Society for American Music

Thirty-Fifth Annual Conference

Hosted by Metropolitan State College of Denver

Denver Marriott City Center

18–22 March 2009
Denver, Colorado
Tony Isaacs began studying Indian music in 1951. In 1954 he made his first field recording, of Oglala Lakota singers at the Flagstaff Powwow in Arizona. Over the next 12 years, Tony recorded several thousand traditional songs from tribes in Oklahoma, Kansas, South Dakota, Montana, Oregon, and California. In 1966, with more than a decade’s experience studying traditional composition and performance, and considerable field recording experience, Tony, along with his wife, Ida, launched Indian House, a label committed to respectful, selective, high-quality recordings of traditional American Indian music. Exceptional performances combined with informative liner notes have become the hallmarks of Indian House recordings, many of which have been included in the U.S. Library of Congress Select List of Outstanding American Folk Music Recordings. Today the Indian House collection contains over 150 recordings. Originally issued on LP phonodiscs and cassette, many are now being released on CD. The Society is privileged to welcome him as our newest honorary member.
Welcome to Denver for the 35th Annual meeting of the Society for American Music.

While our meetings in the west have been fewer than those we have had in the rest of the country, they have, beginning with the Lawrence, Kansas and Boulder, Colorado conferences in the 1980s, always been exciting events, and have expanded SAM’s presence across the country by attracting new members. This year’s conference is no exception. John Koegel and Larry Worster have joined forces to provide us with a stimulating meeting that includes a Powwow, a tour of historic Denver buildings, and many other events. And, of course, there are a myriad of presentations that cover the many facets of American music that will keep us glued to our seats for much of the weekend, as well as our unique banquet.

I look forward to meeting all of you during the conference.

John Graziano
President

BOARD OF TRUSTEES

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To the members of the Society for American Music:

On behalf of Metropolitan State College of Denver and its Department of Music, whose pleasure it is to be hosting your wonderful conference this year, welcome to Denver!

From banjo revival to Gershwin to John Cage, the breadth of your conference session offerings is remarkable, and mirrors the richness in American music that your society investigates and promotes. I commend you on your program, and I wish you success in your activities here in Denver.

Metro State is one of the preeminent public urban undergraduate institutions in the country, and music is one of our most outstanding departments. We graduate not only fine performers, but we also provide a substantial number of new music educators in the state each year. You know many of our exceptional faculty; they have spent time at many of your institutions, either as students or as faculty members. Many of them are participating in this conference, either as presenters, performers, or as members of the local arrangements committee. We are proud of their contributions to this conference.

The City of Denver is a sparkling example of what a modern urban environment can be, offering fine cultural and artistic experiences to its many visitors each year. We hope that you will find time to take advantage of at least some of our many concerts, museums and galleries while you are here.

And, after your experience at this year’s Society for American Music conference, we hope you will return for a future conference in our planned on-campus conference hotel and learning center.

Enjoy your stay in the Mile-High City.

Sincerely,

Stephen M. Jordan, Ph.D.
President, Metropolitan State College of Denver
Mission of the Society for American Music

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

Founded and first named in honor of Oscar Sonneck (1873–1928), 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, and telephone and fax numbers. Each member lists current topics or projects that are then indexed, providing a useful means of contact for those with shared interests.

Annual dues are $75 for individuals, $50 for retirees, $35 for students, $50 for post-graduates, $30 for spouses or partners, and $176 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 website at www.American-Music.org.
Events Outside the Hotel–Trinity Church

Three events will take place in Trinity Church, Denver's first church established in 1859: the Sacred Harp Sing and the Honorary Member Lecture/Concert/Award on Thursday evening and the Concert of Colorado Composers on Saturday afternoon. Check the conference program for exact times. The church is an easy two-and-a-half block walk from the conference hotel.

Walking Directions to Trinity Church: From the hotel front door (A), turn left and walk down California St. to the corner. Turn right and walk two blocks down 18th Street to Broadway. Cross Broadway to Trinity Church (B).

Transportation to the Powwow

Transportation to and from the Powwow is included in the price of the tour. Buses will pick up outside the main (front) entrance of the Marriott Hotel at 2:30 on Friday afternoon. Please 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 noon.

Interest Groups

Interest Groups are a vital part of the Society for American Music. Their programs are designed to allow members to interact with others of like interests, sharing ideas and information, but are open to all conference attendees. Interest Group sessions are planned entirely by the groups themselves. Some feature guest speakers or performers, others will have informal discussions.
SAM Brass Band
The SAM Brass Band will perform on Saturday, March 21st 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 5:45–7:15 p.m. on Thursday evening at the Trinity Church, an easy walk from the conference hotel. Walking directions are provided on page 6 of the program book. Books and/or song sheets will be provided but you are also welcome to bring your own Sacred Harp volume.

