The Society for American Music
RIDERS IN THE SKY
2008 Honorary Members

Riders In The Sky are truly exceptional. By definition, empirical data, and critical acclaim, they stand “hats & shoulders” above the rest of the purveyors of C & W – “Comedy & Western!” For thirty years Riders In The Sky have been keepers of the flame passed on by the Sons of the Pioneers, Gene Autry and Roy Rogers, reviving and revitalizing the genre. And while remaining true to the integrity of Western music, they have themselves become modern-day icons by branding the genre with their own legendary wacky humor and way-out Western wit, and all along encouraging buckaroos and buckarettes to live life “The Cowboy Way!”
Society for American Music

Thirty-Fourth Annual Conference

Hosted by Trinity University

27 February - 2 March 2008
San Antonio, Texas
January 31, 2008

Professor John Graziano, President
Professor Mariana Whitmer, Executive Director
The Society for American Music

Dear SAM members:

On behalf of Trinity University, it gives me great pleasure to welcome you to the city of San Antonio and the Menger Hotel, where most of the SAM conference events will take place. Trinity University is a private, primarily undergraduate institution with approximately 2500 students. Founded in 1869, Trinity relocated in the early 1940s from Waxahachie, Texas, to its present red-brick campus approximately two miles north of downtown, near the leafy historic suburbs of Olmos Park and Alamo Heights. The new music and art building, where the Trinity Symphonic Wind Ensemble will perform in conjunction with the conference, was formally dedicated only 1 ½ years ago. Housing 11 full-time music faculty members, and 24 part-time instructors, the Cambell and Eloise Smith Music Building features one of the city’s finest recital halls, the Ruth Taylor Recital Hall. Trinity offers undergraduate music degrees in Performance, Composition, and Music Education, as well as the more general B.A. in Music. We also offer a Master of Arts in Teaching degree that has been recognized as one of the seven premier teacher training programs in the nation. Please take a moment, if you visit the campus, to walk around and see how well the Smith Music Building blends in with the lovely oak trees and attractive brick architecture that give our campus its essential character.

Trinity believes deeply in the central role of music and the arts in a liberal arts education. Our music graduates continue on to successful careers in performance, musicology, composition, and in public school teaching. Equally important, we strive to offer opportunities for the general student body to participate in ensembles, to take lessons on their instruments, or to learn more about ethnomusicology or music history, knowing all along that they will pursue career options in different fields.

Trinity feels privileged to serve as a host institution for the Society for American Music annual meeting. Please accept my warmest wishes for a productive conference.

Sincerely,

Michael Fischer
Vice President for Academic Affairs and Dean of Faculty
Welcome to the 34th annual conference of the Society for American Music!

This wonderful meeting is a historic watershed for our Society as we explore the musics of our neighbors to the South. Our honorary member this year is the award-winning group, Riders In The Sky, who will join the San Antonio Symphony for an unusual concert of American music (and comedy).

We will undoubtedly have many new members attending this conference. I hope you will welcome them and make them feel “at home.” That’s what SAM is about!

Many thanks to Kay Norton and her committee for their exceptional program and to Carl Leafstedt and his committee for their meticulous attention to the many challenges of local arrangements.

I hope this weekend will provide you with the intellectual stimulation and renewed friendships that are a hallmark of SAM’s conferences!

John Graziano
President
Mission of the Society for American Music

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

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

Conferences held each year in the early spring give members the opportunity to share information and ideas, to hear performances, and to enjoy the company of others with similar interests. The Society publishes three periodicals. The Journal of the Society for American Music, a quarterly journal, is published for the Society by Cambridge University Press. Contents are chosen through review by a distinguished editorial advisory board representing the many subjects and professions within the field of American music. The Society for American Music Bulletin is published three times yearly and provides a timely and informal means by which members communicate with each other. The annual Directory provides a list of members, their postal and email addresses, 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, $50 for retirees, $35 for students, $50 for post-graduates, $30 for spouses or partners, and $160 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.
Society for American Music

BOARD OF TRUSTEES

Officers
John Graziano (CUNY), president
Thomas Riis (University of Colorado) president-elect
Mary DuPree (University of Idaho), vice president
Carol Hess (Michigan State University), secretary
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Gayle Sherwood Magee (University of Illinois)
Beth Levy (University of California, Davis)
Michael Pisani (Vassar College)
Charles Hiroshi Garrett (University of Michigan)
Sandra Graham (University of California, Davis)
Transportation
Transportation to and from the various events outside of the hotel will be provided free of charge. Buses will pick up outside the main (front) entrance of the Menger Hotel. Please check the event time in the Program for the schedule and stop by the conference registration desk if you have additional questions.

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

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

SAM Brass Band
The SAM Brass Band will perform on Saturday, March 1st during the conference’s pre-banquet reception. Performers (of any ability level) are welcome. Bring your instrument and come to rehearsal on Thursday evening at 6:00 p.m.

Shape-Note Sing
Those who wish to take part in Shape-Note singing are invited to bring their voices to the session being held from 4:00-6:00p.m. on Thursday evening. Check the program for room location. Books and/or song sheets will be provided (but you’re also welcome to bring your own Sacred Harp volume).

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

Silent Auction
All are welcome to participate in the SAM Silent Auction. This conference-long event serves as an important fund-raiser for the Society for American Music, presently helping to fund student travel for our conferences. Books, music, recordings, sheet music, and other materials are donated by conference attendees and exhibitors. If you have brought materials, bring them any time to the exhibit
room. Then take some time to peruse the offerings and write your bids on the sheets attached. You may overbid any bid on the sheet in full dollar amounts. The auction closes during the reception on Saturday afternoon. You may pick up your winnings later that evening (after dinner).

Exhibits

The Exhibit Room is one of the liveliest spots at SAM conferences, housing commercial exhibits, display of member publications, and the Silent Auction. Books, recordings, software, and other materials will be on display and available 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:

A-R Editions
Boydell and Brewer
Cambridge University Press
Harmonie Park Press
Indiana University Press

Oxford University Press
Routledge/Taylor & Francis Group
The Scholar's Choice
University of Illinois Press
University Press of Mississippi

W. W. Norton & Company, Inc.

SPECIAL EVENTS

WEDNESDAY EVENING WELCOME RECEPTION
6:00-8:00 p.m.

Join us for an unforgettable evening at the Museo Alameda, which was (in 1949) the largest movie palace in the US devoted to Spanish language entertainment, and is now an affiliate of the Smithsonian Institution in San Antonio. We will be treated to a private tour of “¡Azúcar! The Life and Music of Celia Cruz,” an exhibit featuring the life of the legendary Cuban-born singer and her world-wide influence on music and culture.

THURSDAY EVENING

American Music through the Wind Band Prism

Trinity University Symphonic Wind Ensemble, James Worman, conductor
Ruth Taylor Recital Hall on the Trinity University Campus.
8:00 p.m. Free

Celebrating the vibrant activity of the diverse interest groups within SAM, the concert will feature works that represent an unusually broad spectrum of American musical traditions: music from Walter Piston’s Incredible Flutist ballet, Stravinsky’s Ebony Concerto, and Dan Welcher’s work using Zion’s Walls and Zion’s Security as thematic material. In addition the ensemble will celebrate the 80th birthday of renowned American composer Samuel Adler, whose Force of Credulity and Southwestern Sketches are on the program. Dr. Adler will be in attendance at the concert and will provide spoken introductions to both works.
TICKETED EVENTS

FRIDAY EVENING CONCERT

Riders In The Sky, with the San Antonio Symphony
Municipal Auditorium
8:00 p.m.

Join the San Antonio Symphony as SAM presents Riders In The Sky with the 2008 Honorary Membership. Riders In The Sky just celebrated 30 years as America’s favorite singing cowboys. Dedicated to keeping alive the tradition of western singing closely associated with the Sons of Pioneers and Gene Autry, the Grammy Award-winning Riders In The Sky will appear with the San Antonio Symphony on a program highlighting classic western American songs.

FRIDAY AFTERNOON EXCURSIONS

Shrines of Texas BBQ
Cost (based on a minimum of 40 passengers) $ 15.00/person
Led by Carl Leafstedt, BBQ Aficionado

Czech and German settlers brought the art of smoking beef and pork to central Texas in the 19th century. Ever since then, BBQ has been a staple of the Texan diet. Join Carl Leafstedt on an insider’s BBQ tour of south Texas. We’ll head outside city limits to two local BBQ meccas, Luling City Market in Luling, Texas, and the legendary Smitty’s BBQ in Lockhart, site of the open fire pit that brings smiles of wonder to first-time visitors. We’ll compare notes and soak up the laid-back atmosphere of Texas’s “BBQ belt,” a region east of San Antonio where smoked meat is a religion. Bring your appetites!

The Alamo and Beyond: San Antonio Missions Tour
Cost (based on a minimum of 40 passengers) $ 15.00/person
Led by Allan Kownslar, Professor of History, Trinity University

Everyone has heard of the Alamo, the best known of these missions, conveniently located directly adjacent to the conference hotel. Four other missions exist nearby, however, all in different states of preservation. Our tour will take us through the San Antonio Missions National Historic Park, visiting three of these colonial-era missions, including Mission Concepción (1731), the oldest unrestored stone church in the United States.
Map of the Menger Hotel Meeting Area
Map of Downtown San Antonio
THE CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the Menger Hotel

WEDNESDAY, 27 February

1:00 – 5:00 p.m. SAM Board of Trustees Meeting (Sam Houston)
2:00 – 5:00 p.m. Registration Open
6:00 – 10:00 p.m. Exhibitor Set-up (Ballroom B/C)
6:00 – 8:00 p.m. Opening Reception at the Museo Alameda

THURSDAY, 28 February

7:00 – 8:00 a.m. First Time Attendees Breakfast (Cavalier)
8:00 a.m. – 5:00 p.m. REGISTRATION
8:30 a.m. – 5:00 p.m. EXHIBITS (Ballroom B/C)

8:15-10:00 a.m. Conference Welcome

Session 1 (Plenary) (Ballroom A)
Music in New Spain
Chair: John Graziano, SAM President

Positivism, Exoticism, Nationalism, and the Fate of Music from New Spain
DREW EDWARD DAVIES, Northwestern University
The Novohispanic Villancico
PAUL R. LAIRD, University of Kansas
“Oh, How Gentle! Oh, Bread of Life”: Communion Processions in the California Missions
CRAIG H. RUSSELL, California Polytechnic State Universit, San Luis Obispo

10:00 – 10:30 a.m. Break

10:30 a.m. – 12:00 noon

Session 2a (Ballroom A)
Orchestras and Orchestral Music
Chair: William A. Everett, University of Missouri-Kansas City

Karl Muck, Americanist? American Composers at the Boston Symphony Orchestra, 1881-1919
CHARLES S. FREEMAN, University of Kansas
Amateurs, Professionals, and Oboists in the Progressive Era: From the Los Angeles Women’s Orchestra to the Boston Fadettes (and Back)
CATHERINE P. SMITH, University of Nevada Reno
Beyond the Garden Gate: ‘Thinking Like a Mountain’ in Music
DENISE VON GLAHN, Florida State University
Session 2b (Poolside)
*Music in Times of War (I)*
Chair: John Druesdow, Duke University

Her Bright Smile Haunts Me Still: Gender and Power Relations in Confederate Blackface Minstrel Shows  
KIRSTEN M. SCHULTZ, University of Toronto

Deciding Musical Morality in Wartime: The Military, the Y.M.C.A. and American Camps During and After WWI  
CHRISTINA GIER, University of Alberta

While The Storm Clouds Gather: The Early History of “God Bless America,” 1917-1941  
SHERYL KASKOWITZ, Harvard University

Session 2c (Minuet)
*Pan-American Music Making*
Chair: Deborah Schwartz-Kates, University of Miami

Edgard Varèse’s Ionisation and Amadeo Roldan’s Rítmicas V and VI: Two Interpretations of Musical Pan-Americanism  
STEPHANIE STALLINGS, The Florida State University

The Pan-American Dream: Universalist Utopia or a “Hegemony of Music”?  
CAROL HESS, Michigan State University

Creating Music of the Americas during the Cold War: Alberto Ginastera and the First Inter-American Music Festival  
ALYSON PAYNE, Three Oaks, Michigan

Session 2d (Patio)
*Not Your Usual Cowboys*
Chair: Michael Broyles, Pennsylvania State University

Little Ah Sid: Cowboys, Comics, and Culture  
WILLIAM BROOKS, University of York (UK)

Western Canadian Cowboy Music: Tradition and Innovation  
GILLIAN TURNBULL, York University (Canada)

At the Ponderosa: Rappin’ to the Beat  
CUTLER EDWARDS, University of California, San Diego

12:00 noon – 12:30 p.m. LUNCH Break

12:30 – 2:00 p.m.

*Interest Group: Biography (Poolside)*
Chair: Steve Swayne, Dartmouth College

A Conversation with Howard Pollack, University of Houston

*Interest Group: 20th Century (Patio)*
Chair: David Patterson, Independent Scholar, Chicago, IL

San Francisco’s Musical Life, 1906–45: An Interim Progress Report  
LETA MILLER, University of California, Santa Cruz
Session 3a (Poolside)
Transnational Musical Experiences at the U.S.-Mexico Border
Chair: Lorenzo Candelaria, University of Texas, Austin

From Pistol-Packing Pelado to Border Crossing Mojado: El Piporro and the Transnationalization of Música Norteña
CATHY RAGLAND, SUNY-Empire State College

Waila as Transnational Practice
JOAN TITUS, University of North Carolina at Greensboro

Translocalizing Cumbia: A Cultural Practice across the Border
JESÚS A. RAMOS-KITTRELL, Tulane University

Nor-tec Music and the Production of a Cosmopolitan Sound at the U.S.-Mexico Border
ALEJANDRO L. MADRID, University of Illinois at Chicago

Session 3b (Minuet)
Musical Stages
Chair: Ann Sears, Wheaton College

Vaudeville as Marker of Decency?: Center vs. Periphery in Nineteenth-century Variety Entertainments
GILLIAN RODGER, University of Wisconsin, Milwaukee

Que canción tan peregrina: The Pastorela and Historical Identity in Alta California
MARGARET CAYWARD, University of California, Davis

[Chorus] Boys Will Be Boys: Documenting Gay History through Musical Theatre Correspondence
JAMES RANDALL, University of Montana

Sunday in the Park with Sondheim, Babbitt, and Seurat
LARA HOUSEZ, Eastman School of Music

3:00 – 5:00 p.m.
Session 3c (Ballroom A)
U.S. Government & Music
Chair: Joy Calico, Vanderbilt University

Transporting a Musical Culture: Mark Brunswick and the National Committee for Refugee Musicians, 1938–43
  JONATHAN HIAM, Univ of North Carolina at Chapel Hill
Showdown at the Copyright Corral: Scholars and the Current Copyright Debate
  TIM BROOKS, Chair, Copyright & Fair Use Committee, Association of Recorded Sound Collections
Hanns Eisler and the FBI
  JAMES WIERZBICKI, University of Michigan
Music is My Weapon: Henry Cowell and the Office of War Information
  RYAN OLDHAM, University of Missouri, Kansas City

Session 3d (Patio)
Questions of Authenticity
Chair: David Ake, University of Nevada, Reno

From Samba to Rumba: Carmen Miranda and Xavier Cugat in Hollywood Musicals During the Good Neighbor Policy
  MARK E. PERRY, University of Kansas
Revisiting the “Dixieland” Revival
  JEFFREY TAYLOR, Brooklyn College and The Graduate Center, CUNY
Correcting (a.k.a. Revising) “Light My Fire”
  MICHAEL HICKS, Brigham Young University
Preserving King Biscuit’s Legacy: Blues Tourists as Philanthropists
  ROBERT WEBB FRY, II, Vanderbilt University

4:00 – 4:30 p.m. Break

4:30 – 5:30 p.m.

