the many facets of the blues that make this genre especially suitable for the middle school student. Because the blues format includes aural tradition, call and response, limited and definite chord progressions, a wonderful emphasis on offbeat notes, and colorful performers and composers, immediate teaching materials are available. I address many of the national curriculum standards in music. Blues songs have a story-like presentation, which elicits immediate responses from students. It is easy for the student to transition from responding to a story to telling his or her own story. The poignant use of strong rhythms, syncopations, and flatted intervals in the blues creates a wonderful backdrop for working on challenging rhythms and addressing the different scales and harmonies used in nonclassical or non-Western music. The interesting lives of blues performers provides exciting material for student presentations, and with imagination, the teaching possibilities for black music, and the blues in particular, are extensive and multifarious.

The Integration of Caribbean Music in the Classroom
LOIS HASSELL-HABTES (Bertha C. Boschulte Middle School, St. Thomas, VI)

The U.S. Virgin Islands has a traditional school setting where the implementation of the local history and culture is recommended to practicing educators. Particularly among music educators, implementation into classrooms of the rich musical legacy of V.I. ancestral musicians has long been discussed. To assist educators in enriching their classes, the U.S. Virgin Islands government
Abstracts for Saturday late afternoon and Sunday morning

since 1922 has published curriculum guides for elementary, intermediate, and secondary schools. However, these materials are out of print and out of date. Today’s educators are looking for additional materials to implement into their classrooms. An important point to explore during this session is that, since much of the material is passed on in the oral tradition, how do we gather these materials for preservation, promotion, and performance aspects and make them available for use by educators? This presentation will discuss and share with participants some of the materials gathered to be used for educational purposes. In addition, I will present some Virgin Islands and West Indian folk songs and discuss how they can be incorporated into classrooms. During this presentation, there will be demonstrations and exhibits of local instruments used to accompany folk songs. Audience participation will be encouraged.

The Bahamian Festival of Junkanoo: An Integrated Unit of Study for Middle School Students
JUDY ABRAMS (Leonard J. Tyl Middle School, Oakdale, Connecticut)
Junkanoo is a carnival celebration involving music, dance, and masquerading that exists today as a national festival in the Bahamas. The topic of junkanoo as curricular content presents rich opportunities for teaching and learning across a number of subject areas—including music, visual arts, and social studies—and presents a unique learning environment for developing students’ creative abilities and research and critical-thinking skills.

CBMR Session 14  John Coltrane and Black America’s Quest for Freedom
Chair: Leonard Brown (Northeastern University)

Coltrane’s Freedom Sound: On the True Purposes of Music in Black Culture
LEONARD BROWN (Northeastern University)
This paper challenges prior explanations of reasons for making music and the various roles and functions of music and sound within black culture. Using Coltrane and his unique sound as a fulcrum, this paper will offer an analysis of the relationship between music and belief systems; insight on why music exists in traditional African and African-American cultures; and a personal theory on music’s purposes and intents. Grounded in research on Coltrane’s family roots in the black American quest for freedom—including his ties to the black church and the impact of community on his musical creations and intents—the paper presents Coltrane not only as a musical genius but as a black scientist. His masterful understanding of the principles, concepts, approaches, techniques, and aesthetics of music making from black American, African, European, and Asian music cultures captured the hearts of listeners worldwide, leaving a lasting and enduring impression and presence all over the world.

The Personification of Spirituality in Black Music
ANTHONY BROWN (Asian American Orchestra)
This paper presents the life of John Coltrane as a representation of the spiritual core of African-American music. Centered on Coltrane’s spiritual search, particularly on the realization of his concept of spirituality during his later years, this paper offers Coltrane as a twentieth-century manifestation of black spirituality in its most sophisticated musical expression, a transplanted heritage based on African conceptual principles and sensibilities. The paper provides analysis of African influences of community inclusively and spiritual values in everyday life, as expressed in Coltrane’s musical life. In addition, it offers an examination of Coltrane’s connection with Elvin Jones, particularly their distillation of music to its basics of wind and rhythms, our first primal sensations (a mother’s heartbeat, body, and voice). Further analysis of Coltrane’s use of rhythms and cross rhythms will again connect him to Africa, offering considerable insight into his innovative role in the personification of spirituality in black music.
John Coltrane and the Spiritual Journey through Black Music
EMMETT G. PRICE III (Northeastern University)

This paper examines John Coltrane’s role within the African-American cultural continuum relative to his innovation, contribution, and perspectives on racial identity, black nationalism, black masculinity, and spirituality. Placing Coltrane as a connector of traditional and contemporary black cultural practices (relative to a retrospective time chronicle), this paper reveals Coltrane as a pivotal innovator who embodies and exemplifies, during his lifetime and beyond, the numerous roles of the black musician within the greater black community. His placement within and contributions to black music, American music, and world music are clearly presented in context, and we see how his life, music, and legacy connect to the lives, music, and legacies of gospel music pioneer Thomas Andrew Dorsey and hip hop icon Tupac Shakur, both of whom exemplified the spiritual journey through black music.

SAM Session 10a  Marketing Music for Chicago
Chair: Gayle Sherwood (University of Illinois, Urbana-Champaign)

Auditopia: Music and the Perfecting of the American City
MARK CLAGUE (University of Michigan)

This paper narrates the civic debate that imagined Chicago through ceremonies and protests that articulate the early years of the Auditorium Theater (1889–). It suggests that music helped to compose the city of Chicago. Rather than an immutable masterpiece, the Auditorium encouraged ongoing community negotiation and revision that reflects earlier examples in Boston and New York and would in turn influence other American venues, such as Ann Arbor’s Hill Auditorium.

Chicago’s Activist Composers: Self-Promotion by Necessity
E. DOUGLAS BOMBERGER (Elizabethtown College)

Because of their distance from the Eastern centers of musical performance, Chicago composers in the late nineteenth century felt an acute need to promote their own works. Through the efforts of Frederic Grant Gleason, W.S.B. Mathews, and others, Chicago’s concert life included an unusually rich offering of American music. A study of their efforts demonstrates the crucial role played by composers in bringing their own works before the public.