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

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. Sunday morning pickup is also possible but not preferable.

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

| A-R Editions                 | Oxford University Press            |
| Boydell and Brewer          | Routledge/Taylor & Francis Group   |
| Cambridge University Press  | The Scholar's Choice               |
| University of Illinois Press| University Press of Mississippi    |
| Indiana University Press    | W. W. Norton & Company, Inc.       |

Pianos
Steinway pianos for the conference have been provided by Wells Music of Denver (www.schmidtmusic.com).
Map of the Marriott Hotel Meeting Area
Map of Downtown Denver
The City Center Marriott is located at 18th and California

State Capitol
Colorado History Museum
Denver Public Library
Denver Art Museum
Civic Center Park
City and County Building
U.S. Mint
Denver Firefighters Museum
Denver Pavilions

10. Paramount Theater
11. D & F Tower
12. Tabor Center
13. Writer Center
14. Larimer Square
15. Museum of Contemporary Art
16. Children’s Museum
17. Downtown Aquarium

Visitor Information Center
1600 California St., Unit 6
Denver, CO 80202
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Regional Transportation
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**Welcome Reception**
Sponsored by the American Music Research Center at the University of Colorado at Boulder
Pre-Function Area
Wednesday Evening, 6:00–8:00 p.m. Free

**Presentation of SAM 2009 Honorary Membership to**
**Tony Isaacs, Founder, Indian House Records, and**
**Performance of Native American Music**
Trinity Church
Thursday Evening, 7:30–9:30 p.m. Free

**Buffalo Bill’s Cowboy Band and Wild West Show**
Denver Ballroom V/VI
Friday Afternoon, 1:00–2:15 p.m. Free

**Concert of Music by Colorado Composers**
Trinity Church
Saturday Afternoon, 12:45–1:45 p.m., Free

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**FRIDAY AFTERNOON EXCURSIONS**

**Walking Tour: “Golden Triangle,” Molly Brown House, Tea at the Brown Palace**
Cost: $52.00/person (includes admission to museum, tea, and all gratuities)

Guided by Kevin Rucker of the history faculty of Metropolitan State College of Denver, this tour walks you through the rich tapestry of Denver’s history. The tour walks through Denver’s “Golden Triangle,” passing through the Capitol building on our way to the Molly Brown House Museum, allowing participants to experience the life of one of Denver’s most famous early residents with a guide in period costume. The tour culminates at the luxurious Brown Place Hotel, where a sumptuous afternoon tea will be served on the balcony to the main lobby.

**Denver Powwow**
Cost: $25.00 (includes transportation and admission)

Join us for a visit to the Denver March Powwow for an afternoon of Intertribal and Contest Dancing. In the words of the Powwow council, “Enjoy the feelings of comradery, the panorama of colors, the rhythmic sound of bells, drums, jingles, and deer toes; and the combined smells of sage, sweet grass, and cedar that most of the dance outfits are stored in. Feel your heart pulsing in rhythm with the drum. Sit back and enjoy some of the finest American Indian singing and dancing.” The bus will return to the conference hotel at 5:30 p.m. The Powwow site is only four miles from the hotel at the Denver Coliseum, and conference attendees may choose to stay for the Grand Entry at 7:00 p.m. and return by taxi. (Denver Yellow Cab: 303-777-7777)

If you would like to go on a Friday Afternoon Excursion but have not purchased your ticket, please ask for information at the Registration Desk in the Pre-Function Area. Limited tickets are still available.
Tony Isaacs, Co-Founder, Indian House Records

Performance of Traditional Native American Music by Bill Runsabove (Lame Deer, Montana) with the Mile High Singers of Denver, Colorado

Thursday Evening, March 19, 2009
7:30–9:30 p.m.
Trinity Church

This evening’s program will present a special selection of traditional Northern Plains songs, some rarely heard, as an introduction and preview to what will be seen at the Denver March Powwow on Friday. Opening remarks by Tony Isaacs will include a discussion of Plains compositional form and nuances of performance technique. A short introduction to each song will be given by Bill Runsabove, a talented singer and composer in the Northern Plains tradition.