Session 4a (Patio)
New Antebellum Queries
Chair: Sondra Wieland Howe, Wayzata, MN

Anthology Politics in Antebellum Abolitionist Songbooks
  JOE LOCKARD, Arizona State University
Women’s Pianism and Gender Ideology in the Mid-Nineteenth Century South
  CANDACE L. BAILEY, North Carolina Central University

Session 4b (Poolside)
Bolero
Chair: John Koegel, California State University, Fullerton

The Mexican Bolero: A Case Study of Los Tres Reyes
  LEON GARCIA, Florida State University
Reading the Romántico: An Examination of Poetic Texts in Selected Latin American Boleros
  GEORGE TORRES, Lafayette College
Session 4c (Ballroom A)
New York “Downtown”
Chair: David Nicholls, University of Southampton (UK)

Desperately Seeking Validation: A Postminimalist Style Pursues Acceptance—The Strange Case of Totalism
   DAVID D. MCINTIRE, University of Missouri, Kansas City
Appropriation and Transformation: Compositional Strategies in John Zorn’s Recent Concert Music
   JOHN BRACKETT, University of Utah

Session 4d (Minuet)
“Don't Fence Me In”
Chair: Deane Root, University of Pittsburgh

Don’t Fence Me In: Acculturating “Enemy Alien” Youth Interned at Crystal City, Texas
   MARTA ROBERTSON, Gettysburg College
Don’t Fence Me In: Refugees from the Holocaust
   MARILYNN J. SMILEY, State Univ of New York at Oswego

5:30 – 7:00 p.m.  SAM Brass Band Rehearsal (Ballroom A)
5:30 – 7:00 p.m. Sacred Harp Sing (Minuet)
7:00 – 7:30 p.m. Buses depart hotel for Trinity University
8:00 p.m. Trinity University Symphonic Wind Ensemble
   (At Trinity University)

8:00 p.m. – 10:30 p.m.

Interest Group: Music and Politics (Minuet)
Chair: Jim Deaville, Carleton University (CA)

Film Screening (Ballroom A)

Awake, My Soul: The Story of the Sacred Harp
A documentary by Matt and Erica Hinton

FRIDAY, 29 February

7:00 – 8:30 a.m. Student Forum Breakfast (Cavalier)
7:00 – 8:30 a.m. JSAM Advisory Board Breakfast (Renaissance)
8:30 a.m. – 1:00 p.m. REGISTRATION
8:30 a.m. – 1:00 p.m. EXHIBITS OPEN (Ballroom B/C)
8:30 – 10:00 a.m.

Session 5a (Ballroom A)
**MUSA at 20—And Beyond?**
*A Session in Honor of H. Wiley Hitchcock*
Chair: Wayne Shirley, Library of Congress (ret) and Durham, NH

Leta Miller, University of California-Santa Cruz, MUSA 8
Joanne Swenson-Eldridge, St. Mary’s College, MUSA 17
Jeffrey Taylor, Brooklyn College and The Graduate Center, CUNY, MUSA 15
James Wierzbicki, MUSA Executive Editor

Session 5b (Poolside)
**Multi-cultural Texas**
Chair: Carl Leafstedt, Trinity University

Carl Beck (1850-1920): Father of the Orchestra in Texas
    LARRY WOLZ, Hardin-Simmons University
Pole Cats and Cowboys: “The Westphalia Waltz” and other Cattle Calls from Poland to Texas
    JOE WEED, Highland Publishing, Los Gatos, CA

Session 5c (Minuet)
**Pop Experimentalism**
Chair: Glenn Pillsbury, University of the Pacific

What is Rock Experimentalism?
    BENJAMIN PIEKUT, Columbia University
From the Buchla Synthesizer to Incredibly Loud Guitars: Rhys Chatham and the Downtown Aesthetic
    BERNARD GENDRON, University of Wisconsin-Milwaukee
Downtown and the Real Uptown: Experimentalism meets Hip-Hop in New York City
    CAROLINE POLK O’MEARA, University of California, Los Angeles

Session 5d (Patio)
**Distancing Difference**
Chair: Bruno Nettl, University of Illinois

Dan Emmett Meets Emmett Miller: Hillbilly Records as Race Records in Early Country Music
    JENNIE NOAKES, University of Pennsylvania
The World According to Wynton: Musical Political Critique in “From the Plantation to the Penitentiary”
    JOHN PAUL MEYERS, University of Pennsylvania
Afro-Cauca-Choca-Nese: Cowboy Troy and the Commercialization of Identity
    DAVID B. PRUETT, Middle Tennessee State University

10:00 – 10:30 a.m. Break
Session 6a (Ballroom A)
A Musical Conversation with Riders In The Sky
SAM 2008 Honorary Members
Chair: Dale Cockrell, Vanderbilt University

Session 6b (Minuet)
Silvestre Revueltas
Chair: Leonora Saavedra, University of California, Riverside

A Texas State Historical Marker for Silvestre Revueltas in San Antonio
ROBERT PARKER, University of Miami
Silvestre Revueltas and the Cinema
JACQUELINE AVILA, University of California, Riverside
Silvestre Revueltas’ “Visual Music,” the Visual Arts and French Culture, from the
“Andantino casi allegretto” (1918) to “Batik” (1927)
TALIA JIMENEZ RAMIREZ, New York University
Composing for Film or Filming for Music: Silvestre Revueltas’ Redes
ROBERTO KOLB NEUHAUS, Universidad Nacional Autónoma de México

Session 6c (Patio)
American Sabor: Curating a Museum Exhibit about Latino Music
Chair: Marvette Perez (National Museum of American History/Behring Center,

American Sabor: Curating a Museum Exhibit about Latino music
SHANNON DUDLEY, University of Washington
Beat Migration: “96 Tears” and the Chicano/Latino Roots of 20th-Century American Popular Music
MICHELLE HABELL-PALLAN, University of Washington
Re-inserting Chicanos into the Popular Music Narrative
FRANCISCO OROZCO, University of Washington
Telling Stories with Sound: Latin Music in a Museum
MARISOL BERRIOS-MIRANDA, University of Washington
Response by Marvette Perez

12:45 p.m. BBQ Tour Departs Hotel
1:00 – 2:00 p.m. Interest Group Council Meeting (Patio)
1:00 – 4:00 p.m. COPAM meeting (Renaissance)
2:00 p.m. Mission Tour Departs Hotel
2:00 – 5:00 p.m. Amerigrove Board Meeting (Sam Houston)

6:30 – 8:00 p.m. Oxford University Press Reception (Patio)
7:00 p.m. Buses depart for Municipal Auditorium
8:00 p.m. Riders In The Sky, with the San Antonio Symphony
Municipal Auditorium, Ticket Required
(Presentation of SAM 2008 Honorary Membership will take place at the concert)
SATURDAY, 1 March

7:00 – 8:30 a.m.  Membership Committee Meeting (Patio)
7:00 – 8:30 a.m.  Publications Council/JSAM Publicity Committee Meeting (Cavalier)
8:30 a.m. – 4:00 p.m. REGISTRATION
8:30 a.m. – 4:00 p.m. EXHIBITS OPEN (Ballroom B/C)

8:30 – 10:00 a.m.

Session 7a (Patio)

Texan Music, Texan Identity
Chair: Kevin Mooney, Texas State University

Too Reggae for Texas, Too Country for Jamaica? Willie Nelson’s Countryman and Discourses of Hybridity
KRISTIN SOLLI, Duke University
Bob Wills Is Still the King: Western Swing Revivalism and Progressive Country Music in Austin, Texas
TRAVIS STIMELING, Millikin University
Musical Meaning and Media Facilitation at the Austin City Limits Music Festival
TRACEY LAIRD, Agnes Scott College

Session 7b (Minuet)

Music in Times of War (II)
Chair: Judith Tick, Northeastern University

The Changing Sounds of War: Television News Music and the Wars in Vietnam and the Persian Gulf
JAMES DEAVILLE, Carleton University
This Is America: Jimi Hendrix’s Reimaginings of the “The Star-Spangled Banner” as Social Commentary
MARK CLAGUE, University of Michigan
“I don’t see what the war has to do with feminism”: Third Wave Feminism, the War on Terror, and the Musical Politics of the American Middle Class
ELIZABETH K. KEENAN, Columbia University

Session 7c (Poolside)

Becoming American
Chair: Jennifer DeLapp Birkett, George Washington University

Carlos Curti — Italian or Mexican?
JEAN DICKSON, SUNY at Buffalo
Kurt Weill’s Americana: The Davy Crockett Songs and Railroads on Parade
ERICA SCHEINBERG, University of California, Los Angeles
European Émigrés and the American Reception of Gustav Mahler
DAVID C. PAUL, University of California, Santa Barbara
U.S. Government Policies and Music
Manuscript Music Copies of the Works Progress Administration (WPA)
   TERESE VOLK, Wayne State University
Music in Times of Political Repression: The Latin American Center for Advanced
Musical Studies of the Torcuato Di Tella Institute (Buenos Aires, 1961-1971)
   EDUARDO HERRERA, Univ of Illinois, Urbana-Champaign

Country Fiddling and Mariachi Violin
Texas Hill Country Fiddling—Traditions and Transmission
   BRYAN BURTON, West Chester University of Pennsylvania
“¡Fuerte, vivo, y alegre!”: A Classical Violinist’s Exploration of Global Music Education
   and Her Heritage Through the Study of Mariachi Violin
   JESSIE M. VALLEJO, Crane School of Music, SUNY Potsdam

Developing a National Musical Style Early in the Nineteenth Century
American Amateurism and the Other: Musical Portrayals of the Tripolitan War
   LAURA LOHMAN, California State University, Fullerton
Pursuing the Music of Every Nation: René La Roche, America’s First Music Scholar
   DOUGLAS SHADLE, Univ of North Carolina, Chapel Hill

The Stage: Opera, Vaudeville, and the Ziegfeld Follies
Operatic Life in 19th-Century Fredericksburg
   PATRICIA P. NORWOOD, University of Mary Washington
Is That Lady-Like? : Women on the Vaudeville Stage
   SARA KATHRYN NODINE, Florida State University
The Folly of the Follies: Situating the Broadway Revue in Musicological Scholarship
   ANN OMMEN, Ohio State University

10:00 – 10:30 a.m. Break

10:30 a.m. – 12:00 p.m.

Session 8a (Poolside)
Cultural Economies
Chair: Robert Walser, University of California, Los Angeles

Carpentier’s Concierto Barroco, Cultural Exchange, and the Concerto’s
Metaconventions
   CHARLES KRONENGOLD, Cornell University
Blocos Afros: Musical and Cultural Adaptation in the Modern Carnival of Salvador
   HEIDY XIMENES, University of Kentucky
Reggaeton - Popular Music for a New Latino Identity Politics
   KIM KATTARI, University of Texas, Austin
Session 8b (Ballroom A)

**Pairs, for Better or Worse**

Chair: Vivian Perlis, Yale University

March King Meets Salon Queen: John Philip Sousa and Cécile Chaminade in Rupert Hughes’s Chess Game?

JESSICA STANKIS, University of California, Santa Barbara

Teresa Carreño and the Piano Music of Edward MacDowell: New Discoveries in the Carreño Collection in Caracas, Venezuela

LAURA PITA, University of Kentucky

Mario Lavista’s *Cage*

ANA R. ALONSO-MINUTTI, University of California, Davis

Session 8c (Patio)

**American Musicians and Cultural Diplomacy**

Chair: Amy C. Beal, University of California, Santa Cruz

Composer Activism, The State Department’s Music Advisory Panel, and the Cold War Construction of a Musical Identity for the United States

EMILY ABRAMS ANSARI, University of Western Ontario/Harvard University

The University of Michigan Jazz Band in Latin America: The Experience of Musical Diplomacy

DANIELLE FOSLER-LUSSIER, Ohio State University

The “Cultural Ties that Bind”: the OIAA Music Committee and the Creation of a Paradigm

JENNIFER L. CAMPBELL, Central Michigan University

10:30 – 11:15 a.m.

Piano Masterworks of Mexican Nationalism

CESAR REYES, Brooklyn College, CUNY

11:15 – 11:45 a.m.

Vocal and Chamber Works of Amy Beach

JOSE FLORES, Texas A&M University-Corpus Christi

12:00 noon – 1:00 p.m. Development and Finance Committee Meeting (Cavalier)

12:00 noon – 12:30 p.m. LUNCH Break

12:30 – 2:00 p.m.

**Interest Group: Gay/Lesbian/Bisexual/Transgendered (Patio)**

Chair: David Patterson, Chicago, IL

Where’s the Romance?: Disco as Death Foretold

JAMES LOVENSHEIMER, Vanderbilt University
Voices Across Time
   DEANE ROOT, University of Pittsburgh
Dvorak in America
   JOSEPH HOROWITZ, New York, NY
Pa’s Fiddle Project
   DALE COCKRELL, Vanderbilt University
Keeping Score
   SUSAN KEY, San Francisco Symphony
Global Concert Series
   AYDEN ADLER, Philadelphia Orchestra

“Undressing the Muses” and Balanchine/Stravinsky’s Apollo (1928)
   MAUREEN GUPTA, Princeton University
Choros by Katherine Dunham: A Historical Record
   JENNIFER CHJ WILSON, The Graduate Center, CUNY
The Use of Folk and International Dance in the Work of Mark Morris
   RENÉE CAMUS, Scarecrow Press

Interest Group: Band (Minuet)
Chair: Patrick Warfield, Georgetown University
General Benjamin H. Grierson: Band Musician, Cavalryman, Texan
   LAVERN WAGNER, Quincy University
The Band Movement in Texas: An Early History
   GARY BARROW, Arkansas Tech University

Interest Group: Transatlantic Relations (Renaissance)
Chair: Marianne Betz, Anton Bruckner Privatuniversität Linz

2:00 – 3:30 p.m.

Session 9a (Poolside)
Arhoolie’s Recordings of San Antonio’s Illustrious Musicians
Chair: Paul Wells, Middle Tennessee State University

Presented by CHRIS STRACHWITZ, SAM 2004 Honorary Member
**Session 9b (Patio)**

*White Noise: Constructions of White Ethnicity in American Popular Music*

Chair: Guthrie P. Ramsey, Jr., University of Pennsylvania

Eminem’s “My Name Is”: Signifyin(g) Whiteness, Rearticulating Race

LOREN Y. KAJIKAWA, University of California, Los Angeles

Beautiful Brown Eyes: Rosemary Clooney, Joseph McCarthy, and the Performance of Whiteness

PHILIP GENTRY, University of California, Los Angeles

Jazz, *Playboy*, and the Packaging of White Masculine Soundscapes

JESSICA BISSETT, University of California, Los Angeles

**Session 9c (Minuet)**

*Music and the People*

Chair: Judith McCulloh, University of Illinois Press

Composers on the Grill: Marxism and Modernism in the Music of Ruth Crawford and Norman Cazden

MELISSA J. DEGRAAF, University of Miami

Organized Labor Goes to the Opera: The American Guild of Musical Artists

KAREN M. BRYAN, Arizona State University

The Third Street Music School Settlement: Class, Ethnicity, and the Grand Tradition on New York’s Lower East Side

VICTORIA VON ARX, University at Albany, SUNY

**Session 9d Poster Session 2 (Ballroom A)**

Ethiopian Songs, Negro Spirituals, and Views of Slavery

Stephen Foster, Doughface and Copperhead

ALICIA R. MASSIE-LEGG, University of Kentucky

The Society for the Preservation of the Spirituals: White Southerners and the Black Spiritual

BRIAN MOON, University of Arizona

Country Music in Renfro Valley, New England, and Gosford Park

‘Turn Your Radio On’: Reual Thomas and the Birth of Renfro Valley’s Sacred Soundscape

KEVIN DONALD KEHRBERG, University of Kentucky

Cowboys Along Another Border: Country & Western Music in the New England/Canadian Border Region

CLIFFORD R. MURPHY, Brown University

Song, Genre and Transatlantic Dialogue in Gosford Park

GAYLE SHERWOOD MAGEE, University of Illinois, Urbana-Champaign

Soundscapes of the Early Twentieth Century: Symphony Orchestra, Wind Band, and Collegiate Carillons

Rudolph Ganz and Musical Modernism in Saint Louis

EMILY GRANNEMANN, Washington University in St. Louis
Arnold Schoenberg: American Influences on the Theme and Variations, Op 43a
S. DANIEL GALYEN, University of Northern Iowa
Auditory Cultures in 20th-Century America: The Construction of Nostalgia through the Chime and Carillon at the American University
KIMBERLY SCHAFER, University of Texas at Austin

3:30 – 4:00 p.m. Break

4:00 – 5:30 p.m. Annual Meeting of the Society for American Music
(Ballroom A)
6:00 – 7:30 p.m. Reception, Brass Band Concert, and Silent Auction Close
(Poolside)
7:30 p.m. Banquet and Entertainment (Ballroom A/B)
(Ticket required)

SUNDAY, 2 March

7:00 – 8:30 a.m. SAM Board of Trustees Meeting (Sam Houston)

8:30 – 9:30 a.m.