Improvising Tradition: Playing and Selling Jazz in Chicago
JOHN HARRIS-BEHLING (University of Michigan)

The paper examines the ways that contemporary Chicago jazz musicians position themselves vis-à-vis several competing versions of the “Chicago Jazz” identity. I argue that particular musical organizations gain status by presenting themselves as local traditions. Ironically, most jazz musicians operate outside of these official networks. Drawing on de Certeau’s distinction between strategic and tactical action, I explore how jazz musicians in Chicago temporarily appropriating urban spaces for their own purposes, which they promote through networks of friends.
SAM Session 10b  Media As Messenger  
Chair: Mark Katz (Peabody Conservatory)

Vinyl Art: The Improvisation of DJs  
MARK PERRY (University of Kansas)

During the 1970s, DJs working in dance clubs in the United States developed the practice of utilizing two turntables in conjunction with a mixer to create a new musical genre of continuous dance music. Many musicologists accept the turntable as a musical instrument, an electric scraped idiophone. I argue that the music of club DJs also must be recognized as improvisation. The music created by the mixing of records is not simply playback; instead DJs adjust their model, an end-weighted form as its point of departure, to suit the direct needs of dancers and club owners.

“Nerds on tha Mic”: “Backpack” Rap and Hip Hop’s Ivory Tower  
LOREN LUDWIG (University of Virginia)

“Backpack” rap is an increasingly popular hip hop subgenre criticized for its esoteric lyrics, cerebral beats and association with white college students. Backpack rap’s racially diverse artists and predominantly white fans repudiate “mainstream” rap’s violence and misogyny, distancing themselves from its image of the inner-city “gangsta” as well as its symbiotic fan, the white suburban male eager to consume an essentialized representation of “blackness.” In this paper I draw on hip hop recordings, journalism, and fan ethnography to explore backpack rap’s intersections of musical style and identity and pursue its complexly self-conscious racial discourse.

The “Tsunami Song”: Hip-hop, Race, and Commerce  
MINA YANG (University of California, San Diego)

On January 18, 2005, New York City’s popular hip-hop station Hot 97 aired a parody song with lyrics inspired by the recent tragedy in Southeast Asia, sung to the tune of the 1980s mega-hit “We Are the World.” Broadcast four times, the “Tsunami Song” stirred a storm of controversy with its use of racist epithets and unflattering portrayals of the tsunami victims. This paper considers the “Tsunami Song” as a prism through which to view the multiple meanings conveyed by hip-hop in the context of race relations and music commerce in the United States over the last twenty-five years.

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SAM Session 10c  Festivals: Music for the Masses  
Chair: Joseph Horowitz (Independent Scholar, New York City)

“The Peculiar Home of Melody”: Race, Music and Industrial Exhibitions in Jamaica  
DANIEL NEELY (New York University)

In 1891, Jamaica hosted the “Jamaica Exhibition,” an event held in Kingston to promote Jamaica’s natural resources to the modern industrial world. Because Jamaica’s commercial interests intended to attract US investment and—more importantly—its tourists, fair participants were careful to tailor an image suitable to international tastes. By looking at the intersection of music and race in this period, the influence these exhibitions had on aspects of Jamaica’s music culture becomes clear. As a more primitivist international taste found increased acceptance at international exhibitions in subsequent decades, ideas about how Jamaica should be represented musically changed as well. This paper will track these changes and will provide an analysis on what they meant to musical development in early twentieth-century Jamaica.
Opera Music as Repertoire for Band: The Sousa and Pryor Bands at Willow Grove Park, 1905–1909
BRADLEY MARISKA (Independent Scholar, Pine City, Minnesota)
Bands became an established part of the American musical landscape in the late nineteenth century, taking on an important role in community social life. Their repertoire was varied, but music from operas formed their central core. Programs of two professional concert bands are analyzed in this paper, with special interest given to the prominence of opera music. Consideration is given to the social role of the band and its function in the propagation of operatic music during the time in question. Practical musical considerations connecting the relationship between bands and romantic opera also shed light upon the programmatic concerns of early twentieth-century wind bands.

“Our Gift”: German Traditions and the Limits of Anglo-Conformity in 1870s Cincinnati
KAREN AHLQUIST (George Washington University)
Relationships between the 1870s Cincinnati May Festivals and German Saengerfests expose tensions between the May leadership and the city’s immigrants. The Germans called attention to their musical contribution to their adopted country while promoting festival elements many English-speakers considered harmful—most noticeably, the flow of beer. However, as mutual influence cost the Saengerfests some of their Vaterland resonance, both camps’ musical preferences moved from the explicitly German toward common notions of musically “good.” These early festivals highlight links between ownership and significance of a musical tradition, while their study helps reassess scholarly models of immigration and the “German influence” on American musical life.

Session 10d What’s in a Name? Representing African-American Music
Chair: Kyra Gaunt (New York University)

Cloaking Difference in African American Religious Music Genres
MELLONEE BURNIM (Indiana University)
Although spirituals and gospel music were created well over 100 years apart, their distinct labels and historical trajectories belie their interrelatedness. In their infancy, both spirituals and gospel music were disparaged, in large part because of the complex of musical values which they shared. The fact that gospel music often utilizes spirituals as source material blurs the boundaries which distinguish these two genres even further. This paper explores the intra-cultural and cross cultural meanings embodied in the labels which have historically designated African American religious music genres, and the consequent challenge that these designations pose to scholarly discourse in the field.

Black Women and Rock: The Story Beneath the Labels
MAUREEN MAHON (University of California, Los Angeles)
This paper challenges dominant depictions of rock history by marking the contributions black women have made to the genre. Variables of race, gender, and power dynamics of the music industry have contributed to the tendency to view black women in rock as anomalies. Race-based genre definitions—especially the shifts from “rhythm and blues” to “rock’n’roll” to “rock”—have, over the years, dissociated African-Americans from rock. Black women have also been marginalized from rock by relegating them to categories like “folk” and “pop.” This paper reveals the limitations of music marketing labels and expands perceptions of African-American women’s cultural production.
Marginalizing and Mainstreaming Black Popular Music: Interpreting Marketing Labels
PORTIA K. MAULTSBY (Indiana University)

Although the repertoire of Black performers traditionally has been diverse, encompassing novelty songs, pop standards, ballads, and an eclectic mix of blues, jazz, spirituals, and gospel songs, the use of labels such as “race” and “rhythm and blues” have generated stereotypical perceptions of a “Black sound.” Furthermore, beginning in the 1930s, marketing strategies used by record labels often served to obscure the racial identity of Black performers. This paper explores the intra-cultural and cross-cultural meanings embodied in the labels which historically have marginalized black popular music, obscured its racial origins, and rendered African American innovations invisible among the mainstream American populous.