Northern Cheyenne Flag Song
Dancing Bull Victory Song (Hidatsa)
Intertribal Song for all Nations
Ojibway Jingle Dress Side-Step Song
Dakota War Dance Song, composed by Kenny Merrick Sr. of Fort Totten, North Dakota
Lakota Sneak-Up Song
Santee Dakota “Necklace-Breaker” Trick Song
Honor Song for Tony Isaacs, composed by Bill Runsabove, 1996
Circle of Life Round Dance Song
Lecture/Performance
Sylvia Glickman: Publisher, Performer, Composer
Thursday, March 19, 12:45–1:45 p.m.
Mattie Silks

Chair: Ann Sears
Moderator: Martha Furman Schleifer

“Kiếp Nào Có Yeu Nhau” (Vietnamese Love Song) (1994)........ Rachel Eubanks
Gregory Walker, violin (co-editor of Black Women Composers),
University of Colorado at Denver
Tamara Goldstein, piano

Soundshots, 20 Pedagogical Pieces (1944/1974)..................... Louise Talma
Excerpts
James Myers, piano

Black Cake, A Recipe by Emily Dickinson (1978).................. Sylvia Glickman
MeeAe Nam, soprano and James Myers, piano

“It Will be Summer” (1979)............. Sylvia Glickman (text: Emily Dickinson)
Bradley Thompson, baritone and James Myers, piano

“When Soul Is Joined to Soul,” op. 62 .............. Amy Beach (text: E. Browning)
MeeAe Nam, soprano and Tamara Goldstein, piano

“The Year’s at the Spring,” op. 44 ................. Amy Beach (text: R. Browning)
Bradley Thompson, baritone and Tamara Goldstein, piano

Viola Sonata (1919) ............................................................... Rebecca Clarke
I. Impetuoso
II. Vivace
Phillip Stevens, viola and Tamara Goldstein, piano

Except as noted, all performers are faculty members at
Metropolitan State College of Denver
Buffalo Bill’s Cowboy Band and Wild West Show
March 20, 2009, 1:00–2:15 p.m.
Denver Ballroom V/VI
Director: Michael Masterson (Northwest College, Powell, WY)
Narrator: Paul Fees, Past Curator of the Buffalo Bill Museum at the
Buffalo Bill Historical Center, Cody, WY

Furioso and Star Spangled Banner from Recollections of the War: Grand
Medley of War Songs, 1883 .................................................. Edward Beyer

See, The Conquering Hero Comes, 1876 ....................... Handel/Froelich

Gilmore’s Triumphal March, 1886 ................................. T. P. Brooke

Buffalo Bill’s Equestrian March, 1903 ............................ W. P. Chambers

Marche Russe, 1890s ...................................................... Louis Ganne

The Two Bill’s March and Two Step, 1910 ................. William Sweeney

Wyoming Days, 1914 ................................................. Karl L. King

Passing of the Red Man, 1916 ...................................... Karl L. King

Gallant Zouaves, 1916 ............................................... Karl L. King

Tenting On the Old Camp Ground, 1910 ..................... W. S. Ripley

Buffalo Bill’s Farewell March, 1911 ............................ William Sweeney

Piccolo: Leslie Viren (Sheridan, WY)
Clarinet: Eric Hansen (Green Bay, WI), Steve Hanley (Billings, MT),
Marianne Bibbey (Powell, WY)
Eb Cornet: Kerry Boggio (Red Lodge, MT)
Bb Cornet: Ken Boggio (Hardin, MT), Neil Hansen (Powell, WY)
Rumbolz (Powell, WY), Tom Bibbey (Powell, WY)
Eb Horn: Pat Parmer (Lovell, WY), Dana Prater (Sheridan, WY),
Warren Frank (Billings, MT)
Trombones: John Henderson (Greybull, WY), Rick Parmer (Lovell, WY),
Jack Nauman (Basin, WY)
Euphonium: Loren Marsteller (Tujunga, CA), Jeff Prater (Sheridan, WY)
Tuba: Ariel Downing (Sheridan, WY)
Drums: Ed Martin (Cody, WY), Ronnie Bedford (Powell, WY)
Lecture/Performance
St. Martin’s Chamber Choir
Sponsored by Metropolitan State College of Denver
Saturday, March 21, 12:45–1:45 p.m.
Trinity Church

Moderated by Larry Worster, Metropolitan State College of Denver,
Tom Riis, University of Colorado at Boulder, and
Timothy J. Krueger, Metropolitan State College of Denver

Directed by Timothy J. Krueger

Four Pastorales .............................................. Cecil Effinger (1914–1990)
texts by Thomas Hornsby Ferril (1896-1988)
No Mark
Noon
Basket
Wood

Two Psalms and Two Part Songs .........................Jean Berger (1909–2002)

“The Eyes of All” .................................................. Psalm 145

“My Days are Like and Evening Shadow”............... Psalm 102

“No Man is an Island”.........................poet: John Donne (1572-1631)

“My Love is Dead” .................poet: Thomas Chatterton (1752-1770)