Session 10a (Minuet)
About Jazz
Chair: Scott DeVeaux, University of Virginia

“You Gotta Hi-De-Ho”: The Humor of Jazz
CHARLES HIROSHI GARRETT, University of Michigan
Improvised Community: Artist-audience Interaction in Jazz Performances
TOM GREENLAND, University of California, Santa Barbara

Session 10b (Ballroom A)
Editing Ives
Chair: Carol Baron, SUNY, Stony Brook

John Kirkpatrick, the Concord Sonata, and the “Strange Loop” of Editing and Performing
DREW MASSEY, Harvard University
Heart Attacks, “Low Sloughs,” and “Slumps”: The Nature of Charles Ives’s Illnesses and their Effects on the Editing and Performance of his Music in the 1930s and ‘40s
TOM C. OWENS, George Mason University

Session 10c (Patio)
Nineteenth-Century Pacific Rim
Chair: Katherine Preston, College of William and Mary

Mariners, Minstrels and Missionaries: Popular Music and Politics in Nineteenth-Century Honolulu
JAMES REVELL CARR, University of North Carolina, Chapel Hill
The Alleghanians and American Music in the Nineteenth-Century Pacific
MATTHEW WITTMANN, University of Michigan
Session 10d (Poolside)
Research Resources
Chair: George Boziwick, New York Public Library

A Musical Past Assessed: The Bogotá Cathedral Archive
MARGARITA RESTREPO, Brandeis University

El Dorado in Philly: Latin American Music in the Fleisher Collection
GARY GALVÁN, La Salle University

9:30 – 10:00 a.m. Break

10:00 a.m. – 11:30 noon

Session 11a (Ballroom A)
Nineteenth-Century Frontiers
Chair: Michael Pisani, Vassar College

The Musical Audubon: Anthony Philip Heinrich’s Ornithological Symphonies
WILLIAM GIBBONS, University of North Carolina, Chapel Hill

A Response from Mexico: Henri Herz and His Idea of Musical Romanticism
YAELE BITRÁN, National Center for Music Research (CENIDIM), Mexico City

To Preserve and to Transform: Alice Cunningham Fletcher, Land and Native American Music
GLENDA GOODMAN, Harvard University

Session 11b (Minuet)
Western Women
Chair: Anne McLucas, University of Oregon
90-minute session

I Wish I Was a Real Cowboy Girl: The Girls of the Golden West and 1930s Gender Roles
STEPHANIE VANDER WEL, University of California, Los Angeles

LECTURE-RECITAL: Libby Larsen’s “Women of the Wild West”: Belle Starr, Calamity Jane, Antonia Shimerda, and Margaret Elliott
ANN B. TEDARDS, University of Oregon, soprano
MARVA DUREKSEN, Willamette University, piano

Session 11c (Poolside)
Race, Gender, Vocality
Chair: Kay Norton, Arizona State University

Ethel Waters and the Politics of Pronunciation
JONATHAN GREENBERG, University of California, Los Angeles

Performative Articulations: Jimmy Scott and the Case of Drag Reception
NINA SUN EIDSHEIM, Appalachian State University

Walkin’ after Midnight: Patsy Cline and the Grain of the Voice
MELINDA BOYD, CCM - University of Cincinnati
Negotiation and Agency in the Musical Life of Conjunto Master Jesse Ponce  
DAVID HARNISH, Bowling Green State University  
Shaping a life: The Politics of Representation in Producing a Documentary Video  
LUCY LONG, Bowling Green State University

Conference Staff

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SAM Local Arrangements Committee: Carl Leafstedt, Chair; James Worman, Juan Tejeda.  
SAM Silent Auction: Sarah Gerk and Vilde Aaslid, Student Forum Co-Chairs

ON BUNKER’S HILL  
Edited by William A. Everett and Paul R. Laird

Indexed in Essay and General Literature Index. This collection of twenty-eight essays pays tribute to the memory of J. Bunker Clark (1931-2003), noted author, teacher, and performer. A specialist in American music, history of keyboard music, and the Baroque organ, Professor Clark for thirty-eight years—virtually his entire career—was professor of musicology, and later emeritus professor, at the University of Kansas in Lawrence. During the last twenty-one years of his life he was also the book series editor at Harmonie Park Press. The contributors are friends, former students, and colleagues.

Detroit Monographs in Musicology/Studies in Music, No. 50  

HARMONIE PARK PRESS

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Phone: 586 979-2077 / Fax: 586 979-1786
The music of New Spain, a rich tradition that spanned more than three centuries, is poorly understood by most musicians and musicologists, despite the work of a number of scholars. In this session we offer general and specific studies of the topic, including: an overview of the extent of the repertory and state of scholarship and recordings, a comparison of the Novohispanic villancico with musical and literary traditions related to the genre throughout the Spanish Empire, and a detailed look at the music and significance of four Corpus Christi hymns used in Franciscan missions in California in the eighteenth century.

Positivism, Exoticism, Nationalism, and the Fate of Music from New Spain
DREW EDWARD DAVIES (Northwestern University)
Why do Anglophone musicologists know so little about the music of New Spain, the Spanish viceroyalty centered upon the city of México? The answers to this question lie in a unique web of mutually-reinforcing historiographic problems. With the purpose of calling for increasingly contextual, interdisciplinary, transatlantic, and transborder perspectives in the study of music from New Spain, this presentation will succinctly summarize the extent of the Novohispanic repertoire and its genres in a transatlantic context; problematize the existing literature and legacy of recordings; and inform Anglophone music historians of recent scholarship in México, some of which may forward the field.

The Novohispanic Villancico: An International Genre in Its Local Cultivation
PAUL R. LAIRD (University of Kansas)
Although it is tempting to consider the villancico in New Spain as an independent entity because of the notable composers and poets working there in the genre, comparison of the Novohispanic villancico with the tradition throughout the Spanish Empire reveals that the genre’s cultivation and use in New Spain was fairly typical. Villancicos appeared in New Spain for the same sort of feasts, and the progression of musical styles mirrors what happened elsewhere. Comparison of villancicos texts by such distinctive Novohispanic poets as Sor Juana Inés de la Cruz with texts from other centers also reveals thematic and linguistic similarities.

“Oh, How Gentle! Oh, Bread of Life!: Communion Processions in the California Missions
CRAIG H. RUSSELL (California Polytechnic State University)
Few celebrations from California’s past can surpass in beauty and charm the processional music for Corpus Christi that was a highlight of Franciscan mission life. A perusal of the major mission choir books reveals a “standardized repertoire” consisting of four Spanish hymns that crop up with predictable regularity. These hymns probably were performed outside the mission walls, each sung at four altars set up in a large open-air quadrangle outside the Church and adorned by flowers and bowers. Visually, the manuscript pages appear antiquated, but in performance we are reminded more of the galant or Mozartean Classicism.
Session 2a  **Orchestras and Orchestral Music**

Karl Muck, Americanist? American Composers at the Boston Symphony Orchestra, 1881-1919  
CHARLES S. FREEMAN (University of Kansas)

This study tabulates the prominence of works by US or US-based composers on BSO programs before and immediately after World War I. The orchestra developed a strong working relationship with both local and national American composer before World War I. Works by Chadwick and Edward MacDowell, were advancing toward repertory status based on repeated performance. Karl Muck, primarily remembered for his arrest as an enemy alien during the war, emerges as a surprisingly strong supporter of American composers and music in performance.

Amateurs, Professionals, and Oboists in the Progressive Era: From the Los Angeles Women’s Orchestra to the Boston Fadettes (and back)  
CATHERINE P. SMITH (University of Nevada, Reno)

The parallel trajectories of the Los Angeles Women’s Orchestra and the Boston Fadettes Ladies’ Orchestra, linked through letters from oboist Gertrude Barrett, a member of both orchestras, illuminate the distinction between “amateur” and “professional” as the terms applied to sex-segregated, female orchestras and orchestral musicians in the early 20th century. The origins and organization (involving class issues), leadership, reception, and repertoire of each group are compared, adding up to a portrait of (white) women who were committed music makers in the Progressive Era, and their struggles as public performers.

Beyond the Garden Gate: ‘Thinking Like a Mountain’ in Music  
DENISE VON GLAHN (Florida State University)

From the Weather Channel’s “Climate Code” to Al Gore’s “An Inconvenient Truth” environmental issues have become central to our national consciousness and conversation, and American composers have been active participants in the debate. This paper examines two orchestral pieces that articulate unequivocal positions regarding environmental stewardship: Victoria Bond’s *Thinking Like a Mountain*, and Ellen Taaffe Zwilich’s Symphony No. 4, “The Gardens.” Each work employs specific texts, performing forces, and musical techniques and structures to express the composer’s position on the global crisis, and demonstrates music’s unique ability to comment upon issues of immediate social concern in direct

Session 2b  **Music in Times of War (I)**

“Her Bright Smile Haunts Me Still”: Gender and Power Relations in Confederate Blackface Minstrel Shows  
KIRSTEN M. SCHULTZ (University of Toronto)

Primary sources related to the POWs’ minstrel shows at the Federal prison camp on Johnson’s Island, OH (1862-1865), attest to the prisoners’ attempts to evoke the presence of women. Although white male Southerners were raised to think of themselves as independent, once they left home they discovered how dependent they actually were on the emotional and physical support of white women. This paper will argue that the songs included in the

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Abstracts for Thursday mid-morning—Session 2

Deciding Musical Morality in Wartime: The Military, Y.M.C.A. and American Camps During and After WWI
CHRISTINA GIÉR (University of Alberta)

This paper focuses on the cooperation between the Commission on Training Camp Activities (C.T.C.A.) and the Y.M.C.A. in organizing musical events and other entertainment for the troops stationed in France during WWI and after. The correspondence shows that “indecent women” were cited as a problem at specific camps and certain vaudeville performing troupes were deemed unfit for performance due to moral issues. I examine how gender and morality issues play out in Signal Corps footage of Elsie Janis touring and performing in camps in France and of vaudeville skits performed by soldiers.

While The Storm Clouds Gather: The Early History of “God Bless America,” 1917–1941
SHERYL KASKOWITZ (Harvard University)

This paper examines the early history of “God Bless America,” from its composition by Irving Berlin during World War I, to Kate Smith’s first radio performances in 1938, to its public reception and uses in the years preceding the United States’ entry into World War II. The focus is on two main aspects of the song’s beginnings: 1) changes made to both music and lyrics that reflect shifting public opinion about American isolationism; and 2) the public’s embrace of the song and its ritualized communal singing at public events, rituals that served to assuage growing anxiety and fear about the escalating conflict abroad.

Session 2c  Pan-American Music Making
Edgard Varèse’s *Ionisation* and Amadeo Roldán’s *Ritmicas V* and *VI*: Two Interpretations of Musical Pan-Americanism
STEPHANIE STALLINGS (The Florida State University)

Works performed by the Pan-American Association of Composers (1928-1936) often united primitivism and new musical resources. This combination opened possibilities for expressing local flavor with a newly modernist conception of its value. The PAAC’s goal was to create a distinctive “music of the western hemisphere.” This paper examines works by PAAC composers that attempt this goal with vastly differing results: Edgard Varèse’s *Ionisation* (1929-31) and Amadeo Roldán’s *Ritmicas V* and *VI* (1930). Roldán’s interpretation of Afro-Cuban elements is here reconsidered as thoroughly modern for its textural layering and disorienting displacement of accents, demonstrating his participation in the Pan-American discourse created by the PAAC.

The Pan-American Dream: Universalist Utopia or a “Hegemony of Music”?
CAROL HESS (Michigan State University)

During the first half of the twentieth century, when Pan-Americanism was seeking to unite the Americas against outside powers, the concept of “universalism” informed criticism of works by both North and South American composers. Whether the context was confronting foreign aggression (European fascism and, later, communism) or enlarging commercial interests, commonality between the Americas remained an important goal that the...
Creating Music of the Americas During the Cold War: Alberto Ginastera and the First Inter-American Music Festival
ALYSON PAYNE (Three Oaks, Michigan)

During the 1950s, Latin American political nationalism acquired pejorative connotations among U.S. officials for deterring attempts at inter-American unity and for its ties with communism. The Inter-American Music Festivals, first held in Washington D.C. in 1958, used music to promote closer hemispheric relations. Alberto Ginastera’s String Quartet no. 2, opus. 26 debuted there to critical acclaim. Ginastera composed this quartet specifically for the festival, and the work demarcated his shift from a national to an international style. The quartet’s amalgamation of Argentine and avant-garde elements can be read as an intersection between the politics surrounding nationalism and Ginastera’s creative development.

Session 2d Not Your Usual Cowboys

Little Ah Sid: Cowboys, Comics, and Culture
WILLIAM BROOKS (University of York, UK)

Under “The Great Open Spaces” in his 1927 anthology, American Songbag, Carl Sandburg included a relatively obscure song called “Little Ah Sid.” The history of this piece, which reaches back through comics and vaudeville to Bret Harte and forward through Charlie Chan and Hans Eisler to Bonanza, is a suggestive study in the construction of the cowboy repertory, the evolution of racial stereotypes, and the transformational power of popular culture. This paper will be illustrated by excerpts from film, television, comics and literature, and by recordings made by early country performers such as The Ranch Boys and “Arkie” Woodchopper.

Western Canadian Cowboy Music: Tradition and Innovation
GILLIAN TURNBULL (York University, Canada)

One sub-genre of alt-country is modeled on the cowboy poetry of the North American West. This “cowboy” music finds its leaders in singers such as Ian Tyson, whose ranching lifestyle provides much of the material for his commentary, and which secures an authenticity in the cowboy realm. However, recent contemporary cowboy artists such as Corb Lund and Tim Hus have achieved national attention within mainstream Canadian country music. This paper will address the representation of a particular regional identity, until now considered to be marginal, but which is currently receiving national attention through distribution over video networks and the internet.

At the Ponderosa: Rappin’ to the Beat
CUTLER EDWARDS (University of California, San Diego)

Since the beginnings of hip-hop music, rappers have referenced the American cowboy to define themselves as unique, self-reliant individuals, defiant in the face of a culture bent on quieting them. Cowboy imagery provided the opportunity for metaphors that were almost universally accessible to listening audiences; the cowboy hero was a liminal figure who helped negotiate the frontier between black and white cultures in the early 1980s.
Investigating the cowboy motif in hip-hop language and symbolism can help us understand how hip-hop, an African-American form originating in inner-city New York, has become a dominant musical genre in the United States.