SAM Session 10e  Interest Group: Research Resources
Chair: Alisa Rata (Southern Methodist University)

Rather than focusing on academically sanctioned databases and research tools, this panel will focus on the recent trend towards using Internet communication methods—such as e-mail, discussion boards, and wikis—as primary sources of information about musical culture. Felicia Miyakawa and Glenn Pillsbury will discuss their use of e-mail correspondence, discussion boards, and various additional extra-academic resources in their recent projects on turntablism, the Five Percent Nation, and the music and cultural influence of Metallica. Other topics to be discussed include the recent rise of wikis and other collaborative online resources.

SAM Session 11a  Black Performers on Stage
Chair: Emmett G. Price, III (Northeastern University)

The Black Patti Troubadours, 1896–1915
JOHN GRAZIANO (CCNY and Graduate Center, CUNY)

The meteoric rise of Matilda Sissieretta Jones, the “Black Patti,” as a concert artist of the first rank ended abruptly, when, in a surprising turnabout, she agreed, in 1896, to become the star of all-black variety troupe, the Black Patti Troubadours. Its success throughout the country, including the deep South, is demonstrated by its astonishing longevity—until 1915. This presentation examines, using documents that include programs, music, scripts, letters, and newspaper reviews, why the shows were so successful and how Jones adapted, over the years, to the changing nature of the presentations. I also speculate on the reasons Jones decided to change the direction of her career in 1896.

“Down and Out on the T. O. B. A.”
GENE ANDERSON (University of Richmond)

Bessie Smith’s 1929 hit, “Nobody Knows You When You’re Down and Out,” became the theme song of the Great Depression and remains popular today. Yet nothing is known about its composer, Jimmie Cox, who worked in relative obscurity in black vaudeville for twenty-five of his forty-three years. As “America’s colored Charlie Chaplin,” Cox was particularly admired and respected for writing his own material and composing his own songs, of which the best known was “I’m Going Back To My Used To Be.”

Composing in Black and White: Code-Switching in the Songs of Sam Lucas
SANDRA GRAHAM (University of California, Davis)

After James Bland, Sam Lucas was the most important African American songwriter of the 1870s and 1880s. I analyze Lucas’s songs in terms of two main genres: songs based on a folk model and
those written in the idiom of Euro-American parlor music. I consider these two styles as ideologically laden codes, and label them “black” and “white” to signify social constructions of race as opposed to skin color. I argue that Lucas’s choice of code when composing a song invoked a claim to social group affiliation and status, and functioned as a way to manage his ambiguous social position.

Session 11b  Media
Chair: Jennifer DeLapp (University of Maryland)

Banjos and Bicycles: The New Woman as Viewed Through the Stereograph
LYDIA HAMESSLEY (Hamilton College)

The figure of The New Woman was widely represented in late-nineteenth-century America. Simultaneously, women figured prominently in a marketing campaign by banjo manufacturers who sought to elevate the banjo. Although scholars have investigated both phenomena, none consider whether these cultural trends affected one another. I explore this question through 3D stereographic images that provide strong evidence linking The New Woman with the banjo. I show how the banjo in the hands of The New Woman became a cautionary cultural icon for middle- and upper-class women, subverting the respectable image of the parlor banjo and the bourgeois women who played it.

Tuning Out American Music: The *NBC Music Appreciation Hour*, 1928–1942
REBECCA BENNETT (Northwestern University)

“Good morning, my dear children!” Walter Damrosch would exclaim over the airways at the beginning of the *NBC Music Appreciation Hour*. Although Damrosch’s nostalgic recollections of these broadcasts provide us with descriptions of the program, few scholars have asked why so few American composers were programmed, and why those selected appear to us today as rather obscure choices. Drawing primarily on published scripts of the programs and quizzes included in the ‘Student’s Notebooks’ sold to listeners, this study attempts to elucidate the Hour’s views about American musical traditions and to explain the selections made by Damrosch and NBC.

Cold War Copland: Television and Cultural Propaganda
EMILY ABRAMS (Harvard University)

Unlike that of his friend Leonard Bernstein, Aaron Copland’s career in television has been little documented or discussed. This paper will scrutinize the shaping of Copland’s TV portrayal and its politically-oriented utilization both at home and overseas. For TV executives creating domestic programming, Copland held appeal as a man who lived the American dream and wrote distinctively American music, reminding viewers of the value of the American way of life over the Communist alternative. As two programs particularly demonstrate, this portrayal also attracted American government bodies, who employed Copland in their overseas cultural propaganda campaigns.

Session 11c  Sweet Home Chicago
Chair: Kathleen Haefliger (Chicago State University)

Art Driven Within: A Study on Extra-Musical Affects Found Within the Scope of the AACM
HEATHER PINSON (Ohio University)

This paper will explore the multi-dimensional realm of music, as outlined by the Association for the Advancement of Creative Musicians (AACM), by comparing how the musicians utilize space in both music and other forms of art, whether in painting, poetry, or theater. The purpose of the paper is to focus on a type of music that is identifiably different and distinct from all other forms of music in its formalist properties. Yet such music, through the performers, is able to connect to various kinds
of art simultaneously through the act of improvisation. Art, thereby, becomes a vehicle for further forms of expression.

Out in the Open: The Woman’s Symphony Orchestra at the Grant Park Festival and the Remaking of the Modern Orchestra
ANNA-LISE P. SANTELLA (University of Chicago)

In 1935, the inaugural Grant Park Festival concluded with Frederick Stock conducting the Woman’s Symphony Orchestra of Chicago (WSOC), the Chicago Symphony and Civic Opera orchestras before a crowd of 100,000 – the first time a Big Five Orchestra had played with a pervasively gender-mixed ensemble. The uniquely democratic nature of these festival performances enabled the WSOC to challenge the European traditionalism of the concert hall by reinforcing the WSOC’s professional credentials, and giving them access to musicians who were able to help them achieve a longtime goal – the entry of women into the permanent rosters of major symphony orchestras.