Soprano: Erica Brandon, Cindy Henning, JoAnn Gudvangen-Brown, Allison Westfahl, Laura Nordson
Alto: Susan Brown, MB Krueger, Sarah Pieplow, Donna Wickham, Micaela Larsen-Brown
Tenor: Brock Erickson, Frank Eychaner, Dale Heidebrecht, Devin Nordson
Bass: Robert Averett, Timothy Krueger, Chris Maunu
THE CONFERENCE SCHEDULE

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

WEDNESDAY, 18 March

1:00–5:00 p.m. SAM Board of Trustees Meeting (Denver Ballroom V)  
2:00–5:00 p.m. Registration Open (Pre-Function Area)  
3:00–8:00 p.m. Exhibitor Set-up (Denver Ballroom III/IV)  
6:00–8:00 p.m. Opening Reception (Pre-Function Area)

THURSDAY, 19 March

7:00–8:30 a.m. Membership Committee Meeting (Matchless)  
8:00–5:00 p.m. Registration Open (Pre-Function Area)  
8:00–5:00 p.m. Exhibits Open (Denver Ballroom III/IV)

8:30–10:00 a.m.

Session 1a (Denver Ballroom I/II)  
Cage  
Chair: David Patterson, Oak Park, IL

No “Traditions” at All: John Cage and the Musical Canon  
SARA HEIMBECKER, University of Northern Colorado

When Orchestras Attack!: John Cage Meets the New York Philharmonic  
BENJAMIN PIEKUT, University of Southampton

Sonic Youth and Cage’s Number Pieces  
ELIZABETH ANN LINDAU, University of Virginia

Session 1b (Denver Ballroom V/VI)  
Revisiting the Jazz Canon  
Chair: David Ake, University of Nevada, Reno

Hipness and Modernism in Blue Note’s Liner Notes, 1954–1967  
ALISA WHITE, Indiana University

“The Rest Was Free, Just Blowing”: Early Free-Form Jazz before Ornette Coleman and Cecil Taylor  
CARL WOIDECK, University of Oregon

Imitating or Signifyin’: Wynton Marsalis’s Blood on the Fields (1997)  
MATTHEW THOMAS, University of Southern California
PROGRAM: THURSDAY

Session 1c (Matchless)
Diverse Instruments
Chair: Paul Wells, Middle Tennessee State University

The Ninth Life of the Banjo: The Gourd Banjo in the Early Banjo Revival
BARBARA TAYLOR, University of California, Santa Barbara

From Exotic to Essential: The Transmission and Transformation of the Steel Guitar, 1900–1950
TIMOTHY D. MILLER, University of North Carolina at Chapel Hill

Reinventing the Accordion for Texas: The Gabbanelli Story
MARION S. JACOBSON, Albany College of Pharmacy and Health Sciences

Session 1d (Mattie Silks)
Los Angeles and Popular Music
Chair: Mina Yang, University of Southern California

“The West is the Best”: Uncanny Regionalism in the Music of The Doors
MELISSA URSULA DAWN GOLDSMITH, Nicholls State University

Bands Performing Bodies: Abjection and Identity in the Early L.A. Punk Scene
TRACY MCMULLEN, University of California, Berkeley

California, Here We Come: Reinscribing Los Angeles into American Popular Music History
DAVID SANJEK, University of Salford

10:00–10:30 a.m. BREAK
10:30 a.m.–12:00 noon

Session 2a (Denver Ballroom I/II)
Musical Frontiers in the New Republic
Chair: George Boziwick, New York Public Library

LAURIE J. SAMPSEL, University of Colorado at Boulder

The Schaffner Manuscripts: Transatlantic Trade, Printed Music, and Manuscript Culture in the New Republic
CHRISTA PEHL, Princeton University

Blacks and Celts on the Old Frontier: Riverine Culture and the Roots of American Popular Music
CHRISOPHER J. SMITH, Texas Tech University

Session 2b (Denver Ballroom V/VI)
Musical (Auto)Biographies
Chair: Richard Crawford, University of Michigan, Ann Arbor (emeritus)

The Gospel of Gershwin According to Isaac
RYAN RAUL BAÑAGALE, Harvard University
Characteristic Features of American Autobiography in “The Case of Mr. Ives”
CAROL K. BARON, Stony Brook University

The Unanswered Question of Her Son’s Biography: New Thoughts on Mollie Ives
DAVID NICHOLLS, University of Southampton

**Session 2c (Matchless)**

*Émigré Influences*

Chair: Annegret Fauser, University of North Carolina at Chapel Hill

Their First Project in America: Nadia Boulanger and Igor Stravinsky Correct the *Symphony in C*
KIMBERLY A. FRANCIS, University of North Carolina at Chapel Hill