**SAM Consortium of Centers for American Music**

This session will feature presentations and discussion of outreach at centers for American music. Tom Riis, Director of the American Music Research Center in Boulder, Colorado, will discuss the most recent conference held at his center, in “Reaching Out With American Music: Tales from the Wild West.” Mariana Whitmer will discuss the outreach efforts at the Center for American Music at the University of Pittsburgh, focusing on the NEH Summer Institutes for Teachers that are held there every other year. Additionally, we will discuss the current status of the Resources in American Music History project (RAMH2), which will require the involvement of the Consortium, specifically, and the centers for American music in general.

**Student Forum: Opus 1: Publishing as a Graduate Student Today**

As a result of recent changes in technology and growing competition in the academic publishing market, graduate students in American music have more opportunities than ever to make their work accessible. Internet resources such as online journals and blogs, expanded activity by and for graduate students in publishing, and the continuance of more traditional means of information dissemination all contribute to the presence of more student publishing activities than ever before. Thus graduate students are increasingly encouraged to take advantage of such avenues. This Student Forum panel will discuss current trends in publishing and offer practical advice on publishing as a graduate student in American music.

**Session 3a Transnational Musical Experiences at the U.S.-Mexico Border**

The increase in travel over borders of various sorts has undermined the nation-state as a site for collective identification and the granting and protection of citizenship rights. By focusing on a variety of musical experiences from both historical and ethnographic angles, the papers presented at this session dispute the newness of transnational flows and emphasize the historical relevance of non-national imagined communities particularly at the U.S.-Mexico border. From norteña music and waila to cumbia, hip-hop and electronic dance music these papers will highlight and explore the importance of transnational units at various points in the history of the U.S.-Mexico border.

**From Pistol-Packing Pelado to Border Crossing Mojado: El Piporro and the Transnationalization of Música Norteña**

CATHY RAGLAND (SUNY, Empire State College)

Border radio personality, comic actor, and singer/songwriter Eulalio González Ramírez, aka “El Piporro,” began making films in 1950. In this paper, I argue that El Piporro’s music and celluloid persona embodied a distinct norteño machismo, autonomy, and defiance which, for migrating Mexicans, also represented the schism between harsh reality and collective fantasy. As “El Piporro,” González brought a transnational and transcultural nature to an already fetishized norteño image and his refashioning of the música norteña ensemble and the corrido song form positioned the music, and emerging industry, to focus more directly on the Mexican migrant experience.
**Waila as Transnational Practice**
JOAN TITUS (University of North Carolina, Greensboro)

*Waila*, the social-dance music of the Tohono O’odham people, has a history that has been constructed through multiple groups – Anglo travelers, folklorists, ethnomusicologists, and most recently, Tohono O’odham musicians. Based on fieldwork since 2003, this paper examines *Waila* as a transnational practice as represented at the annual *Waila* Festival held in Tucson, Arizona. Using a transnational framework to peel back the layers of the performance of *Waila’s* complex musical history at this festival, I discuss how *Waila* is a continuing transnational process that involves the multiple histories, identities, and musics that have participated in shaping the cultures of the borderland.

**Translocalizing Cumbia: A Cultural Practice across the Border**
JESÚS A. RAMOS-KITTRELL (Tulane University)

The re-organization of economic dynamics between Mexico and the United States after 1993 eroded ideological and cultural frontiers as individuals negotiated their identities within newly organized capitalist hierarchies of power. Traditional music in the north of Mexico became embraced as a grass-roots symbol of local culture in a process of fusion with American music. This paper will show how the reception of this music across the border unfolded a transnational cultural process defined by overlapping economic, organizational and political practices. Thus, cumbia music defines a “translocal” arena of cultural production where deterritorialized identities contest narratives of center-periphery.

**Nor-tec Music and the Production of a Cosmopolitan Sound at the U.S.-Mexico Border**
ALEJANDRO L. MADRID (University of Illinois, Chicago)

In 1999, a group of musicians from the Tijuana-San Diego border developed Nor-tec, a music style that hybridized the local sounds of norteña, banda, and grupera musics with those of global electronic dance music. Combining ethnography and music analysis, I discuss the aesthetic criteria behind Nor-tec’s appropriation of working class musics from the U.S.-Mexico border in an attempt to understand how this new music challenges conventional assumptions about tradition and cosmopolitanism, heritage and modernity, and center and periphery. In order to answer these questions I analyze the musicians’ use of samples vis-à-vis a critical study of their claims to authenticity.

**Session 3b Musical Stages**

**Vaudeville as a Marker of Decency?: Center vs. Periphery in Nineteenth Century Variety Entertainment.**
GILLIAN RODGER (University of Wisconsin, Milwaukee)

The term vaudeville now denotes the respectable strand of variety entertainment that flourished from the late nineteenth century under the guidance of managers such as B. F. Keith. In my work on variety I have found two distinctly different uses of this term. The first occurred in regional centers away from New York City as managers of local theaters who rented their facilities out to touring variety troupes sought to distinguish their entertainment from the local variety halls. The second use of the term vaudeville appears was peculiar to New York, where it was associated with theaters offering the Can-can. This paper will
consider these two uses of the term, and examine the implications of its use to denote low-
class and sexualized entertainment in one American city.

**Qué canción tan peregrina: The Pastorela and Historical Identity in Alta California**

MARGARET CAYWARD (University of California, Davis)

The *pastorela* or *Los pastores* is a Christmas shepherds' play with music that has centuries-
old liturgical, literary and folk roots. It was first introduced to Alta California during the
Spanish mission era (1769 to 1821). Alta California resulted from complex historical
interactions, manifested in the identity of Californios, the Spanish-speaking elite descended
from Hispanics and American Indians. In this presentation, I examine how the Californios,
by using performances of the *pastorela*, negotiated a sense of identity through deliberate
identification with their Spanish forebears. My primary sources include extant *pastorela*
scripts and music, early California narratives, and Spanish borderlands documentation.

“[Chorus] Boys will be Boys”: Musical Theater Correspondence as a Source
for Documenting Gay Subculture

JAMES RANDALL (The University of Montana)

American musical theater, long recognized anecdotally as a professional safe haven for
gay men, offers particularly rich opportunities for historical investigation. The sources for
this paper are unpublished references to gay men in business correspondence of the 1910s
preserved at the Shubert Archive in Manhattan. The sources are revealing in several respects,
documenting an early and thriving subculture, illuminating historical attitudes toward gay
men in the profession (for the time, surprisingly frank and tolerant), and evidencing the
vernacular language used to describe gay men, revealing much about the construction of
gay identity in the 1910s.

Sunday in the Park with Sondheim, Babbitt, and Seurat

LARA HOUSEZ (Eastman School of Music)

Georges Seurat so captured Stephen Sondheim’s imagination that he became the central
figure in Sondheim’s musical, *Sunday in the Park with George*. In this paper, I will focus
on the many analogies to Seurat’s “chromoluminarism” – both musical and non-musical
– that Sondheim used to construct what his teacher, Milton Babbitt, called “architectonic”
relationships. My analysis will untangle the intricate web of characters, musical numbers,
motives, dramatic events, and themes that bridges the seemingly disparate acts and
culminates in the finale, “Move On.”

**Session 3c **

**U.S. Government & Music**

“Transporting a Musical Culture:” Mark Brunswick and the National
Committee for Refugee Musicians, 1938-43

JONATHAN HIAM (University of North Carolina, Chapel Hill)

As chair of the National Committee for Refugee Musicians (NCRM) from 1938 to 1941,
American composer Mark Brunswick did more than any other figure in American music
to orchestrate the large and varied migration of European musicians into the United States
during World War II. Brunswick, a former student of Nadia Boulanger and president of
the ISCM-American Section, found safe haven in America for hundreds of displaced
composers, conductors, and performers forced from their European homelands. I argue that through his work as chair of the NCRM, Brunswick was one of the most influential figures in shaping post-war music in America.

Hanns Eisler and the FBI
JAMES WIERZBICKI (University of Michigan)

At 686 pages, the Federal Bureau of Investigation’s once-secret file on German composer Hanns Eisler is one of the most voluminous available for inspection on the Freedom of Information Act website. Not a shred of incriminating evidenced ever surfaced, yet the file reveals that FBI director J. Edgar Hoover ordered the six-year investigation to be conducted with unusual intensity. After undergoing hearings by the House Un-American Activities Committee, Eisler in 1948 was deported. Why was he so relentlessly pursued? Was there something about Eisler, personally, that Hoover disliked? Was there something in his music, one can wonder, that Hoover feared?

“Music is My Weapon”: Henry Cowell and the Office of War Information
RYAN OLDHAM (University of Missouri, Kansas City)

An early scholar in world music, Cowell was interested in expanding musical thought beyond the Western tradition, a desire that ultimately made him an asset to the World War II era United States Government. This paper will bring to light for the first time the scope of Cowell’s work for the Office of War Information (OWI) and show how the composer transformed the department’s use of music when they were struggling with (or simply ignoring) ideas of cultural relativity in their radio broadcasts and subsequently had a direct impact on foreign relations.

Showdown at the Copyright Corral: Scholars and the Current Copyright Debate
TIM BROOKS (Chair, Copyright & Fair Use Committee, Association of Recorded Sound Collections)

The expansion of copyright laws in the U.S. in the last 30 years has swept many historic recordings into a kind of copyright “lock box,” which could severely impact the future study of American music. The session covers three areas: (1) a brief review of current U.S. copyright law regarding preservation and scholarly use of recordings and published music; (2) significant recent developments affecting music and recordings, including the U.S. Orphan Works inquiry and the U.K. Gowers Commission report; and (3) what scholars can do now to insure that their interests are protected. The session will end with Q&A.

Session 3d  Questions of Authenticity

From Samba to Rumba: Carmen Miranda and Xavier Cugat in Hollywood Musicals During the Good Neighbor Policy
MARK E. PERRY (University of Kansas)

An intersection of popular culture and public policy transpired under the Franklin D. Roosevelt administration (1933-1945) as Hollywood musicals reflected the aspirations of the executive branch. FDR renewed the strategy of the Good Neighbor Policy, changing government policies towards Latin America, resulting in an increase in Latin American themed musicals. Hollywood, seeking financial gains, worked alongside, but could only evoke Latin American culture—music was the primary vehicle—inventing rather than truly
Abstracts for Thursday afternoon and late afternoon—Sessions 3-4

representing Latin Americans to audiences. The singer Carmen Miranda and bandleader Xavier Cugat were two major protagonists in the portrayal of Latin Americans on the silver screen.

Revisiting the “Dixieland” Revival
JEFFREY TAYLOR (Brooklyn College and The Graduate Center, CUNY)

The so-called “Dixieland” revival of the 1940s does not fit easily into the narrative of jazz as a progression of innovators, nor of great (mostly black) soloists. Yet, a quick glance at the monthly *The Mississippi Rag* proves that the modern performance of early jazz still remains a potent force in American culture. This paper will examine the controversial nature of the revival and its progeny, with particular focus on San Antonio’s own Jim Cullum’s Jazz Band, whose artistry and widely-publicized Riverwalk jazz series has granted the group international fame.

Correcting (a.k.a. Revising) “Light My Fire”
MICHAEL HICKS (Brigham Young University)

The pursuit of musical “authenticity” and “original intent” now converge in the “speed-correcting” of recordings of popular music. The Doors’ “Light My Fire” provides a recent and notable case study. This paper details how for forty years the studio recording of “Light My Fire” has been manufactured a half-step lower than recorded, and how the error was recently fixed—energizing the beat, raising the pitch a half-step, and brightening Jim Morrison’s voice. The recording’s history exemplifies perennial problems in the analysis of recorded music. Simply put, what now is the “real” version of “Light My Fire”?

Preserving King Biscuit’s Legacy: Blues Tourists as Philanthropists
ROBERT WEBB FRY II (Vanderbilt University)

During the Arkansas Blues and Heritage Festival, King Biscuit Time’s legacy is revived by tourists and locals through the collective performance of a perceived authentic experience. While such an experience is in itself a motivator for attending the festival, I suggest that the tourist’s perceived role in the commemoration and preservation of the King Biscuit Time legacy is an equally important motivator for attending. Therefore, while the preservation of perceived authenticity is a key factor in the collective performance of the King Biscuit phenomena, authenticity is not rooted entirely in the past but also in the very act of preservation.

Session 4a  
*New Antebellum Queries*

Anthology Politics in Antebellum Abolitionist Songbooks
JOE LOCKARD (Arizona State University)

The paper will discuss abolitionist songbooks as a site of Jacksonian-era oppositional culture. The discussion will cover early abolitionist songbooks compiled by abolitionists, and then examine how African American writer William Wells Brown changed this sub-genre with his 1848 collection of poetry and songs, *The Anti-Slavery Harp*.
Women’s pianism and gender ideology in the mid-nineteenth century South
CANDACE L. BAILEY (North Carolina Central University)

The “New-Englandization of women’s history” has failed to consider women’s pianism in the antebellum South, construing the subject of white women’s music as essentially European and/or northeastern American. Women’s interpretation of themselves and their place varied significantly between the two major regions of the United States at this time (North and South). This paper will examine the context for women and piano music in the mid-nineteenth century South, demonstrating that while southern belle gender ideology was more polarized and restrictive than in North, a significant current of resistance existed as well, even among the most privileged classes.

Session 4b  Bolero

The Mexican Bolero: A Case Study of Los Tres Reyes
LEÓN GARCÍA (Florida State University)

This paper examines the Mexican Bolero trio, presenting a case study of the trio Los Tres Reyes. After describing the group’s history, I analyze the confluence of popular genres in the arrangements of leader Gilberto Puente, such as Guaracha, Vals, and Rock, which created a facet of Mexican identity that lasted for generations. I also reflect on my own experience as a member of a trio ensemble and how such encounters reinforced Mexican identity through the creation of a canon. I demonstrate how technology assisted in exporting Mexican identity to other parts of Latin America as well as in the diaspora.

Reading the Romántico: An Examination of Poetic Texts in Selected Latin American Boleros
GEORGE TORRES (Lafayette College)

Scholarship on the bolero romántico often assumes that the texts are merely sentimental words that serve to glorify an overtly sexist aesthetic voice. A closer examination shows that these texts, though possessing romantic themes, are crafted in ways that show how poets utilized the poetry as a vehicle for the idealization of a bohemian aesthetic, and that bolero poetry represents an ideal steeped in Latin American traditions of courtship and honor within a bohemian aesthetic.

Session 4c  New York “Downtown”

Desperately Seeking Validation: A Postminimalist Style Pursues Acceptance—the Strange Case of Totalism
DAVID D. MCINTIRE (University of Missouri, Kansas City)

In the late 1980s, American composer and critic Kyle Gann identified a new strain of post-minimalism, which he dubbed “Totalism,” a rare instance of a style’s name being coined by the actual practitioners of the art. It departed from minimalism in its embrace of complex rhythmic structures, dissonance, unusual tunings, and a rock aesthetic. Critics, theorists, and the composers themselves have conflicting views about the term and its validity, but agree that the style exists. While Totalism itself is an acknowledged phenomenon, the future of the “Totalist” neologism appears to be in doubt at this time.
Appropriation and Transformation: Compositional Strategies in John Zorn's Recent Concert Music
JOHN BRACKETT (University of Utah)

In this talk, I will detail certain compositional strategies utilized by John Zorn in many of his concert works beginning around 1992. More specifically, I will describe how Zorn extracts certain musical features – melodic lines, chords, rhythms, articulations, etc. – from a pre-existing composition and re-places them within his newly composed work(s). My discussion will focus on two movements from Zorn's “Aporias: Requias for Piano and Orchestra” (1994), a work that incorporates and develops a variety of musical features of Igor Stravinsky's “Requiem Canticles.” References to Zorn's sketch materials for “Aporias” are used to support many of my analytical claims.