Session 11d
Billy
Chair: Eileen Hayes (University of North Texas)

Brother Big Eyes: Looking for Billy in the 1950s
LISA BARG (McGill University)

This paper discusses issues of black queer identity in the post-war career of Billy Strayhorn, a period in which the gay-friendly world of theater played a crucial role in Strayhorn’s attempts to separate from long-time collaborator Duke Ellington. I will take as my focal point the music Strayhorn composed for a 1953 Off-Broadway production of Federico Garcia Lorca’s The Love of Don Perlimplin for Belisa in Their Garden. Staged with an all-black cast, and conceived to represent black gay pride, this work, along with other projects from the time, provides a framework for situating Strayhorn’s work within the rich transatlantic history of black queer writers, artists and intellectuals.

Just One of the Boys: Billy Tipton and the World of Jazz
NICHOLE MAIMAN (University of Washington)

In the first half of the twentieth century, women were not seen as qualified enough to play jazz where men performed, if they were accepted at public venues at all. Often unable to gain employment in the male-dominated jazz world, a number of women were forced to negotiate their gender identities, sometimes in very creative ways. One of these musicians was Billy Tipton. Upon his death at age seventy-four, Billy made news all over the world, not because he was a well-known saxophonist or pianist, but because he was discovered to be a she. This paper discusses the musical and social environments that facilitated Billy’s transgender life, as well as how Tipton is an ideal case study when discussing the lengths to which many jazzwomen had—and still have—to go to be heard.
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Cincinnati, Ohio: SAM 10c (Ahlquist)
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Civil Rights: CBMR 14 (L. Brown); SAM 2c (Kernodle); SAM 9f (Snyder)
Clague, Mark: SAM 3d; SAM 6a; SAM 10a
Cockrell, Dale: SAM 7e
Coen Brothers: SAM 9e (J. Smith)
Cohen, H. Robert: SAM Thursday 12:45 p.m.
Colonial period: SAM 2b (Keller, Brewer, Wilcox); SAM 9d (Crain)
Coltrane, Alice: SAM 9b (Berkman)
Coltrane, John: CBMR 14 (L. Brown, A. Brown, Price)
Columbian Exposition, Chicago, 1893: SAM 2a (Gardner, Sartain, Haeffiger); SAM 5a (Bohlman, Hamberlin, Levin, C. Smith, Block)
Community sings: SAM 5b (Kaskowitz)
Composers’ Collective: SAM 7c (Fava)
Conway, Cecelia: CBMR 5
Cook, Susan: SAM 6c
Copland, Aaron: SAM 1a (Testa); SAM 11b (Abrams)
Country music: SAM 2d (Brackett, Percknold, Stimeling); SAM 9b (Kerrberg)
Courtier, Jessica: SAM 3c
Cover songs: SAM 2c (Scheinberg)
Cox, Jimmie: SAM 11a (Anderson)
Crain, Timothy: SAM 9d
Crawford, Beverly: CBMR 8 (Stuckey)
Crawford, Richard: CBMR 3; SAM 4b
Creamer, Henry: SAM 4bc (Bruhn)
Cuba: CBMR 10 (Sublette); SAM 6b (MacCarthy)
Cyrille, Dominique: CBMR 7; CBMR 9
Damrosch, Walter: SAM 11b (Bennett)
Dance: Joint session: Saturday 9:00 p.m. (Camus).
Individual session: CBMR 9 (Cyrille, Sager); SAM 5a (Hamberlin); SAM 10b (Perry)
Davidson, Mary Wallace, SAM Thursday 12:45 p.m.
Dawson, William Levi: SAM 7a (Buis)
“Dear Old Southland”: SAM 4b (Bruhn)
Deaville, James: SAM 1b
“Deep River”: SAM 4b (Bruhn)
DeLapp, Jennifer: SAM 11b
Delius, Frederic: SAM 5c (Boyd)
DeVore, Richard: SAM 3b
Diabate, Cheick Hamala: CBMR 5
Diaspora (see also next entry): CBMR 9 (Kubik, Bilby, Cyrille, Rommen, Sager); CBMR 10 (Seigel, Sublette); SAM 9b (Gaunt)
Diasporal Connections Reader [tentative title of forthcoming volume]: CBMR 8 (Stuckey, Brackett, Kernodle, Murphy, T. Reed, Stowe)
Disk Jockeying: SAM 10b (Perry)
Dorsey, Thomas A.: SAM Thursday 12:45 p.m. (Kernodle)
Dreisbach, Tina Spencer: SAM 5c
Eidsheim, Nina Sun; SAM 3c
Eiland, Dianna: SAM 4d
Ellington, Duke: CBMR 1 (Bragalini);
   SAM 1a (Green); SAM Thursday 10:45 a.m. (Wodehouse)
Estak, Harry: SAM 9d
Ethnicity: SAM 1a (Goldberg); SAM 5a
   (Hamberlin, Levin, C. Smith); SAM 5c