A View into Schoenberg’s Classroom, Summer of 1936: The Leroy Robertson Papers, A Satellite Collection of the Arnold Schoenberg Center
BRUCE QUAGLIA, University of Utah

Bartók’s *Concerto for Orchestra* and the Rise of Collective Virtuosity
MICHAEL MAUSKAPF, University of Michigan, Ann Arbor

**Session 2d (Mattie Silks)**

*Native American Bands and Chautauqua Performers*

Chair: Raoul Camus, City University of New York (emeritus)

Native American Boarding School Bands and Their Bandmasters
PETER M. LEFFERTS, University of Nebraska–Lincoln

Selling an Image to the Public: Race, Morality, and the United States Government Indian Band Tours of 1905 and 1906
JOSH CLOUGH, University of Oklahoma

“Between Them and Savagery”: Native American Music and Musicians on the Chautauqua Circuits, 1904–1932
PAIGE CLARK LUSH, University of Kentucky

12:00 noon–12:45 p.m. LUNCH BREAK

12:45–1:45 p.m.

Lecture-Performance (Mattie Silks)
*Sylvia Glickman: Publisher, Performer, Composer*

Chair: Ann Sears, Wheaton College

Moderator: MARTHA FURMAN SCHLEIFER, Temple University

**Interest Group: Research Resources (Denver Ballroom I/II)**

Chair: Alisa Rata Stutzbach, Southern Methodist University

Highlights of the Colorado and Rocky Mountain Region Collections of the American Music Research Center, University of Colorado at Boulder
LAURIE J. SAMPSEL, University of Colorado at Boulder
Program: Thursday

Student Forum (Denver Ballroom V/VI)
Co-Moderators: Vilde Aaslid, University of Virginia, and
Douglas Shadle, University of North Carolina

Resources and Strategies for Funding American Music Research
PANELISTS: Elizabeth Arndt, National Endowment for the Humanities;
Jeffrey Magee, University of Illinois at Urbana-Champaign; Annegret
Fauser, University of North Carolina

Interest Groups (Co-Sponsors):
Research on Gender and American Music and Biography (Matchless)
Chair: Melissa de Graaf, University of Miami

Gender and Biography: A Conversation with Judith Tick
JUDITH TICK, Northeastern University

1:45–2:00 p.m. BREAK
2:00–4:00 p.m.

Session 3a (Denver Ballroom I/II)
Marketing Music
Chair: Mark Katz, University of North Carolina at Chapel Hill

Salesmanship and the Musical Nation, 1900–1930
DAVID SUISMAN, University of Delaware

Music and Advertising in Radio Drama: Dr. Christian and Death Valley Days
RIKA ASAI, Indiana University

The Changing Space of a Record Shop: Capitol Records and Retail Marketing
during the 1950s
BRIAN MOON, University of Arizona

Mass Marketing the American Avant-Garde, 1968–1971
MICHAEL HICKS, Brigham Young University

Session 3b (Denver Ballroom V/VI)
Black Popular Music, Past and Future
Chair: Gayle Murchison, College of William and Mary

“Back in the Day”: Historicism in Recent Black American Popular Music
JONATHAN YAEGGER, Indiana University

Cholly Atkins and the Social Position of Mid-Sixties Motown
PETER LAWSON, University of California, Los Angeles
Space, Race, and Transcending Place: Sun Ra, Afro-Futurism, and Black Nationalism
JASON ROBINSON, Amherst College

Session 3c (Matchless)
Experimentalism and Exhibition
Chair: David Nicholls, University of Southampton

From Mishima (1984) to Undertow (2004): Themes, Emotion, Anxiety, and Motivations of Main Characters in Philip Glass’s Film Scores
KRISTIN FORCE, York University

The Sonic Arts Union: Homemade Electronic Music and the American Tinkering Technoculture
ANDREW RAFFO DEWAR, University of Alabama

The Secret Theaters of George Crumb
KELSEY COWGER, University of California, Los Angeles

Sounds of the Sweatshop: Pauline Oliveros and Maquilapolis
STEPHANIE JENSEN-MOULTON, Brooklyn College, City University of New York

Session 3d (Mattie Silks)
Choral Affinities
Chair: Kay Norton, Arizona State University

Clangor, Clamor, Clapperclaw: Affinity Music for Gay, Lesbian, and Feminist Choruses
BOB MENSEL, Portland Gay Men’s Chorus

Authorship, Authenticity, and Competition in Collegiate A Cappella Recording
JOSHUA S. DUCHAN, Bowling Green State University

“From the Crossroads of the West” to the Nation: The Americanization of the Mormon Tabernacle Choir
MARK D. PORCARO, University of Dayton

ALEXANDER K. KHALIL, University of California, San Diego

2:00–4:30 p.m.