Session 4d  “Don’t Fence Me In”

“Don’t Fence Me In”: Acculturating “Enemy Alien” Youth Interned at Crystal City, Texas
MARTA ROBERTSON (Gettysburg College)

Crystal City, southwest of San Antonio, housed a World War II internment camp for first generation American and Hawaiian Japanese community leaders, German Americans, and South American citizens of Japanese and German descent, held as hostage exchanges. How was music and dance employed by pro American, Japanese, and German forces for acculturation of second-generation youth facing repatriation? Struggle over Japanese and German diasporic identities through the arts ensued in educational curricula, leisure, and citizenship programs. Internment documents and internees I interviewed recall “Don’t Fence Me In” sung to protest incarceration, a disputed prom, and scouts performing at Emperor/Fuhrer birthdays.

Don’t Fence Me In: Refugees from the Holocaust
MARILYN J. SMILEY (SUNY at Oswego)

From August 1944 until February 1944, 982 European refugees from 17 countries were guests of the United States at Fort Ontario in Oswego, New York. This Safe Haven was President Roosevelt’s only acknowledgment of the Holocaust. There were several prominent musicians in the group who had had prestigious careers in Europe as singers, instrumentalists, or composers, and many talented amateurs. Their musical activities included concerts of classical music (solo, chamber, orchestral), operettas, cabarets, choirs, and various ethnic groups, as well as religious music (Jewish, Catholic, and Protestant). Original compositions were written by Charles Abeles and Leon Levitch. Performances enriched the cultural life of both the Fort and the local community.

Film Screening:
Awake, My Soul: The Story of the Sacred Harp
A documentary by Matt and Erica Hinton

Awake, My Soul: The Story of the Sacred Harp is the first feature length documentary about Sacred Harp singing, a haunting form of a cappella, shape note music with an unbroken lineage of continuous practice in the American South. The film offers a glimpse into the lives of this “Lost Tonal Tribe” whose history is a story of both rebellion and tradition. The filmmakers, Matt and Erica Hinton spent seven years documenting this phenomenon.
Co-Producer and Director Matt Hinton, Professor of Religion at Morehouse College, will present the film and conduct a question and answer session. This session will be directly connected to the annual SAM Sacred Harp singing.

**Session 5a**

**MUSA at Twenty – and Beyond?: A Session in Honor of H. Wiley Hitchcock**

*MUSA* (Music of the United States of America), the USA’s national monumenta series paralleling such works as *Denkmäler deutscher Tonkunst* and *Musica Britannica*, was founded in July 1988 by the American Musicological Society with funding from the National Endowment for the Humanities and the cooperation of the Sonneck Society for American Music (now SAM). A five-person panel will examine its past, discuss the rewards and challenges of editing American music, and will speculate on the future of *MUSA*. The structure of the panel will encourage exchanges between panelists and remarks from the audience rather than formal presentation by the panelists.

**Session 5b**

**Multi-cultural Texas**

Carl Beck (1850-1920): Father of the Orchestra in Texas

LARRY WOLZ (Hardin-Simmons University)

Joseph Horowitz reminds us in his recent book, *Classical Music in America* that “America’s musical high culture was essentially a German import.” (p. 266) Carl Beck, one of those important German immigrants to nineteenth century America, helped establish orchestral music in the state of Texas. The paper focuses on his work with the Beethoven Maennerchor in San Antonio. Special emphasis is given his work in the statewide Saengerfests held in the last decades of the nineteenth century, when he organized and conducted full-size orchestras for the first time in the state’s history. The orchestras not only accompanied the mass choruses, but also played standard orchestral repertoire. Carl Beck was the first to conduct a complete symphony in the state and was an early champion of Wagner’s works in the Lone Star State. His orchestra in San Antonio became the nucleus of the first San Antonio symphony in the years prior to WW I.

Pole Cats and Cowboys: The Westphalia Waltz and other Cattle Calls from Poland to Texas

JOE WEED (Independent Producer, Los Gatos, California)

Polish-American music escaped the three-day wedding celebration, burst through community hall doors, and found eager listeners in country music fans as radio and records provided an outlet for vernacular music in the early twentieth century. Polish music’s identity was well hidden by the adoption of western names: “Pytala Sie Pani” became “Westphalia Waltz,” “Pawel Walc” morphed into “Cattle Call Waltz,” and Bob Wills wrangled his fiddle classic “Maiden’s Prayer” from the 19th century piano showpiece “Modlitwa dziewczicy.” This session details the fascinating story of the “Westphalia Waltz.” Texas-Polish fiddler Brian Marshall will demonstrate the waltz, revealing its Polish origins, and I will show chapters from my DVD documentary that tells the perambulating story of how the “Westphalia Waltz” became American.
**Session 5c  Pop Experimentalism**

This panel is situated on the intersections between American experimentalism, rock ‘n’ roll, punk, and hip-hop. In the mid-1960s, a teenaged Iggy Pop established several connections to composers in the ONCE group. How did these connections manifest in his music, and what does this case suggest about the nature of experimentalism itself? Rhys Chatham broke out of the “classical” experimentalist ghetto with rock-inflected compositions for extremely loud guitars. Chatham’s contemporaries in New York’s bohemian new wave scene were also exploring new interactions. Before hip-hop became the world’s most influential musical genre, how did its progenitors relate their work to experimental music practices?

**What is Rock Experimentalism?**

**BENJAMIN PIEKUT (Columbia University)**

This paper uses the Stooges as a starting point for a discussion of the relationship between experimentalism and rock ‘n’ roll. First, I examine the formalist sympathies that manifested in the band’s work: open forms, homemade electronics, and free improvisation. Then I offer a network model of the experimental tradition, one that assumes that experimentalism was a specific social location, rather than a style or genre. This case study shows how a band with numerous connections to an experimental network might remain absent from scholarly accounts, and provides an opportunity to tease out and question our tacitly held beliefs about “the experimental” itself.

**From the Buchla Synthesizer to Incredibly Loud Guitars: Rhys Chatham and the Downtown Aesthetic**

**BERNARD GENDRON (University of Wisconsin, Milwaukee)**

No composer better reflects than Rhys Chatham the twists and turns of the classical experimental music scene in New York’s Downtown. In a career of constant reinventions of himself, Chatham was mirroring the permutations of Downtown’s mercurial history. His most storied transformation was to break out of classical experimentalism’s insularity by composing rock-inflected pieces for very loud and overtone-rich electric guitars. I have two related objectives. First, to parse out the aesthetic logic of Chatham’s successive self-inventions as a symptom of the stylistic volatility of the Downtown scene. Second, to query the meaning and consequences of Chatham’s (and Downtown experimentalism’s) engagement with the rock field.

**Downtown and the Real Uptown: Experimentalism meets Hip-Hop in New York City**

**CAROLINE POLK O’MEARA (University of California, Los Angeles)**

In the early 1980s, New York punk rockers heard in hip-hop the promise of an exciting new attitude towards making music; one many felt that punk had lost. They joined creative forces with hip-hop artists from New York’s African American and Latino neighborhoods. Rock musicians wrote songs influenced by the rhythmic and vocal innovations of hip-hop musicians, and hip-hop artists recorded tracks designed to “appeal to the white crowd.” This paper considers the meeting of hip-hop and punk rock in the early 1980s, arguing that hip-hop functioned as a new source of sonic experimentalism.
Session 5d  
**Distancing Difference**

Dan Emmett Meets Emmett Miller: Hillbilly Records as Race Records in Early Country Music  
JENNIE NOAKES (University of Pennsylvania)

In this paper, I explore overlaps between representations of black and white culture and the roles these representations played in the national imagination in the late nineteenth and early twentieth centuries. I analyze visual, sonic, and rhetorical links between minstrelsy, blackface, early country music, and hillbilly comedy. I suggest that an examination of the term “hillbilly” through the lens of race can give perspective on the narrow construction of country music as unproblematically white. Further, I propose that this historical re-examination of music and racialized stereotype can provide a framework for the consideration of contemporary (musical) reclaiming of racial stereotypes.

The World According to Wynton: Musical Political Critique in *From the Plantation to the Penitentiary*  
JOHN PAUL MEYERS (University of Pennsylvania)

This paper examines the music and social critiques of Wynton Marsalis, especially as the two converge in his 2007 album *From the Plantation to the Penitentiary*. In particular, the track “Where Y’All At?” includes Marsalis performing a “rap”—a surprising gesture for a man who has condemned hip-hop as epitomizing all that is wrong with contemporary African-American culture. I suggest that Marsalis’ criticisms of hip-hop can be productively understood not (only) on the basis of musical values, but in terms of ideological differences. Simply put, Marsalis advances an ideology of sameness while hip-hop presents an ideology of difference.

Afro-Cauca-Choca-Nese: Cowboy Troy and the Commercialization of Identity  
DAVID B. PRUETT (Middle Tennessee State University)

Born in Victoria, Texas, Troy Coleman (b. 1970) reached national and international audiences as “Cowboy Troy,” the black, rapping cowboy who accompanied Big & Rich on tour with Tim McGraw in 2004. John Rich of Big & Rich wittily describes Troy as “Afro-Cauca-Choca-Nese,” a reference to Troy’s racial identity that consists of African-American, Caucasian, Choctaw Indian, and Chinese influences. Drawing heavily upon the identity theories of sociologists Sheldon Stryker and Peter Burke and extensive interviews with the artist himself, this paper engages Cowboy Troy and the commodification of his identity within the framework of the commercial country music industry.

Session 6a  
**A Musical Conversation with Riders In The Sky**

Riders In The Sky, celebrating their 30th anniversary as an ensemble, have rightly been called “America's cowboys.” They have won Grammys, released dozens of recordings, appeared on TV shows without number, been featured in blockbuster Disney movies (e.g., Toy Story), entertained legions of public radio audiences, and even published scholarly books. For this, and much more, they are being given Honorary Membership this year by the Society for American Music. Dale Cockrell will moderate a “Conversation” with the Riders, featuring audience and panel questions, commentary, digressions, and answers (some straight!). (The rumor is that the singin' cowpunchers might be bringing their instruments along too.)
**Session 6b  Silvestre Revueltas**

A Texas State Historical Marker for Silvestre Revueltas in San Antonio  
ROBERT PARKER (University of Miami)

One year ago a Texas State Historical Marker honoring Mexican composer Silvestre Revueltas was erected in San Antonio where he lived and worked in 1926 to 1928. This report traces my idea for the marker and the steps taken toward its approval and procurement. Bi-national support for the project included performers, lecturers, and use of the Mexican Cultural Institute for their events and for showing of the classic film *Redes* with music by Revueltas. Music composed by Revueltas in San Antonio was featured at the Institute and at the outdoor unveiling ceremony.

**Silvestre Revueltas and the Cinema**  
JACQUELINE AVILA (University of California, Riverside)

This paper examines Silvestre Revueltas’ experiences in the film industry, beginning with his experiences in the silent-film houses and his transition into sound film, moving from performer to director and arranger to film composer. During his time in the silent-film theaters, especially those in San Antonio, Revueltas played music for the films and the entertainment that accompanied them. Through these experiences, Revueltas was exposed to cinematic devices used to create or amplify meaning. These techniques proved to be beneficial when Revueltas composed his first film score, *Redes*, an analysis of which concludes the paper.

**Silvestre Revueltas’ “Visual Music,” the Visual Arts and French Culture, from the “Andantino casi allegretto” (1918) to “Batik” (1927)**  
TALIA JIMÉNEZ RAMÍREZ (New York University)

Based on the theories of resonance and metaphor and with the influence of French culture in mind, this paper explores the effect of the visual arts on Revueltas’ early music in three related areas: his aspiration to “give shape to [his] images” through music; his involvement as a silent-film theater musician from his adolescent years in Mexico City throughout his residence in the US, in Austin, San Antonio, Mobile, and Chicago; and his close relationship and co-residence in Austin and Chicago (1917-1920) with his brother Fermín, the painter and muralist.

**Composing for Film or Filming for Music: Silvestre Revueltas’ *Redes***  
ROBERTO KOLB NEUHAUS (National Free University of Mexico)

Live music played a significant role in articulating and giving meaning to early movies. Because these were silent they required live music to “speak” for them. A number of fascinating scores resulted from the effort, because the film’s silence challenged music’s expressive and signifying potential to the maximum. Revueltas was well acquainted with San Antonio’s movie palaces, and even after sound-tracks became readily available, he enjoyed the challenge of extracting figurative powers from a language conventionally considered only self-referential. *Redes* makes palpable a productive relationship between music and film, giving rise to meanings which perhaps they cannot attain themselves.
Session 6c  American Sabor: Curating a Museum Exhibit about Latino Music

American Sabor: Curating a Museum Exhibit about Latino Music
SHANNON DUDLEY (University of Washington)

This panel presents original research as well as reflections on the challenges of communicating academic music research to the general public. Panelists are faculty and graduate students involved in the curation of a museum exhibit titled, “American Sabor: Latinos in U.S. Popular Music,” at the Experience Music Project in Seattle. The exhibit is structured in terms of five major centers of Latino music production: Los Angeles, San Francisco, San Antonio, New York, and Miami. Special attention will be given to strategies for constructing a new and more inclusive narrative of American popular music, and to the museum format of presentation.

Beat Migration: “96 Tears” and the Chicano/Latino Roots of 20th Century American Popular Music
MICHELLE HABELL-PALLAN (University of Washington)

This paper attempts to account for the ways Chicano and Latino communities—in their migrations throughout and outside the nation as agricultural laborers (and other types of laborers)—have shaped popular music in states as varied as Michigan, California, Tejas, and Washington. Starting from an analysis of the 1966 #1 hit, “96 Tears,” by ? and the Mysterians (children of Tejano migrant laborers in Michigan), it proposes a model of study that combines cultural studies with musical analysis, and accounts for how Chicanos and Latinos have shaped the sound of rock, pop, and other “American” music.

Re-inserting Chicanos into the Popular Music Narrative
FRANCISCO OROZCO (University of Washington)

Chicanos are usually marginalized in oral and written narratives of American popular music that focus on the interplay between White and Black artists, a problem this presentation addresses by outlining musical histories of three geographic areas: New Orleans, and syncopated music around 1900; Los Angeles, and pachuco music of the 1930s and 1940s; and San Antonio, a major center for Chicano R&B music in the 1970s. In bringing these neglected histories to light, a point of entry is provided for constructing a more diverse narrative of U.S. popular music, and for deepening the understanding of “our” national identity.

Telling Stories with Sound: Latin Music in a Museum
MARISOL BERRIOS-MIRANDA (University of Washington)

This paper describes strategies for giving music listening a central story-telling role in the Experience Music Project’s museum exhibit, “American Sabor: Latinos in U.S. Popular Music.” The curatorial team emphasized listening not only in order to explain unfamiliar music styles, but also to suggest new ways of hearing old and familiar songs—of reading (or rather listening) Latinos into a history they already know. Focusing primarily on the New York section of the exhibit, the presentation will be built around listening modules on mambo, cha cha cha, bugalú, salsa, and reggaeton.
Session 7a  Texan Music, Texan Identity

This panel explores relationships between music, place, and identity, focusing on production, mediation, and reception of various Texan musical identities. Presenters examine how western swing revival efforts of Alvin Crow and Ray Benson sought to preserve Texas musical history and construct a local identity centered in Austin; how the Austin City Limits Festival employs media and draws on Texas musical traditions to present the festival as an “authentic” “brand”; and the construction of hybridity in the critical reception of Willie Nelson’s reggae-influenced Countryman, which many reviewers deemed a failure at merging Texas and Jamaica.

Too Reggae for Texas, Too Country for Jamaica? Willie Nelson’s “Countryman” and Discourses of Hybridity
KIRSTIN SOLLI (Duke University)

When Willie Nelson released “Countryman” in 2005, many critics deemed the project a failed experiment. On the album Nelson merges country music and reggae, offering reggae versions of such Nelson favorites as “One in a Row” and countrified versions of reggae classics such as Jimmy Cliff’s “The Harder They Come.” By analyzing the reception of the record and the claims that Nelson failed to appropriately blend country and reggae, this paper argues that the discourse about the album is informed by an “ideal hybridity” that embraces musical and cultural border crossings, yet ultimately reaffirms essentialist ideas about music and culture.