   (Dreisbach); SAM 10c (Ahlquist)
Eubanks, Akin: SAM 5d
Fairfield, Patrick: SAM 5b
Fava, Maria: SAM 7e
Feather, Leonard: SAM 3a (Aaslid)
Feminism [see also Gender; see also Women]:
   SAM 2a (Haeftiger); SAM 2d (Stimeling);
   SAM 7a (B. Smith)
Fern, Annette: SAM 1d
Festivals [see also Columbia Exposition, Chicago, 1893]: SAM 10c (Neely, Mariska, Ahlquist)
Fiddle: CBMR 5 (Conway, Leva, Thompson).
Film: CBMR 1 (Zenni); SAM 3c (Courtier);
   SAM 6a (Lerner); SAM 6e (Hubbert, Strong);
   SAM 7d (Knapp, Baber); SAM 9e
   (Goldmark, J. Smith, Ashby, Hubbert)
Finegan, Bill: SAM 9b (Rapport)
Finn, William: SAM Thursday 12:45 p.m. (Swayne)
Flandreau, Suzanne: CBMR 15
Floyd, Samuel A.: Plenary session: CBMR 11/
   SAM 8 (Hosts: Sands, Broyles)
Floyd, Samuel A.: CBMR 3 (Sands, Anderson,
   Baioecchi, Logan, H. Smith [in absentia],
   Wilson, Ramsey, Crawford, Kubik, Maultsby,
   Oja, Stuckey); SAM 4b (Miyakawa)
Flug, Michael: CBMR 15
Flynt, Henry: SAM 7c (Piekut)
Foote, Arthur: SAM 2a (Sartain); SAM 3b
   (DeVore)
Ford, Henry: SAM 1b (Robbins)
France: SAM 3a (A. Fry)
Fry, Andy: SAM 3a
Fry III, Robert Webb: SAM 7c
Future of Music Research: CBMR 3 (Ramsey,
   Crawford, Kubik, Maultsby, Oja, Stuckey);
   SAM Saturday 12:45 p.m. (Bañagale,
   Stimeling, Oja, Kaskowitz)
Gabbard, Krin: SAM 7d
Gardner, Kara: SAM 2a
Garrett, Charles H.: SAM 3a
Gaunt, Kyra: SAM 9b; SAM 10d
Gay topics: SAM Thursday 12:45 pm
   (Patterson, Swayne); SAM 11d (Barg)
Gender: SAM 1c (Simonson); SAM 3c
   (Courtier, Mook); SAM 4e (Schmalenberg-
   er, Walker-Hill, Hayes); SAM 5a (Block),
   SAM 5b (Fairfield), SAM 5c (Solis); SAM
   7a (B. Smith); SAM 6b (MacCarthy); SAM
   6c (Bakan, Berrett), SAM 6d (Rodger);
   SAM 10d (Mahon); SAM 11b (Hammessley);
   SAM 11d (Maiman)
Gentry, Philip: SAM 4c
German-American music: SAM 3b (Betz);
   SAM 10c (Ahlquist).
Gershwin, George: SAM 1c (G. Brown); SAM
   9b (Rapport); SAM 7b (Randall)
Gillaspie, Deborah L.: CBMR 14
Goldberg, Randy: SAM 1a
Goldmark, Daniel: SAM 2c; SAM 9e
Goldstein, Louis: SAM Thursday 12:45 p.m.
   (Hawkins, The St. Mark Motet); SAM 9c
   (Kehrbeg); SAM 10d (Burnim)
Graham, Sandra: SAM 1d; SAM 11a
Granade, Andrew: SAM 1b
Graziano, John: SAM 11a
Green, Edward: SAM 1a
Guthrie, Woody: SAM 1b (Granade)
Haeftiger, Kathleen: SAM 2a, SAM 11c
Haiti: CBMR 9 (Cyrille, Sager)
Hamberlin, Larry: SAM 5a
Hammessley, Lydia: SAM 11b
Hammerstein, Oscar, II: SAM 5c (Boyd)
Hardin, Lil: SAM 6c (Berrett)
Harris-Behling, John: SAM 10a
Haskins, Rob: SAM Saturday 10:45 a.m.
   (Hassell-Habtes, Lois: CBMR 13
   Hawkins, Evelyn: SAM Saturday 10:45 a.m.
   (Hays, Eileen M.: Joint session: CBMR 4/SAM
   4e; SAM 11d
Hess, Carol: SAM 6b; SAM 7b
Hinderliter, Alison: CBMR 15
Hindu music: SAM 9b (Berkman)
Hip-Hop: SAM 7a (Zanfagna); SAM 10b
   (Ludwig, Yang); SAM 10e (Rata)
Hisama, Ellie: SAM 5c
Hitchcock, H. Wiley: SAM 1d
Holiday, Billie: SAM 6c (Bakan)
Hoochy-koochy: SAM 5a (Hamberlin)
Horowitz, Joseph: SAM 7e; SAM 10c
Hubbert, Julie: SAM 6e; SAM 9e
Hughes, Longston.: SAM 3a (Aaslid)
Hymns and hymnals: CBMR 8 (Stuckey); SAM
   Thursday 12:45 p.m. (Kernodle); SAM
   7a (Johnson); SAM Saturday 10:45 a.m.
   (Hawkins, The St. Mark Motet); SAM 9c
   (Kehrbeg); SAM 10d (Burnim)
Graham, Sandra: SAM 1d; SAM 11a
Granade, Andrew: SAM 1b
Graziano, John: SAM 11a
Green, Edward: SAM 1a
Guthrie, Woody: SAM 1b (Granade)
Haeftiger, Kathleen: SAM 2a, SAM 11c
Haiti: CBMR 9 (Cyrille, Sager)
Hamberlin, Larry: SAM 5a
Hammessley, Lydia: SAM 11b
Hammerstein, Oscar, II: SAM 5c (Boyd)
Hardin, Lil: SAM 6c (Berrett)
Harris-Behling, John: SAM 10a
Haskins, Rob: SAM Saturday 10:45 a.m.
   (Hassell-Habtes, Lois: CBMR 13
   Hawkins, Evelyn: SAM Saturday 10:45 a.m.
   (Hays, Eileen M.: Joint session: CBMR 4/SAM
   4e; SAM 11d
Hess, Carol: SAM 6b; SAM 7b
Hinderliter, Alison: CBMR 15
Hindu music: SAM 9b (Berkman)
Hip-Hop: SAM 7a (Zanfagna); SAM 10b
   (Ludwig, Yang); SAM 10e (Rata)