Session 3e Poster Session 1 (Pre-Function Area)

Music Notation and Analysis

Music in Pictures: The Graphic Scores of the New York School
KEVIN LEWIS, University of Cincinnati

Unity, Disjunction, and Perception of Formal Structure in a John Zorn Collage
ADAM J. KOLEK, University of Massachusetts Amherst
PROGRAM: THURSDAY
The Evidence of Things Not Seen: George Crumb’s Notation
STEVEN BRUNS, University of Colorado at Boulder
Beyond Verse and Chorus: A Taxonomy and History of Form in Pop-Rock
JEREMY DAY-O’CONNELL, Knox College

Music Training and Patronage
American Symphony Orchestras and the Legacy of the WPA Federal Music Project
YOUYOUNG KANG, Scripps College
Training Music Teachers: Music in the Normal Schools of the Nineteenth Century
SONDRA WIELAND HOWE, Wayzata, MN

4:00–4:30 p.m. BREAK

4:30–5:30 p.m.

Session 4a (Denver Ballroom I/II)  
Musical Exports
Chair: Craig Russell, California Polytechnic State University, San Luis Obispo
La chilena oaxaqueña: “El gusto de mi región”
ALEX STEWART, University of Vermont
Mariachi Festivals in the United States: Commercialization and the Politics of Representation
LAURYN SALAZAR, University of California, Los Angeles

Session 4b (Denver Ballroom V/VI)  
Sousa
Chair: Jonathan Elkus, University of California, Davis (emeritus)
Prayer: La Tosca and Sousa’s Vocal Arranging Practice
MONA KREITNER, Rhodes College
John Philip Sousa, Mechanical Music, and the Law
PATRICK WARFIELD, Georgetown University

Session 4c (Matchless)  
Native American Musical Evangelization
Chair: Sally Sommers Smith, Boston University
“All of Us with One Heart and Voice”: Puritans, Indians, and Psalmody
GLENDA GOODMAN, Harvard University
Nibaal Biyi Dahataal—Under the Tent they are Singing: Music at Navajo Christian Camp Meetings
KIMBERLY J. MARSHALL, Indiana University
Session 4d (Mattie Silks)
Music and Theater in California
Chair: Catherine Parsons Smith, University of Nevada, Reno (emerita)

Music and the Federal Theater Project: A View from the West Coast
TIM CARTER, University of North Carolina at Chapel Hill

NANCY RAO, Rutgers University

5:45–7:15 p.m. SAM Brass Band Rehearsal (Denver Ballroom V/VI)
5:45–7:15 p.m. Sacred Harp Sing (All are welcome, with or without hymnbooks; at Trinity Church)

7:30–9:30 p.m.
Presentation of SAM 2009 Honorary Membership to Tony Isaacs, Founder, Indian House Records, and performance of Native American Music by Bill Runsabove and the Mile High Singers of Denver (Trinity Church)

8:00–10:00 p.m.
Interest Group: Musical Theater (Denver Ballroom I/II)
Chair: Jim Lovensheimer, Vanderbilt University

Rouben Mamoulian and Opera in America on Stage and Film
WAYNE SHIRLEY, Library of Congress (retired) and Durham, NH
JOSEPH HOROWITZ, New York, NY

Interest Group: Folk and Traditional Music (Matchless)
Chair: Ron Pen, University of Kentucky

Old Favorites: A Southern Gospel Singing Convention
STEPHEN SHEARON (moderator), Middle Tennessee State University
TRACEY PHILLIPS (piano), Middle Tennessee State University

Interest Group: Film Music (Denver Ballroom V/VI)
Chair: William Rosar, University of California, San Diego

Panel Discussion: “Earth vs. Mars: Music for Desolate Places”
WILLIAM ROSAR (moderator)

Interest Group: Music of Latin America and the Caribbean (Mattie Silks)
Chair: Christina Taylor Gibson, University of Maryland, College Park

Fostering Reciprocity Between the Americas: The Case of Brazil, Ballet, and Francisco Mignone’s Fantasia Brasileira, No. 4
Presenter: JENNIFER CAMPBELL, Central Michigan University
ALEXANDRA MASCOLO-DAVID, ZHIHUA TANG (pianos), Central Michigan University
FRIDAY, 20 MARCH

7:00–8:30 a.m.   First Time Attendees Breakfast (Gold Coin)
7:00–8:30 a.m.   JSAM Advisory Board Breakfast (Molly Brown)
8:00 a.m.–1:00 p.m.   Registration Open (Pre-Function Area)
8:00 a.m.–1:00 p.m.   Exhibits Open (Denver Ballroom III/IV)

8:30–10:00 a.m.