Western Swing Revivalism and Progressive Country Music in Austin, Texas
TRAVIS D. STIMELING (Millikin University)

The progressive country music movement that flourished in Austin, Texas, during the 1970s was greatly concerned with the preservation of Texan folkways. This paper examines the work of two musicians, Alvin Crow and Ray Benson, to recover what they believed to be the lost traditions of western swing music. Following a brief summary of the actual state of western swing around the year 1970, this paper appraises the recorded repertoire of Alvin Crow and His Pleasant Valley Boys and Benson’s Asleep at the Wheel to uncover how these two musicians imbricated themselves into the history of western swing music.

Musical Meaning and “Media Facilitation” at the Austin City Limits Music Festival
TRACEY LAIRD (Agnes Scott College)

Now in its sixth year, the Austin City Limits (ACL) Music Festival straddles familiar tensions between commercialism and artistry in a uniquely contemporary way. Festival organizers, participants, and sponsors use media to shape the event’s meaning, even as it happens, and to build communitas during and after. Borrowing a marketing concept, the self-conscious “branding” approach to its media generates tension with notions of authenticity, originality, and regional groundedness that in part define the ACL for audiences. ACL’s success in navigating this tension stems from the institution’s historic roots in Texas history and identity.
Session 7b  

Music in Times of War (II)

The Changing Sounds of War: Television News Music and the Wars in Vietnam and the Persian Gulf

JAMES DEA VILLE (Carleton University)

A comparison of network coverage for the War in Vietnam and the Persian Gulf War reflects the developing use of television news music. Between the early 1970s and 1991, music had become an essential component in the representation of armed conflict. The general absence of music and the accompanying sonic and visual elements in network coverage for the Vietnam War realistically conveyed the horrors of combat to living rooms across America. In comparison, production elements for newscasts of the Persian Gulf War, especially music, not only sanitized the hostilities but also helped to build a public consensus for the war.

“This Is America”: Jimi Hendrix’s Reimaginings of the “The Star-Spangled Banner” as Social Commentary

MARK CLAGUE (University of Michigan)

The angst of Jimi Hendrix’s ideology shattering rendition of the US national anthem at Woodstock in 1969 is only the best known of more than fifty performances of the tune by the iconic psychedelic guitarist. This paper argues that rather than a single arrangement, Hendrix’s Banner was a set of sonic possibilities in which melody, form, and ornament were re-imagined night to night to offer a changing portrait of nation that depicted not only national developments in the struggle for Civil Rights and the war in Vietnam, but local histories and happenings, and even personal details from Hendrix’s biography.

“I don’t see what the war has to do with feminism”: Third Wave Feminism, the War on Terror, and the Musical Politics of the American Middle Class

ELIZABETH K. KEENAN (Columbia University)

Third Wave feminist popular music projects have frequently become places of contestation where young, middle-class women explore the relationships between gender activism and other political issues in the United States. In the late 1960s and 1970s, the musical world of the antiwar movement shaped the musical world of the women’s liberation movement: many of the women who had been active in the former continued in the latter. Like their feminist foremothers, Third Wave feminists often express their political activism through popular music, through genres such as punk and indie rock. This paper addresses the intersections between Third Wave feminism, antiwar activism, and popular music in U.S. politics.

Session 7c  

Becoming American

Carlos Curti — Italian or Mexican?

JEAN DICKSON (SUNY at Buffalo)

Who was Carlos Curti (ca. 1860 – 1926)? Carlos Curti, Mexican composer, director and founder of the first “orquesta tipica” in Mexico City, is also claimed by mandolin historians as an Italian immigrant and clever imitator of the popular Spanish string band who played bandurrias in many of the world’s great cities. Some believe that there were two composers with very similar names. While many aspects of Curti’s life are still mysterious, my research resolves some of the questions about his origins and the course of his life.
Different Trains: Kurt Weill’s “Railroads On Parade”  
ERICA SCHEINBERG (University of California, Los Angeles)  

This paper discusses Kurt Weill’s music for “Railroads on Parade,” a popular attraction at the 1939-40 World's Fair in New York. The extravagant pageant depicted over a century of American railroad history, featuring a cast of hundreds, a full orchestra, and dozens of original and replica trains. Focusing on Weill’s incorporation of traditional work songs and folksongs in his score, I reflect on several larger contexts, including Weill’s previous treatments of American subjects in works he composed while still living in Europe, and his personal and professional experiences following his immigration to the United States in 1935.

European Émigrés and the American Reception of Gustav Mahler  
DAVID C. PAUL (University of California, Santa Barbara)  

Scholars have long recognized that European artists and intellectuals who fled fascism and settled in the United States during the 1930s transformed American musical culture. But the role émigrés played in reshaping the posthumous reputations of composers has received comparatively little attention. Using American writings on Mahler as a case study, I show how the émigré cohort altered perceptions by introducing their own historical narratives. Formerly portrayed as a Wagnerian epigone by American writers, Mahler was reconceived as a figure whose music simultaneously elegized the past, recognized its irretrievability in the present, and augured a grim future.

Session 7d  
Poster Session 1  
U.S. Government Policies and Music  

Manuscript Music Copies of the Works Progress Administration (WPA)  
TERESE VOLK (Wayne State University)  

Archives of orchestral music, hand-copied during the Depression, exist throughout the USA. Most of these collections are in varying states of disrepair and are unavailable for general research. This session will discuss the WPA Music Copying Project and describe the music in the collections of the Detroit Symphony Orchestra (DSO) and the San Antonio Symphony. Specific attention will be given to the ongoing work of cataloging, conservation and digitization of the DSO collection. Once completed, this collection will be available for general information and research on a searchable, multi-media website.

EDUARDO HERRERA (University of Illinois, Urbana-Champaign)  

My research looks at intersections of politics and music at the “Centro Latinoamericano de Altos Estudios Musicales” (CLAEM) during its existence in Buenos Aires, Argentina, between 1961 and 1971. For ten years it provided two-year fellowships to young Latin American composers for intensive study under the direction of the Argentinean composer Alberto Ginastera and with active participation of some of the most renowned composers and intellectuals of the time such as Iannis Xenakis, Aaron Copland, Luigi Nono, Umberto Eco, Robert Stevenson and John Cage.
Abstracts for Saturday morning—Session 7

Country Fiddling and Mariachi Violin

Texas Hill Country Music—Traditions and Transmission
BRYAN BURTON (West Chester University of Pennsylvania)

Texas Hill Country fiddle music is an amalgam of styles and genres forged from the many ethnic musics brought by immigrants to over the past two centuries. Drawing from a richly diverse repertoire, informal—often intergenerational—fiddle bands fill the Texas hills with music in festivals, celebrations, and just “plain ol’ fun times.” This presentation explores musicultural influences on the repertoire, the intergenerational and informal nature of these traditional ensembles, and transmission process augmenting discussion with video and audio recordings from the presenter’s years of performance and research among fiddle bands of the central Texas Hill Country.

“¡Fuerte, vivo, y alegre!”: A classical violinist’s exploration of global music education and her heritage through the study of mariachi violin.
JESSIE M. VALLEJO (Crane School of Music, SUNY Potsdam)

The violin is most often viewed as a western classical instrument, but what can one understand about the world through the role of the violin in other musical cultures? This paper documents my experiences and investigation of mariachi violin in Leon, Guanajuato. Informed by interviews and impromptu lessons, I explore 1) performance practices and settings; 2) methods of teaching and learning; 3) cultural contexts and stigmas of music and musicians; 4) aesthetics of the sound of mariachi violin. The popular son, El Son de La Negra, is used as a vehicle for understanding and highlighting points of the discussion.

Developing a National Musical Style early in the Nineteenth Century
American Amateurism and the Other: Musical Portrayals of the Tripolitan War
LAURA LOHMAN (California State University, Fullerton)

A turning point in the nation’s military, political, and commercial history, the Tripolitan War (1801-1805) prompted many forms of artistic response. Although the music used in dramatic works is lost, independent compositions constitute valuable historical documents: they encapsulate American sentiments towards the country’s rapidly changing international status, and they evidence an eclectic approach to portraying the Other that sharply contrasts with the compositions traditionally cited as paradigmatic examples of exoticism. Adopting accessible compositional approaches, composers enabled amateurs perform powerful representations of the Other as the image and political convictions of the nation were challenged and transformed at home and abroad.

Pursuing the Music of Every Nation: René La Roche, America’s First Music Scholar
DOUGLAS SHADLE (University of North Carolina, Chapel Hill)

A very unlikely character emerged in the 1820s as the young American republic’s first music scholar: René La Roche (1795-1872), a Philadelphia physician. Over his long career, La Roche, a founding member of Philadelphia’s Musical Fund Society, amassed what was the country’s largest personal music library, wrote several articles on music for an important political journal, and prepared a manuscript for a substantial monograph on “the music of diverse nations.” This paper examines the content of La Roche’s writings on music,
explores their relationship to the writings of his European contemporaries, and assesses their effects on American musical life.

The Stage: Opera, Vaudeville, and the Ziegfeld Follies

Operatic Life in Nineteenth-Century Fredericksburg
PATRICIA P. NORWOOD (University of Mary Washington)

Nineteenth-century operatic life in Fredericksburg, Virginia reflected that of its larger neighbors in Washington, Richmond, and Norfolk. Several touring companies—the Kunkel Nightingale Opera, Parrow's Southern Burlesque Opera Troupe, the Holman Juvenile Opera Troupe, the National Ideal and the Bijou Opera Companies—included Fredericksburg on their itineraries. These companies produced works by Balfe, Audran, and Gilbert and Sullivan. As Fredericksburg matured, these companies were able to move from performances at various civic locations to the Opera House, completed in 1883. This project contributes to an understanding of the intersections in cultural life found in nineteenth-century America’s towns and cities.

Is That Lady-Like?: Women on the Vaudeville Stage
SARA KATHRYN NODINE (Florida State University)

The involvement of women in American theatre prior to 1900 grew exponentially at the turn of the century. Images created by these women featured slender and refined, athletic and physical, gangly and masculine, innocent and risqué. Previously women’s involvement was limited in both the home and public spheres because of the four main pillars of The Cult of True Womanhood. The theatre was an open platform for women and those that were a part of show business took it upon themselves to push the previously established boundaries. This paper will demonstrate contrasting representations of women, particularly in the Orpheum circuit.

The Folly of the Follies: Situating the Broadway Revue in Musicological Scholarship
ANN OMMEN (Ohio State University)

For nearly a quarter of a century, the Ziegfeld Follies entertained audiences with song, dance, comedy, and glamour. Despite their popularity and historical significance, however, the Follies have failed to garner much attention from scholars of American musical theatre or from scholars of American popular song. This paper examines how traditional approaches to musical theatre and popular song have facilitated this neglect and suggests how these approaches might be modified in order to appropriately situate the Follies in musicological scholarship.

Session 8a Cultural Economics

Carpentier’s Concierto Barroco, Cultural Exchange, and the Concerto’s Metaconventions
CHARLES KRONENGOULD (Cornell University)

This paper looks at Alejo Carpentier’s 1974 novella for its erudite and witty use of the concerto as a site of exchange among African, European and Mestizo cultural practices. I argue that this work suggests specifically American ways of revising the concerto’s mechanisms of textural contrast, structural repetition and spatial play. I show how these
revisions resonate with contemporary American concerted pieces like Morton Feldman’s *Rothko Chapel*, and with a more recent example of an Afro-Antillean neo-baroque approach, Tania León’s *Carabali*.

**Blocos Afros: Musical and Cultural Adaptation in the Modern Carnival of Salvador**

HEIDY XIMENES (University of Kentucky)

African-Brazilians were for many years relegated into a secondary position in the carnival of Salvador. Things started to change in 1975, when African-Brazilians, inspired by North American black-pride movements of the 1970s, formed new parading groups to defend their interests against discrimination and social intolerance. To demonstrate equality with white carnival groups, they adapted their music to the carnival tradition of the city, mixing elements inherited from their African ancestors and the modern musical idiom of carnival, changing since then the music tradition of the city.

**Reggaeton - Popular Music for a New Latino Identity Politics**

KIM KATTARI (University of Texas, Austin)

Ever since the popular reggaeton wave hit the United States in 2004, this music has made a definite impact on Latino culture. In fact, the overwhelming popularity of reggaeton has led to the formation of a new identity politics, one with the potential for transformative political practice. This paper demonstrates how reggaeton has contributed to a sense of pan-Latino pride and then explores the explicit socio-political messages that reggaeton superstars deliver through their music, lyrics, and commentary that compel the audience to practice transformative politics.

**Session 8b — Pairs, for Better or Worse**

March King Meets Salon Queen: John Philip Sousa and Cécile Chaminade in Rupert Hughes’s Chess Game

JESSICA STANKIS (University of California, Santa Barbara)

Readers of the *New York Sunday Herald*, November 15, 1908, would have seen the dynamic feature article “Mme. Chaminade and John Philip Sousa Talk about Music.” Reporting this encounter at the Waldorf-Astoria, Rupert Hughes framed their dialogue as a skirmish between composers of the opposite sex. The article offers a brilliant lesson in gender politics during the development of upper- and middle-class musical life in the United States circa 1900. Furthermore, Hughes’s apparent biases regarding the ideal function of professional men and women in crafting musical culture point to broader concerns of national identity in the twilight of America’s Gilded Age.

Teresa Carreño and the Piano Music of Edward MacDowell: New Discoveries in the Carreño Collection in Caracas, Venezuela

LAURA PITA (University of Kentucky)

In 1941, Vassar College purchased the estate of renowned Venezuelan pianist Teresa Carreño, which included a large collection of documents. Ten years later, about half of the collection was sent to Venezuela, being unavailable for scholarly research until recently. With the collection divided, and the Venezuelan portion inaccessible, Carreño’s role in the dissemination of MacDowell’s music in America and abroad remained scarcely known. A
study of the collection reveals that MacDowell’s reputation as one of the first American composers to receive international recognition was largely due to the efforts of Carreño, who continuously performed MacDowell’s piano compositions during her international concert tours.

Mario Lavista’s Cage
ANA R. ALONSO-MINUTTI (University of California, Davis)
Soon after John Cage’s visit to Mexico in 1976, composer Mario Lavista and artist Arnaldo Coen conceived an artwork encompassing visual art and music as a gift to Cage’s 64th birthday. The work, Jaula (“cage”) is both a paper sculpture of 16 layers of concentric cubes, and a graphic score for prepared piano, influenced by Cage’s use of chance operations. As is true for many avant-garde compositions, Jaula is known mainly by reputation. I aim to re-evaluate the place of this artwork within the history of avant-garde Mexican music, as well as to broaden our understanding of Cage’s presence outside the U.S.

Session 8c  American Musicians and Cultural Diplomacy
During the build-up to World War II, the U.S. State Department initiated a small program that used music to enhance inter-American relations. By the 1950s, government-funded cultural diplomacy was an established feature of American musical life. Much of the history of such activities—both as statecraft and as musical practice—remains to be told. Our three papers, based on archival findings, explore the premises and effects of American musical diplomacy from the 1930s to the 1960s. We consider the differing intentions of State Department officials, their musically expert advisers, and the performers who were sent abroad.

Composer Activism, The State Department’s Music Advisory Panel, and the Cold War Construction of a Musical Identity for the United States
EMILY ABRAMS ANSARI (University of Western Ontario/Harvard University)
As part of the U.S. government’s Cold War cultural diplomacy campaign, a group of composers and other musical leaders helped promote American music by serving on the State Department’s Music Advisory Panel. This paper considers the influence of these panelists on the dissemination of American classical music overseas by assessing their definitions of a “representative American work”—something they required on every government-funded concert program. Building on their history of using institutions to promote their music, I shall also show how one of these composers attempted to use the Panel to increase performances of American music at home.