Hisama, Ellie: SAM 5c
Hitchcock, H. Wiley: SAM 1d
Holiday, Billie: SAM 6c (Bakan)
Hoochy-koochy: SAM 5a (Hamberlin)
Horowitz, Joseph: SAM 7e; SAM 10c
Hubbert, Julie: SAM 6e; SAM 9e
Hughes, Longston.: SAM 3a (Aaslid)
Hymns and hymnals: CBMR 8 (Stuckey); SAM
   5b (Zobel); SAM Saturday 10:45 a.m.
   (Hawkins, The St. Mark Motet); SAM 7c (R.
Fry); SAM 9c (K. Miller); SAM 9d (Eskev)  
Improvisation [see also Jazz]; SAM 4e (Kim)  
Internet: SAM 10e (Rata)  
Irish music: SAM 5a (C. Smith)  
Italy: CBMR 1 (Bragalini, Salvatore, Zenni).  
Ives, Charles: SAM 5b (Von Glahn, Zobel,  
Fairfield, Kaskowitz, Thurmaier)  
Jackson, Travis: SAM 1a  
Jamaica: CBMR 9 (Bilby); SAM 10c (Neely).  
Japan: SAM 1b (Sheppard)  
Jazz: CBMR/SAM joint presentation:  
Friday 8:00 p.m. (M. R. Abrams, Lewis).  
Individual sessions: CBMR 1 (Bragalini,  
Zenni); CBMR 10 (Knauer, Sublette,  
Sullivan); CBMR 14 (L. Brown, A. Brown,  
Price); SAM 1a (Jackson, Adler, Green,  
Testa, Goldberg); SAM 2c (Kernodle);  
SAM 3a (Garrett, A. Fry, Aaslid); SAM 9b  
(Rapport, Berkman); SAM 3c (Courtier);  
SAM 10a (Harris-Behling); SAM 4d  
(Prouty); SAM 6c (Bakan, Berrett); SAM  
7b (Magee); SAM 7d (Knapp, Gabhard,  
Paulin); SAM 11c (Pinson); SAM 11d  
(Barg, Maiman)  
Jenkins Orphanage Band: SAM 6c (Hubbert,  
Strong)  
Jensen-Moulton, Stephanie: SAM 6a  
Jewish music: SAM 1a (Goldberg); SAM 5a  
(Levin)  
Johnson, Birgitta: SAM 7a  
Jones, Sissiereta: SAM 11a (Graziano)  
Junkanoo: CBMR 13 (J. Abrams)  
Kaskowitz, Sheryl: SAM 5b; SAM Saturday  
12: 45 p.m.  
Katz, Mark: SAM 10b  
Kehrberg, Kevin: SAM 9c  
Keller, Kate Van Winkle: SAM 2b; SAM 4a  
Kern, Jerome: SAM 7b (Randall)  
Kernodle, Tammy: CBMR 8; SAM 2c; SAM  
12:45 p.m.; SAM 7a  
Key, Susan: SAM 5d  
Keyes, Cheryl: CBMR 2  
Kim, Rebecca: SAM 4e  
Kirchheimer, Manfred: SAM 7d (Gabhard).  
Klezmer: SAM 1a (Goldberg); SAM 7d  
(Baber)  
Knapp, Raymond: SAM 7d  
Knauer, Wolfram: CBMR 10  
Krackauer, David: SAM 1a (Goldberg)  
Kubik, Gerhard: CBMR 3; CBMR 9  
Lamb, Earnest: SAM 5d  
Lambert, Barbara: SAM 4a  
Layton, Turner: SAM 4b (Bruhn)  
Leach, Andrew: CBMR 16  
Lecuona, Ernesto: SAM 6b (MacCarthy)  
Ledbetter, Steve: SAM 3b  
León, Tania: SAM Friday 10:45 a.m. (Briscoe)  
Lerner, Neil: SAM 6a  
Lesbian topics: SAM 4e (Hayes)  
Leva, James: CBMR 5  
Levin, Neil: SAM 5a  
Lewis, George: CBMR/SAM joint presentation:  
Friday, 8:00 p.m. Individual session: CBMR 10  
Loessner, Frank: SAM 7b (Buchler)  
Logan, Wendell: CBMR 3  
Longobardi, Ruth: SAM 1c  
Lorca, Federico Garcia: SAM 11d (Barg)  
Los Angeles: SAM 7a (Johnson)  
Lucas, Sam: SAM 11a (Graham)  
Ludwig, Loren: SAM 10b  
Lundeen, Katie: SAM 3b  
Lynchburg, Virginia: SAM 9c (Wilson)  
MacCarthy, Henry: SAM 6b  
Macy, Laura: SAM Saturday 10:45 a.m.  
Maddox, Colby: CBMR 15  
Madrid, Alejandro: SAM 6b  
Magee, Jeffrey: SAM 7b  
Mahon, Maureen: SAM 10d  
Maiman, Nichole: SAM 11d  
Mariska, Bradley: SAM 10c  
Martinique: CBMR 9 (Cyrille, Sager)  
Matheson, Laurie: SAM 1d  
Maultsby, Portia K.: CBMR 3; SAM 10d  
McCulloh, Judith: SAM 4a  
McLucas, Anne Dhu: SAM 9d  
Mexico: SAM 6b (Madrid)  
Michaux, Oscar: SAM 6e (Hubbert, Strong)  
Miller, Kiri: SAM 9c  
Miller, Leta: SAM 4c  
Mingus, Charles: CBMR 1 (Zenni); SAM 3a  
(Aaslid); SAM 7d (Gabhard)  
Minstrels: SAM 1c, (Norris); SAM 9c  
(Wilson); SAM 11a (Graham)  
Miyakawa, Felicia: SAM 4b  
Monroe, Bill: SAM 9c (Kehrberg)  
Montgomery, Tony-Marie: CBMR 3  
Mook, Richard: SAM 3c  
Moon, Brian: Joint session CBMR12/SAM 9f  
Murchison, Gayle: SAM 5d; SAM 7d  
Murphy, Joseph: CBMR 8  
Music Education; Music in Education: Joint  
Individual sessions: CBMR 2 (Avorgebor,  
Keyes, Tanner); CBMR 13 (Sands, Hassell-  
Habtes, J. Abrams, Wadsworth); SAM 3c  
(Eidsheim); SAM 4d (Eiland, Volk, Prouty);  
SAM 11b (Bennett)  
Musical Theatre: SAM Thursday 10:45 a.m.  
(Swayne); SAM 5c (Boyd); SAM 6d (Rog-  
ger); SAM 7b (Riis, Magee, Buchler, Hess,  
Randall); SAM 7d (Baber)