Session 5a (Denver Ballroom I/II)
**Nineteenth-Century Opera: Performers and Profits**
Chair: Karen Ahlquist, George Washington University

The “Black Swan” in America: A Mid-Nineteenth Century Reception Study of Elizabeth Taylor Greenfield
JULIA CHYBOWSKI, University of Wisconsin–Oshkosh

Making Opera Profitable (sometimes): Maretzek’s 1856 Account Book at the Academy of Music
BETHANY GOLDBERG, Indiana University

“Contorsiones lascivas y provocadoras”: *Cancanomanía* and Female Morality in 1869 Mexico City
ANNA OCHS, University of North Carolina at Chapel Hill

Session 5b (Denver Ballroom V/VI)
**Native American Traditions I**
Chair: Beverley Diamond, Memorial University of Newfoundland

The Duck Dance and Shifting Geographies in Woodland Musical Communities
VICTORIA LINDSAY LEVINE, Colorado College

Passamaquoddy Ceremonies: Style and Survival
ANN MORRISON SPINNEY, Boston College

Session 5c (Matchless)
**Compositional Form and Process**
Chair: Carol Oja, Harvard University

After the *Rhapsody*: George Gershwin in the Spring of 1924
SUE NEIMOYER, University of Utah

The “Piano Technician” and His “Unfortunate Piano”: Henry Cowell in the Machine Age
CHRISTINE FENA, Stony Brook University

Rethinking Ruggles’s Resonance
DREW MASSEY, Harvard University
**Session 5d (Mattie Silks)**

*The Southern Gospel Tradition*

Chair: Patricia Woodard, Hunter College, City University of New York

- Southern Gospel Convention Singing: A Living Tradition  
  STEPHEN SHEARON, Middle Tennessee State University
- Change in the Stamps-Baxter Songs of Luther Presley  
  GREGORY STRAUGHN, Abilene Christian University
- “I’ll Fly Away”: The Peculiar History of an American Gospel Standard  
  KEVIN KEHRBERG, University of Kentucky

10:00–10:30 a.m.

**Session 5e (Mattie Silks)**

*Lecture-Recital*

Chair: Patricia Woodard, Hunter College, City University of New York

- Convention-Style Piano  
  TRACEY PHILLIPS (piano), Middle Tennessee State University

10:00–10:30 a.m. BREAK

10:30 a.m.–12:30 p.m.

**Session 6a (Denver Ballroom I/II)**

*Asian American Representations by Self and Others*

Chair: Charles Hiroshi Garrett, University of Michigan, Ann Arbor

- Land of Monkeys and Insurrectionists: Songs of the Eastern Frontier  
  CHRISTI-ANNE CASTRO, University of Michigan, Ann Arbor
- “A Girl Like Me”: The Musical Legacy of Pat Suzuki  
  DAVID C. ALAN, Nashville, TN
- Orientalizing the Future: Musical Portrayals of Asians in American Science Fiction Film and Television  
  ERIC HUNG, Westminster Choir College of Rider University
- Rocking Out and Genre Bending: Asian American Musicians in Indie Rock  
  WENDY HSU, University of Virginia

**Session 6b (Denver Ballroom V/VI)**

*Colorado Themes*

Chair: William Kearns, University of Colorado at Boulder (emeritus)

- Beethoven in Denver: A European Icon in the American West  
  MICHAEL BROYLES, Florida State University
- Dramatic Encounters in the Golden West  
  BETH E. LEVY, University of California, Davis
- The Tie That Binds: Translating Operatic Success from Central City to New York City  
  LAURA DOSER BROWN, University of California, Davis
PROGRAM: SATURDAY
Radio Music and Colorado Folk Song
ANNE DHU MCLUCAS, University of Oregon (emerita)

**Session 6c (Matchless)**
*The African American Musical Diaspora*
Chair: Marva Griffin Carter, Georgia State University

“Musical (African) Americanization”: Hip Hop, Race, and the Cultural Politics of Postcoloniality in Contemporary Europe”
J. GRIFFITH ROLLEFSON, University of Wisconsin–Madison

Way Out East: Cowboys and Pioneerwomen on Berlin’s Jazz Frontier
WILLIAM BARES, Harvard University

The American Invasion: Motown and the UK
ANDREW FLORY, Shenandoah University

It’s Hard to be an American: Global Jazz Scholarship and the New Jazz Nationalism
KEN PROUTY, Michigan State University