The University of Michigan Jazz Band in Latin America: The Experience of Musical Diplomacy
DANIELLE FOSLER-LUSSIER (Ohio State University)
In 1965, the University of Michigan Jazz Band traveled extensively in Latin America for the State Department, aiming to demonstrate American musical excellence and reach out to Latin American students. Archival documents and interviews suggest that the tour was a complex and ambiguous experience, both musically and politically. This paper examines the difficulty of reaching diverse audiences through music; the band’s role in sparking and overcoming anti-U.S. sentiment; and the musicians’ evacuation during a revolution and
its effect on their memories of the tour. The multifaceted outcomes of the tour reveal the
complexity of cold war musical diplomacy.

The “Cultural Ties that Bind”: the OIAA Music Committee and the Creation of
a Paradigm
JENNIFER L. CAMPBELL (Central Michigan University)
During the 1940s, the Music Committee of the Office of Inter-American Affairs helped
establish a paradigm for musical diplomacy. In an effort to demonstrate the United States'
musical prestige to audiences abroad, committee members, including Aaron Copland,
decided what best represented “American” music and exported a musical identity filtered
through their collective artistic perspective. In addition to examining the activities and
priorities of the committee, this paper traces how certain issues evolved throughout later
reincarnations of this program, arriving at our government’s current use of music as a
diplomatic tool, and a weapon of torture, in the “war on terror.”

Session 8d LECTURE RECITALS

Piano Masterworks of Mexican Nationalism
CÉSAR REYES (Brooklyn College, CUNY)
Mexican nationalism began in the first two decades of the 20th century and moved into an
indigenous nationalistic phase until the 1960s. Four of the major works of Mexican classical
repertoire date back to this period and even though obtained through different compositional
devices, all four look towards creating a nationalistic depiction of the Mexican. In this
conference, I will perform these four masterworks and talk about them in a contrasting
manner, examining the different ways these composers choose to portray the Mexican
character. The featured works are Manuel M. Ponce (1882-1948) “Balada mexicana,”

Vocal and Chamber Works of Amy Beach
JOSE FLORES (Texas A&M University, Corpus Christi)
Amy Beach (1867-1944) is usually aligned by music historians with the Second New
England School, as she was born in New Hampshire and lived much of her life in Boston.
She was undoubtedly one of the most notable American composers of the early twentieth
century, as well as the first prominent woman composer of our musical history. Her songs had
a strong reputation in her lifetime followed by a period of decline and a recent resurgence.
We will present five of her solo settings of French and German texts from 1902 and 1903,
and a later work (1928) called “Rendezvous,” for voice, violin and piano.

INTEREST GROUP: Gay/Lesbian/Bisexual/Transgendered

“Where’s The Romance?”: Disco as Death Foretold.
JAMES LOVENSHEIMER (Vanderbilt University)
This paper, which is a personal as well as critical reflection, contrasts the culture of 1970s
gay disco and its seemingly life-affirming anthems with the 1980s culture of death it
anticipated. Using John Lydon’s 1979 song “Death Disco” as a turning point, I explore
the music and lyrics of disco in counterpoint to contemporaneous writings that questioned
or were critical of a gay culture that believed the music would never stop. “Death Disco”
 existed presciently on a cliff, occupying the moment when anthems became often desperate hopes in the face of the inevitable. That moment, and the moments that touch it, are the foci of this discussion.

**INTEREST GROUP:  Making Connections Outside the Academy**

This session will update SAM members on three NEH-supported projects: “Voices Across Time” (Deane Root), “Dvorak in America,” which will be appropriated by the New York Philharmonic next fall (Joseph Horowitz), and “Pa's Fiddle Project” (Dale Cockrell). The main focus of the session, however, will be DVD demonstrations of the inter-disciplinary elements activating two symphonic education projects: the San Francisco Symphony’s integrated music / media / education “Keeping Score” (Susan Key); and the Philadelphia Orchestra’s adult education and community-building initiatives, as well as its Global Concert Series (using interactive Internet2 technology), which is being marketed to universities in the US and worldwide (Ayden Adler). The participants will also share their thoughts on how other SAM members can pursue similar connections outside the academy and the ways current technology can enhance those efforts.

**INTEREST GROUP:  Early Texas Bands**

In terms of size, budget, quality, and standards of organization, bands in Texas are renowned. Recent research, however, reveals that the lofty status of Texas bands emerged from humble beginnings. Our first paper examines the career of musician turned Union General Benjamin Grierson, who served as post commander at two installations in Texas. Our second paper examines the three-stage rise of school bands in Texas during the early-twentieth century and the formation of the Texas Band Teachers Association. This session also includes the Interest Group's business meeting.

**General Benjamin H. Grierson: Band Musician, Cavalryman, Texan**

LAVERN WAGNER (Quincy University)

Famous today for his part in Grant’s Vicksburg Campaign, and command of the 10th U.S. Cavalry “Buffalo Soldiers,” General Benjamin Grierson was also a devoted musician. In his youth he served as leader of the Youngstown, Ohio band and music teacher in Jacksonville, Illinois. While commander at two Texas installations (Fort Concho and Fort Davis) Grierson promoted his bands and constructed barracks for his musicians. In addition to documenting Grierson’s career, this paper examines the band books in the Benjamin Grierson Collection, which was assembled in the 1840s and is likely the earliest documentation of an American wind band’s repertoire.

**The Band Movement in Texas: An Early History**

GARRY BARROW (Arkansas Tech University)

Starting with an infusion of ideas from outside bandsmen, Texas bands witnessed a flurry of advancement between 1925-1935. Eventually fostered by homegrown leaders, the state saw its first high school band and first director-training program. Memoirs’ accounts reveal, that with civic pride on the line, this environment was ripe for unscrupulous individuals who made a practice of selling instruments, beginning a program, then moving on without providing adequate instruction. Public pressure eventually led to the formation of the Texas Band Teachers Association and its greater emphasis on education, rather than profit.
Session 9b  White Noise: Constructions of White Ethnicity in American Popular Music

In the past twenty years, the universality and invisibility of “white” as a category of racial identification has come under increasing scrutiny. Scholars in a variety of disciplines have shown how whiteness is as marked and historically contingent as any other identification, and as a dominant category in the United States, deserves particular attention. As popular music has long been an important forum for the circulation of racial and ethnic identities, this panel seeks to juxtapose discussions of whiteness in several different genres of popular music. What can “white noise” sound like, and how have these different constructions of whiteness been mobilized in the United States?

Eminem’s “My Name Is”: Signifyin(g) Whiteness, Rearticulating Race
LOREN Y. KAHIKAWA (University of California, Los Angeles)

In this paper, I explore the intersection of culture, commerce, and ideology in hip-hop music to historicize Eminem’s emergence as one of the most popular rap stars of 2000. Rather than simply transcending racial boundaries, Eminem had to negotiate them in ways that made sense to his audiences. Thus, I align myself with previous accounts that emphasize how Eminem’s mainstream acceptance depended upon his successful parody of racially based authenticity, the way he self-consciously emphasized his whiteness. I chart new ground, however, by explaining exactly how Eminem’s music constructs “white identity” by drawing upon black cultural practices.

Beautiful Brown Eyes: Rosemary Clooney, Joseph McCarthy, and the Performance of Whiteness
PHILIP GENTRY (University of California, Los Angeles)

The period after World War II was a crucial moment in the formation of modern identity politics, when “white” as a social identity came to be increasingly consolidated. This paper examines the careers of two popular Irish-American performers of the early 1950s: the singer Rosemary Clooney, and the Senator Joseph McCarthy. The performance of whiteness was crucial to each. By juxtaposing these disparate performers from two very different spheres of public life, this paper argues that the post-war construction of whiteness is best understood not just in terms of political and visual constructions, but also in the realm of embodied performances.

Jazz, Playboy, and the Packaging of White Masculine Soundscapes
JESSICA BISSETT (University of California, Los Angeles)

From its inception in 1953, Playboy magazine has cultivated an idealized lifestyle for middle-class manliness. Frequently, jazz has supplied the soundtrack to such lascivious lifestyles, yet few scholars have dealt with the music in-depth. The music chosen by Hugh Hefner and his associates lauded performances by canonical jazz figures as disparate as Charlie Parker and Kenny G, Betty Carter and Astrud Gilberto, Jimmy Smith and Keith Jarrett. Whereas the aesthetic and stylistic divide of Playboy jazz is quite palpable, one must consider the visual representations that provide the impetus and core of this sexualized enterprise, images of nude white women.
Session 9C  Music and the People
Composers on the Grill: Marxism and Modernism in the Music of Ruth Crawford and Norman Cazden
MELISSA J. DE GRAAF (University of Miami)

With the onset of the Great Depression, many composers who had previously espoused experimentalism found themselves in an internal struggle over their stylistic priorities. At first, Marxist philosophy advocated an integration of modernist forms and techniques and political content. The rise of “Popular Front” ideology left composers in a quandary, however, simultaneously attracted and ambivalent to the shift to a new simplicity. This paper focuses on the influence of Marxism on music by a number of modernists, particularly Norman Cazden’s Sonatina, op. 7 (1935), Edwin Gerschefski’s “Wanting is—What?” op. 8, no. 1 (1932), and Ruth Crawford’s Rissolty Rossolty (1939).

Organized Labor Goes to the Opera: The American Guild of Musical Artists
KAREN M. BRYAN (Arizona State University)

In 1936 Lawrence Tibbett and Jascha Heifitz founded the American Guild of Musical Artists to represent professionals in the fields of opera, dance, concert and oratorio. While originally committed to the interests of American performers, strategic mergers allowed the Guild to expand its services to all artists. Minutes of Board of Directors meetings from 1936 to 1960 document the careers of individuals and companies throughout the country chronicling their contracts, labor disputes, and challenges are chronicled. This paper will explore the contributions of these artists and companies as seen through Guild decisions, and the impact of organized labor on operatic performance in the United States.

VICTORIA VON ARX (University at Albany, SUNY)

The Third Street Music School Settlement, founded by Emilie Wagner in 1894 on New York’s Lower East Side, is the oldest continuously operated community music school in the United States. An outgrowth of the British settlement movement started by Samuel Barnett in 1884, Third Street was dedicated to teaching music as a source of spiritual and cultural enrichment for the poor, and as a means to unify a diverse immigrant population. This paper examines how the school has maintained identity and mission in the face of economic and population shifts, and how it uses music instruction to create community and culture.

Session 9d  Poster Session 2

Ethiopian Songs, Negro Spirituals, and Views of Slavery
“Stephen Foster, Doughface and Copperhead”
ALICIA R. MASSIE-LEGG (University of Kentucky)

Stephen Foster’s active involvement with the Democratic Party from 1850 to 1863 reveals that he politically supported anti-abolition/pro-slavery positions in the years leading up to the Civil War. The presentation will focus on Foster’s campaign songs for three Democratic campaigns, his political activities in campaign glee clubs, his collaboration in producing an anti-Lincoln campaign song, and the ideology of the nineteenth-century Democratic
Party, in an effort to shed more light on Foster’s position on the institution of slavery in nineteenth-century America.

The Society for the Preservation of the Spirituals: White Southerners and the Black Spiritual
BRIAN MOON (University of Arizona)
Charleston’s Society for the Preservation of the Spiritual (SPS) requires that members be amateur singers descended from slave-owning ancestors. These white southern singers of the black spiritual have actively promoted the songs and performed them from 1922 until the present day. Although historians have evaluated the group’s ironic and selective memory of the songs, the SPS has received little musicological notice, particularly given the widespread discourse about the spirituals during the early twentieth century. This paper utilizes archival documents, society field recordings, concert recordings, and interviews of living members, to reassess and understand the SPS’s musical legacy.

Country Music in Renfro Valley, New England, and Gosford Park
“Turn Your Radio On”: Reual Thomas and the Birth of Renfro Valley’s Sacred Soundscape
KEVIN DONALD KEHRBERG (University of Kentucky)
Despite Reual Thomas’s important involvement in John Lair’s elaborate soundscape of Renfro Valley, previous literature on the subject devotes little attention to this singing-school teacher and gospel quartet singer from Clinton County, Kentucky. This paper provides a clearer picture of Thomas, both as an associate of Lair’s and as a significant figure in mid-century Kentucky’s gospel music community. In doing so, it contextualizes the sacred performances of Thomas and others during Renfro Valley’s peak years, contributing to an understanding of religious music’s place within John Lair’s grand radio tapestry of a valley in which he claimed “time stands still.”

Cowboys Along Another Border: Country & Western Music in the New England/Canadian Border Region
CLIFFORD R. MURPHY (Brown University)
This paper features cowboy music from the New England/Canadian border region and explores the cowboy’s significance on the region’s landscape. “Western” music and cowboy yodeling maintain tenacity in the New England imagination and repertoire many decades after these same forms have ceased to be fashionable nationally. To some, cowboy music might appear out of place along the New England/Canadian border. But its history in the New England/Canadian border region is nearly as old as the Western Cowboy itself, and in many ways Yankee ideals of self-reliance can be seen as the shaping force behind the idealized cowboy of Western song.

Song, Genre and Transatlantic Dialogue in Gosford Park
GAYLE SHERWOOD MAGEE (University of Illinois, Urbana-Champaign)
At the center of Robert Altman’s film Gosford Park, a character at a weekend country house party entertains other guests by performing parts of five songs, as the audience witnesses the brutal murder of the party’s host. The seemingly innocuous songs fulfill several critical narrative and structural functions, as demonstrated through close musical and
visual analysis. Most notably, the songs aid in expanding the work’s genre to include such incompatible models as the 1930s Hollywood musical and the 1990s British heritage film. Informing this musical sequence, and the entire film, is a complex transatlantic exchange founded on reciprocally appealing myths.

**Soundscapes of the early Twentieth Century: Symphony Orchestra, Wind Band, and Collegiate Carillons**

**Rudolph Ganz and Musical Modernism in Saint Louis**
**EMILY GRANNEMANN (Washington University, St. Louis)**

Since its establishment in 1880 as the second oldest orchestra in the country, the Saint Louis Symphony Orchestra (SLSO) exhibited a commitment to diverse genres of music and a broad musical repertoire. Despite its progressive attitude and a prevailing “Modernist” atmosphere, the Symphony’s concerts from 1917-1927 rarely featured “modern” works. Rudolph Ganz (1877-1972), SLSO conductor from 1921-1927 and a self-appointed representative of the international and cosmopolitan Modernist movement, challenged the city’s Romantic conservatism with his progressive programming. This paper considers musical Modernism in America through Ganz’s pioneering work in Saint Louis, reflected in concert programs and concert reviews from 1917-1927.

**Arnold Schoenberg: American Influences on the Theme and Variations, Op 43a**
**S. DANIEL GALYEN (University of Northern Iowa)**

In July of 1943, Arnold Schoenberg (1874-1951) completed his only composition for wind band, the Theme and Variations, Op. 43a. This paper examines the American influences on the composition, with special attention to Schoenberg’s friendship with George Gershwin and the American school band movement of the twentieth century. A comparison of the final phrase of the Theme and Variations with the closing statement of Gershwin’s *Rhapsody in Blue* suggests that Schoenberg was likely paying tribute to his close friend. The influence of the American school band movement will be explored through analysis of Schoenberg’s correspondence.