Neely, Daniel: SAM 10c
Nelson, Willie: SAM 2d (Stimeling)
New Orleans: CBMR 10 (Sublette)
Nigeria: CBMR 7 (Shonekan)
Nineteenth Century: SAM 1b (Sheppard); SAM 1c (Norris); SAM 1d (Hitchcock, Preston, Fern, Matheson, Graham); SAM 2a (Sartain, Haefliger); SAM 5a (Hamberlin, Levin, C. Smith, Block); SAM 6a (Jensen-Moulton); SAM 6d (Rodger, Woodard), SAM 9d (Eskey); SAM 10c (Ahlquist); SAM 11a (Graham); SAM 11b (Hamesley)
Norris, Renee: SAM 1c
Nyro, Laura: SAM 2c (Scheinberg)
Oberndorfer, Anne Shaw Faulkner: SAM 4d (Volk) Oja, Carol: CBMR 3; SAM 7c; SAM Saturday 12:45 p.m.
Opera: SAM 1c (Bryan, Simonson, Norris, Longobardi, G. Brown); SAM 5c (Boy, Saylor); SAM 10c (Mariska)
Orientalism: SAM 1c (Simonson); SAM 5a (Hamberlin)
Ornstein, Leo: SAM 7d (Paulin)
Pappas, Nikos: SAM 4b
Partch, Harry: SAM 1b (Granade)
Patterson, David: SAM Thursday 10:45 a.m.; SAM 4c
Paulin, Scott: SAM 7d
Pecknold, Diane: SAM 2d
Piekut, Ben: SAM 7c
Pen, Ron: SAM Thursday 6:30 p.m.; SAM 9a
[Music] Periodicals: SAM Thursday 12:45 p.m. (Davidson, Cohen)
Perry, Mark: SAM 10b
Pinson, Heather: SAM 11c
Pisciotti, Michael: SAM 6d
Plenary Session: CBMR 11/ SAM 8 (Floyd, Sands, Broyles)
Politics: SAM 1b (Sheppard); SAM 3a (A. Fry); SAM 3c (Mook); SAM 7c (Sun, Piekut, R. Fry, Fava); SAM 11b (E. Abrams)
Popa, Christopher: CBMR 15
Popular Song: SAM 3b (Lundeen); SAM 5a (Hamberlin); SAM 5c (Dreisbach); SAM 6d (Woodard); SAM Saturday 12:45 p.m. (Todd); SAM 9c (Wilson); SAM 9e (J. Smith); SAM 11a (Graham); SAM 4b (Bruhn)
Preston, Katherine: SAM 1d
Price, Emmett G. III: CBMR 14; SAM 11a
Price, Florence B.: SAM 7a (B. Smith)
Progressive Party: SAM 7c (R. Fry)
Prouty, Ken: SAM 4d
Pryor Band: SAM 10c (Mariska)
Psalm 137: CBMR 8 (Stowe)
Race (used for abstract considerations—“Perceptions of Race in the Classical Concert Hall,” “Race, Class, and Genre in the Nashville Sound”: see “African Americans” for papers on groups of African Americans seen historically.) SAM 1c (G. Brown); SAM 2c (Kernodle); SAM 2d (Pecknold); SAM 3c (Courtier, Mook, Eidsheimer); SAM 6b (MacCarthy); SAM 5d (Lamb); SAM 7d (Baber, Knapp); SAM 9c (Wilson); SAM 10b (Ludwig, Yang); SAM 10c (Nylo); SAM 11a (Graham); SAM 4b (Bruhn)
Radio: SAM 5d (Key); SAM 11b (Bennett)
Ramsey, Guthrie P.: CBMR 3; SAM 9b
Randall, Annie Janeiro: SAM 9c
Randall, James: SAM 7b
Rap: see Hip-Hop
Rapport, Evan: SAM 9b
Rata, Alisa: SAM 10e
Reed, Teresa: CBMR 8
Reinhardt, Django: SAM 3a (A. Fry)
Répertoire international de la presse musicale (RIPM): SAM Thursday 12:45 p.m. (Davidson, Cohen)
Research Resources: CBMR 15 (Leach, Bethel, Flandreau, Flug, Gillaspie, Hinderliter, Maddox, Papas); SAM Thursday 12:45 p.m. (Davidson, Cohen); SAM Saturday 10:45 a.m. (Macy); SAM 10e (Rata)
Rhythm and Blues: SAM 2c (Scheinberg); SAM 10d (Mahon)
Riis, Thomas: SAM 7b
Robbins, Allison: SAM 1b
Rock: SAM 10d (Mahon)
Rodger, Gillian: SAM 6d
Roig, Gonzalo: SAM 6b (MacCarthy)
Rommeln, Timothy: CBMR 7; CBMR 9
Root, Deane: SAM 1b; SAM 7e
Rzewski, Frederic: SAM 7c (Sun)
Sacred: Joint session CBMR 12/SAM 9f (Moon, Sears). Individual sessions: CBMR 8 (Stuckey, Brackett, Murphy, Stowe); CBMR 14 (A. Brown, Price); SAM Thursday 12:45 p.m. (Kernodle), SAM 5b (Zobel); SAM 7a (B. Smith, Buis, Johnson, Zanfagna); SAM Saturday 10:45 a.m. (Hawkins, The St. Mark Motet); SAM 7c (R. Fry); SAM 9c (K. Miller, Kehrberg); SAM 10d (Burnim); SAM 4b (Pappas)
Sacred Harp: SAM Thursday 6:30 p.m. (Sacred Harp sing); SAM 9c (K. Miller)
Saengerfeste: SAM 10c (Ahlquist)
Sager, Rebecca: CBMR 9
Saint Lucia: CBMR 9 (Cyrrille)
St. Mark Motet (St. Mark United Methodist Church, Chicago): SAM Saturday 10:45 a.m.
Salvatore, Gianfranco: CBMR 1
Sands, Rosita: Plenary session: CBMR 11/SAM 8. Individual sessions: CBMR 3; CBMR 13
Santella, Anna-Lise P.: SAM 11c
Sartain, Byron: SAM 2a
Saylor, Eric: SAM 5c
[La] Scala, Milan: CBMR 1 (Bragalini)
Scheinberg, Erica: SAM 2c
Schmalenberger, Sarah: Joint session: CBMR 4/SAM 4e