**The Construction of Nostalgia through the Chime and Carillon at the American University**
**KIMBERLY SCHAFER (University of Texas, Austin)**

Beginning in the 1920s, the chime and carillon, both single-player instruments made up of bells, hovered over American university campuses in their iconic towers. At the same time, a nostalgia for past collegiate ideals was overtaking the nation’s higher education. As a continuation of recent investigations into non-traditional modes of listening, this study shows that this public, disembodied, and acoustic music encouraged a half-attentive mode of listening. This experience was uniquely suited to connecting the sound of bells to fond collegiate memories, which would in turn become nostalgia for past college years. By installing these massive instruments for all to hear on campus, university officials were fostering a nostalgia for former community-centered collegiate life and also marketing the college experience in the university soundscape.
Session 10a  

About Jazz

“You Gotta Hi-De-Ho”: The Humor of Jazz
CHARLES HIROSHI GARRETT (University of Michigan)

Considering the detailed analyses devoted to comedy, wit, satire, and parody in other musical realms, the virtual absence of critical attention to jazz humor is striking. By taking humor seriously, this paper offers jazz scholars a set of analytical tools that deepen our understanding of its musical, aesthetic, political, and historical dimensions. Drawing on scholarship about musical humor and humor in America, my discussion illustrates various modes of communication enabled by jazz humor using examples by canonical figures (Armstrong, Monk, and Vaughan) and humor-laden artists underserved by jazz discourse (Dorothy Donegan, Slim & Slam, and the Hi-De-Ho man, Cab Calloway).

Improvised Communities: Artist-Audience Interaction in Jazz Performances
TOM GREENLAND (University of California, Santa Barbara)

Based on fieldwork in Manhattan interviewing prolific concert attendees, this paper considers artist-audience interaction in jazz: how listeners participate, and how ‘performers’ and ‘audiences’ communicate. Building on the work of Qureshi (1995), Racy (2003), et al., the locus of performative agency is shifted away from stage, towards the audience, suggesting that listeners can become active collaborators in improvised musical events. More specifically, the virtuosic jazz audience creates an arena for audience-artist interaction that is potentially intense, resulting in an aesthetically attuned, collectively realized performance gestalt, an improvisation of community and communitas.

Session 10b  

Editing Ives

John Kirkpatrick, the Concord Sonata, and the “Strange Loop” of Editing and Performing
DREW MASSEY (Harvard University)

This paper explores the ways in which John Kirkpatrick struggled for almost fifty years to come to grips with the piece he is most famously associated with, Charles Ives’s Concord Sonata. Through an examination of Kirkpatrick’s correspondence, recordings, and editions, what emerges is a lively conversation between Kirkpatrick’s performing and editorial careers. Even more significantly, Kirkpatrick inscribed into his editions a particular narrative of Ives’s career, and did much to shape the discussion of the composer’s life and work. Viewed in this light, Kirkpatrick’s editions of Concord become previously unexplored historiographic documents of signal importance in Ives studies.

“Heart Attacks,” “Low Sloughs,” and “Slumps”: The Nature of Charles Ives’s Illnesses and their Effects on the Editing and Performance of his Music in the 1930s and ‘40s
TOM C. OWENS (George Mason University)

I describe and document Ives’s periods of illness from 1929 through the1940s via his correspondence and other documents. I categorize the “slumps” and note their effects on Ives’s editing work with Cowell, Slonimsky, Harrison and others. Ives’s health is important for his relationships with performers such as Radiana Pazmor and John Kirkpatrick. It also affected the character he projected in correspondence. By realizing the severity and effects
of Ives’s illnesses, we can understand both him and his sporadic collaboration in works prepared and performed during this period, including the First Orchestral Set, the second edition of the Concord Sonata, and the Third Symphony.

**Session 10c  Nineteenth-Century Pacific Rim**

Mariners, Minstrels and Missionaries: Popular Music and Politics in Nineteenth Century Honolulu

JAMES REVELL CARR (University of North Carolina, Greensboro)

In mid-nineteenth century Honolulu, music and dance were reflections of larger sociopolitical discourses at work. While missionaries sought to ban most music, mariners encouraged hula and new musical hybrids. Founded in 1848, the Royal Hawaiian Theater was a focal point in this conflict, often presenting minstrel troupes imported from the mainland. Beginning in the 1860s, Hawaiians appropriated American tropes of “plantation” music and dance and used them to articulate indigenous perspectives on Hawai‘i’s own plantation culture.

The Alleghanians and American Music in the Nineteenth-Century Pacific

MATTHEW WITTMANN (University of Michigan)

This paper focuses on the experiences of an American musical group called the Alleghanians, which embarked on an extended and successful tour around the Pacific during the mid-nineteenth century. The troupe combined the group-singing style of the Hutchinsons with the musical arts of the Lancashire Bell Ringers and their performances fostered rich cross-cultural interactions with audiences from China to the remote island of Rarotonga. Overall, the story of the Alleghanians provides a productive illustration of the complex processes involved with expansion of American popular music and culture into the dynamic world of the nineteenth-century Pacific.

**Session 10d  Research Resources**

A Musical Past Assessed: The Music Collection of the Bogotá Cathedral

MARGARITA RESTREPO (Brandeis University)

The Bogotá Cathedral is the repository of a remarkable music archive, amassed during the Spanish Colonial period (1538-1820). Its more than 250 items, mostly sacred vocal music, remain one of the most valuable tools for the assessment of a vibrant musical past, when music-making was centered around the cathedral, the only institution that had the necessary resources to support the composition and performance of music. This paper examines the contents of the archive, its fate after independence in 1820, and also considers the few examples of scholarly work done on the cathedral’s holdings.

**El Dorado in Philly: Latin American Music in the Fleisher Collection**

GARY GALVÁN (La Salle University)

In response to nationalistic war efforts, the Free Library of Philadelphia began “cooperating directly with the Government of the United States in its definite effort to establish and cement cultural relations between this country and the South and Central American Republics.” Philadelphia philanthropist Edwin Adler Fleisher “personally commissioned Nicolas Slonimsky . . . to visit all the countries of South America and Central America” and amassed the largest collection of full scores and sets of parts of Latin American Orchestral
music in the world. This paper reveals the *El Dorado* of Latin American symphonic music through primary source archival documents.

**Session 11a  Nineteenth-Century Frontiers**

The Musical Audubon: Anthony Philip Heinrich’s Ornithological Symphonies  
**William Gibbons**  
WILLIAM GIBBONS (University of North Carolina, Chapel Hill)

Anthony Philip Heinrich’s two symphonies on avian themes have not been generally counted among the composer’s nationalistic works. However, these symphonies reveal surprising connections in the American consciousness between birds and national identity in nineteenth-century America. Through the examination of this music in the context of naturalist writers like Alexander von Humboldt, Alexander Wilson, and John James Audubon, this paper places these works into historical context, making the nationalism of their programs clear and demonstrating the extent to which Heinrich’s music was tapping to the popularity of ornithology in nineteenth-century America.

A Response from Mexico: Henri Herz and His Idea of Musical Romanticism  
**Yaël Bitrán**  
YAEL BITRÁN (National Center for Music Research, Mexico City)

Pianist Henri Herz visited Mexico in 1849 and brought with him the virtuoso practices and paraphernalia of the time, which captured the imagination of the Mexican public. He also indirectly responded to attacks launched by Robert Schumann and his *Neue Zeitschrift für Musik*, accusing him of disseminating a superficial, inartistic and even harmful music. In his Mexican articles Herz defended his own brand of musical Romanticism, including the democratizing power of the music salon and the use of small forms as well as the use of local materials for composition. All these ideas had a long-lasting effect on Mexico’s musical milieu, and provide an episode in how artists themselves shaped our modern understanding of musical styles such as romanticism.

To Preserve and to Transform: Alice Cunningham Fletcher, Land and Native American Music  
**Glen DA Goodman**  
GLENDA GOODMAN (Harvard University)

Despite her standing in the history of American ethnomusicology, Alice Cunningham Fletcher is a contradictory figure: she combined pioneering preservationist scholarship on Native American music with aggressive efforts to assimilate tribes into white culture. In the 1880s Fletcher worked on the Omaha reservation for a key government agency – the Office of Indian Affairs – while undertaking ethnographic research. Although Fletcher’s preservationist and assimilationist roles are recognized in ethnomusicology and histories of Native American dispossession respectively, there has been little cross-disciplinary work that puts together the two sides of Fletcher’s work and their ethical implications. This paper explores the manifestation of Fletcher’s dual activities in her ethnographic publications by focusing on her use of transcription and her relationship with Omaha Indian Francis La Flesche.
Session 11b  Western Women
I Wish I Was a Real Cowboy Girl: The Girls of the Golden West and 1930s Gender Roles
STEPHANIE V ANDER WEL (University of California, Los Angeles)
As one of the first cowgirl acts in country music, the Girls of The Golden West, Dolly and Mollie Good, participated in the trend of situating white rurality in the mythical West during the fraught economic conditions of the depression. With women entering the workforce, society simultaneously revered traditional notions of gender while challenging those conventions. I argue that the singing cowgirls provided a resolution to the contradictory tensions surrounding 1930s gender roles. In their music and publicity, The Girls of the Golden West negotiated representations of genteel femininity with desires for the cowboy’s cultural power of rugged individualism.

Libby Larsen’s “Women of the Wild West”: Belle Starr, Calamity Jane, Ántonia Shimerda, and Margaret Elliott
ANN B. TEDARDS (University of Oregon), soprano
MARVA DUERKSEN (Willamette University), piano
This lecture-performance presents four women of the Wild West, as depicted by American composer Libby Larsen in selected song settings. Through these women we sample experiences on the western frontier, from the outlaw antics of Belle Starr (1848-1889) and Calamity Jane (1852?-1903) to the European immigrant experience of Ántonia Shimerda, the central character of Willa Cather’s novel *My Ántonia*, and the east-coast transplant and observer, Margaret Elliott, a central figure in Cather’s short story “Eric Hermannson’s Soul.” A quality unifying the depiction of all four women is the romance with which Larsen treats their wild west experiences.

Session 11c  Race, Gender, Vocality
“Ethel Waters and the Politics of Pronunciation”
JONATHAN GREENBERG (University of California, Los Angeles)
Certain elements of Ethel Waters’ verbal performance style can seem out of place: frequent passages of old-fashioned, stage-y accent, the purposeful quality of her pronunciation, and especially, her tendency in many performances to roll her R’s. But those moments tend to occur alongside convincing performances of vernacular dialects. I will demonstrate this linguistic style shifting in an analysis of two Waters recordings of “Dinah,” focusing on three English phonemes with particularly strong racial and geographic associations. She appears to manipulate these phonemes as part of her interpretations, effecting what I will argue is a conflicted expression of cultural identity.

Performative Articulations: Jimmy Scott and the Case of Drag Reception
NINA SUN EIDSHEIM (Appalachian State University)
Born with Kallman’s syndrome, a hormonal illness, African-American jazz and ballad singer Jimmy Scott never entered puberty. Scott has been presented visually as a woman and a conventional masculine-looking man. The difficulty of placing Scott within pre-existing frameworks of gender and race prompted producers and audiences to engage in
“drag performances” on the behalf of Scott as a strategy for making sense of his vocal timbre. Theorizing timbre not only as a sonic phenomenon, but also as a corporeal activity enables us to see more clearly the *performative* aspect of vocal timbre, and through this process start de-naturalizing timbre.

“Walkin’ After Midnight”: Patsy Cline and the Grain of the Voice

MELINDA BOYD (College Conservatory of Music, University of Cincinnati)

Patsy Cline’s voice is the focus of this paper, specifically, the “grain of the voice,” as Roland Barthes would put it. Employing her first hit, “Walkin’ After Midnight” as an example, I examine the “grain of the voice” in terms of timbre, technique, inflection and emotion. I will demonstrate that “Walkin’ presents a paradox of genre by defying categorization. It is neither country, nor pop, but pure “Cline.” The lyric may not “have balls,” but the voice exerts a power that transforms the mundane, and crosses over country, pop, blues, torch and ballad.

**Session 11d  Ethnomusicologists as Cultural Mediators**

This session centers on the life and music of Tejano conjunto musician, Jesse Ponce. Born (1943) and raised in San Antonio, and with previous music experiences with such luminaries as Flaco Jimenez, Ponce moved to Toledo, Ohio in 1979 to start a new musical life. We have served as mediators in presenting Ponce to state and local agencies; partially through our efforts, he produced a compact disc, became an Ohio Heritage Award recipient, and is featured in a documentary video. We explore our role, his life and music, and issues of agency and Latino identity and community in the Midwest.

Negotiation and Agency in the Musical Life of Conjunto Master Jesse Ponce

DAVID HARNISH (Bowling Green State University)

This presentation on conjunto musician Jesse Ponce addresses on how, after leaving San Antonio, he adapted to and found a niche in northwest Ohio; how he presented Tejano music culture in the new environment; how he has locally constructed and used his identity; how he has preserved and innovated the conjunto style; and how, as ethnomusicologists, we present him to outside communities. Agency, authenticity, and authority will be crucial issues. I will discuss the repertoire and process of crafting his CD and the work that led to him becoming an Ohio Heritage Award recipient.

Shaping a Life: The Politics of Representation in Producing a Documentary Video

LUCY LONG (Bowling Green State University)

This presentation discusses issues surrounding production of a documentary video on a noted conjunto musician: “*Playing from the Heart:” The Story of Jesse Ponce.* The producers worked with the subject and his community to present a collaborative portrait of this individual and his music, but issues emerged involving logistics as well as visions of the individual, his music, and of the project itself. The end result was a negotiation of practical, personal and political issues with the filmmakers as mediators in the presentation of a public persona of the individual and his music.
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U.S. [ENEMY INTERNMENT PROGRAM]: 4d (Robertson)
U.S. FEDERAL BUREAU OF INVESTIGATION: 3c (Wierzbicki)
U.S. NATIONAL COMMITTEE FOR REFUGEE MUSICIANS: 3c (Hiam)
U.S. OFFICE OF INDIAN AFFAIRS: 11a (Goodman)
U.S. OFFICE OF INTER-AMERICAN AFFAIRS: 8c (Campbell)
U.S. OFFICE OF WAR INFORMATION: 3c (Oldham)
U.S. SENATE: 9b (Gentry)
U.S. STATE DEPARTMENT: 8c (Ansari, Fosler-Lussier, Campbell)
U.S. WORKS PROGRESS ADMINISTRATION: 7d (Volk)
UNIVERSITY OF MICHIGAN JAZZ BAND: 8c (Fosler-Lussier)
Vallejo, Jessie M.: 7d
Vander Weil, Stephanie: 11b
VAUDEVILLE: 2b (Gier); 3b (Rodger); 7d (Nodine)
VARÈSE, EDGARD: 2c (Stallings)
VENEZUELA: 8b (Pita)
VIDEO (other than TELEVISION): 2d (Turnbull); 11d (Long)
VIETNAM WAR: 7b (Deaville, Cagle)
VILLANCICO: 1 (Laird)
VOICES ACROSS TIME: Outside the Academy (Sat 12:30; Root)
Volk, Terese: 7d
Von Arx, Victoria: 9c
Von Glahn, Denise: 2a
Wagner, Lavern: Band interest group (Sat 12:30)
WAIL: 3a (Titus)
Walser, Robert: 8a (chair)
WALTZ: 5b (Weed)
WAR ON TERROR: 7b (Keenan); 8c (Campbell)
Warfield, Patrick: Band interest group (Sat 12:30; chair)

WATERS, ETHEL: 11c (Greenberg)
Weed, Joe: 5b
WEILL, KURT: 7c (Scheinberg)
Wells, Paul: 9a (chair)
WESTERN SWING: 7a (Stimeling)
WHITE IDENTITY: 9b (Kajikawa; Gentry, Bissett)
Whitmer, Mariana: SAM Consortium (Thurs 12:30; chair)
Wierzbicki, James: 3c; 5a
Wittmann, Matthew: 10c
Wolz, Larry: 5b
WOMEN (see also individual and group names; see FEMINISM for a paper specifically evoking the concept):
2a (Smith, Schultz); 4a (Bailey); 7d (Nodine); 11b (Vander Weil, Tedards, Duerksen)
WORLD WAR I: 2a (Freeman); 2b (Gries, Kaskowitz);
WORLD WAR II: 3c (Hiam, Oldham); 4d (Robertson, Smiley);
WORLD’S FAIR, 1939-1940: 7c (Scheinberg)
Ximenes, Heidy: 8A
YOUNG MENS’ CHRISTIAN ASSOCIATION: 2b (Grier)
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