Schwartz, Scott: SAM 3d
Scorsese, Martin: SAM 9e (Hubbert)
Scotland: SAM 9d (McLucas)
Scruggs, Uncle John: SAM 6c (Hubbert, Strong)
Sears, Ann: Joint session: CBMR 12/SAM 9f
Seeger, Mike: Joint Session: CBMR 6/SAM Friday 10:45. Individual session: CBMR 5
Seigel, Micol: CBMR 10
Shape Notes: SAM Thursday 6:30 p.m. (Sacred harp sing; Pen); SAM 9e (K. Miller); SAM 9d (Eskew); SAM 4b (Miyakawa)
Sheppard Anthony: SAM 1b
Sherwood, Gayle: SAM 10a
Shindler, Mary Dana: SAM 6d (Woodard)
Shonekan, Stephanie: CBMR 7
Signifyin(g): SAM 4b (Miyakawa, Bruhn)
Simone, Nina: SAM 2c (Kernodle)
Simonson, Mary: SAM 1c
Smith, Bethany Jo: SAM 7a
Smith, Catherine Parsons: SAM 5d
Smith, Christopher: SAM 5a
Smith, Eva Munson: SAM 2a (Haefliger)
Smith, Hale [in absentia]: CBMR 3
Smith, Jeff: SAM 9e
Snyder, Jean E.: Joint session: CBMR 12/SAM 9f
Society for American Music: SAM 4a
(Von Glahn, Keller, McCulloh, Lambert)
Solis, Gabriell: SAM 5c
“Sometimes I Feel Like a Motherless Child”: SAM 4b (Miyakawa, Bruhn)
Songs of Zion [hymnal]: SAM Saturday 10:45 a.m. (Hawkins, The St. Mark Motet)
Sonneck Society: SAM 4a (Von Glahn, Keller, McCulloh, Lambert)
Sousa Band: SAM 10c (Mariska)
[The] Southern Harmony: SAM 9d (Eskew)
Sowande, Fela: SAM 5d (Euba)
Spalding, Walter Raymond: SAM 3b (DeVore)
Spearman, Rawn: CBMR 3
Spirituality: CBMR 14 (A. Brown, Price); SAM 9b (Berkman); SAM 7a (Zanfagna)
Spirituals: Joint session: CBMR 12/SAM 9f (Moon, Sears). Individual sessions: SAM 7a (Buis, Johnson); SAM 10d (Burnim); SAM 4b (Pappas, Miyakawa, Bruhn).
Steiner, Max: SAM 6a (Lerner)
Stereography: SAM 11b (Hamessley)
Still, William Grant: SAM 5d (C. P. Smith, Lamb, Murchison, Euba, Key)
Stimeling, Travis D.: SAM 2d; SAM Saturday 12:45 p.m.
Stock, Frederick: SAM 11c (Santella)
Stowe, David: CBMR 8
Strauss, Richard: SAM 1c (Simonson)
Strayhorn, Billy: SAM 11d (Barg)
Strong, Willie: SAM 6c
Stuckey, Sterling: CBMR 3; CBMR 8
Student Forum: SAM Saturday 12:45 p.m.
(Bahagale, Stimeling, Oja, Kaskowitz)
Sublette, Ned: CBMR 10
Sullivan, Jack: CBMR 10
Sun, Cecilia: SAM 7c
Swayne, Steven: SAM Thursday 10:45 a.m.
Tanner, Robert: CBMR 2
Tarantism: CBMR 1 (Salvatore)
Television: SAM 11b (E. Abrams)
Temperley, Nicholas: SAM 9d
Testa, Matthew: SAM 1a
Theater Owners Booking Association: SAM 11a (Anderson)
Theory: SAM 3b (DeVore); SAM 5b (Thurmaier)
Thomas, Josh: Joint session CBMR 6/SAM Friday 10:45 a.m. (Seeger)
Thompson, Joe: CBMR 5
Thurmaier, David: SAM 5b
Tipton, Billy: SAM 11d (Maiman)
Todd, Philip: SAM Saturday 12:45 p.m.
“Todo Modo”: CBMR 1 (Zenni)
Vallee, Ruddy: SAM 3c (Courtier)
Variety theatre: SAM 6d (Rodger); SAM 11a (Graziano)
Vienna, Austria: SAM 1b (Deaville)
Virgin Islands (U.S.): CBMR 13 (Hassell-Habtes)
Volk, Terese M.: SAM 4d
Von Glahn, Denise: SAM 4a; SAM 5b
Wadsworth, Laurie: CBMR 13
Waits, Tom: SAM 5c (Solis)
Walker, William: SAM 9d (Eskew)
Walker-Hill, Helen: Joint session: CBMR 4/SAM 4e
Warfield, Patrick: SAM 3d
Wells, Paul: Joint session: CBMR 6/SAM
   Friday 10:45 a.m.
Western University, Quandaro, Kansas: Joint session: CBMR 4/ SAM4e (Walker-Hill)
Wiggins, “Blind Tom”: SAM 6a (Jensen-Moulton)
Wilcox, Beverly: SAM 2b
Wilkinson, Christopher: CBMR 5
Willow Grove Park: SAM 10c (Mariska)
Wilson, Edmund: SAM 7d (Paulin)
Wilson, Jennifer: SAM 9c
Wilson, Olly: CBMR 3
Wodehouse, Artis: SAM Thursday 10:45 a.m.
Woman’s Symphony Orchestra of Chicago:
   SAM 11c (Santella)
Women [as music-markers; for theoretical considerations see Gender; see also individual names]: Joint session: CBMR 4/SAM 4e (Wright, Hayes, Walker-Hill, Schmalenberger). Individual sessions: CBMR 7 (Shonekan); SAM 6d (Rodger); SAM 11c (Santella); SAM 11d (Maiman)
Woodard, Patricia: SAM 6d
Wright, Josephine: Joint session: CBMR 4/SAM 4e
Yang, Mina: SAM 10b
Zanfagna, Christina: SAM 7a
Zarzuela: SAM 6b (MacCarthy)
Zen: SAM Saturday 10:45 a.m. (Haskins)
Zenni, Stefano: CBMR 1
Zobel, Mark A.: SAM 5b
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