**Session 6d (Mattie Silks)**
*Scoring Hollywood Films*
Chair: James Wierzbicki, University of Michigan, Ann Arbor

A Musical Whodunit: Illuminating Collective Authorship in the Score for *Spellbound* (1945)
NATHAN PLATTE, University of Michigan, Ann Arbor

The Continental: Georges Auric and Hollywood
COLIN ROUST, Oberlin College

“Fightin’ is Excitin’”: Scoring Western Aggression in *The Big Country*
MARIANA WHITMER, University of Pittsburgh

Tempering the Twang of Authenticity: Lalo Schifrin, Stuart Rosenberg, and the Banjo of *Cool Hand Luke*
JAMES M. DOERING, Randolph-Macon College

12:30–1:00 p.m. BREAK

1:00–2:15 p.m. Buffalo Bill’s Cowboy Band and Wild West Show (Denver Ballroom V/VI)

2:30 p.m. Buses depart for Denver Powwow from Main Entrance (Denver Coliseum)

2:30 p.m. Historic Walking Tour departs from Main Entrance

2:30–5:30 p.m. COPAM Meeting

SATURDAY 21 MARCH

7:00–8:30 a.m. Student Breakfast (Molly Brown)
7:00–8:30 a.m. Publications Council Meeting (Matchless)
8:00 a.m.–4:00 p.m. Registration Open (Pre-Function Area)
8:00 a.m.–4:00 p.m. Exhibits Open (Denver Ballroom III/IV)
8:30–10:00 a.m.

**Session 7a (Denver Ballroom I/II)**
*American Patriotism and Paranoia*
Chair: Christina Gier, University of Alberta

“Oh Say, Can’t You Sing?”: The “Star-Spangled Banner” and the National Anthem Project in Wartime America
  MELINDA RUSSELL, Carleton College
God and Country: Civil Religion and Popular Music in America
  KATHERINE MEIZEL, Bowling Green State University
The “Voice of Independence” or the Music of Fear?: Civil Defence Air-Raid Sirens and the Entoning of Cold-War Anxiety
  JAMES DEAVILLE, Carleton University

**Session 7b (Denver Ballroom V/VI)**
*“Restless Natives”: The Politics of Contemporary Indigenous American Soundscapes*
Chair: Victoria Lindsay Levine, Colorado College

“A Saxophone Can Complicate Things”: Expectation, Anomaly, and Jim Pepper
  JOHN-CARLOS PEREA, University of California, Berkeley
Hawaiian Soul Music: Ki Ho’alual and Hawaiian Identity
  KEVIN FELLEZS, University of California, Merced
Generational Perspectives on Contemporary Alaska Native Musical Life
  JESSICA BISSETT, University of California, Los Angeles

**Session 7c (Matchless)**
*Composing Place*
Chair: Denise Von Glahn, Florida State University

The City as Muse: Annie Gosfield’s New York Soundscapes
  SABINE FEISST, Arizona State University
I Drew a Map of Canada: Joni Mitchell’s Constructions of Place
  JACQUELINE WARWICK, Dalhousie University
From Navajo Songs to Experimental/Noise Music and Back: The Work of Raven Chacon
  BARBARA MORONCINI, New Zealand School of Music

**Session 7d (Mattie Silks)**
*Romantic Repertories*
Chair: Marianne Betz, Anton Bruckner University

Brilliant Variations on Sentimental Songs: Slipping Piano Virtuosity and Invention into the Antebellum Drawing Room
  VIVIAN MONTGOMERY, University of Cincinnati
PROGRAM: SATURDAY

Nationalist Identity in Mid-Century America: Louis Jullien, Orchestral Music, and George Frederic Bristow’s “Jullien” Symphony
KATHERINE K. PRESTON, College of William and Mary
“A Sister Art to Literature”: MacDowell’s Late Shift in Compositional Intent
MICHAEL JOINER, University of California, Santa Barbara

8:30–10:30 a.m.

Session 7e Poster Session 2 (Pre-Function Area)

Seeing and Hearing
The Sound of a Fiddle: Hearing the Music in Thomas Hart Benton’s Depictions of American Folksongs
ANNETT RICHTER, University of Missouri, Columbia

Biography
Scaling Adversity: Cole Porter and the Empowerment of Disability
KATHERINE MCMAHON, University at Buffalo

Cultural Practices and Music
“Short Life to You”: Witnessing Cultural Practice in Edward Curtis’s In the Land of the Headhunters
MARY INGRAHAM and MICHAEL MACDONALD, University of Alberta
Opera Fashions in Gilded-Age New York
TABITHA HEAVNER, Central Connecticut State University

Songs about Singing
“The Breathing Instrument Inspire”: Songs about Singing in Early American Tunebooks
KAREN SHADLE, University of North Carolina at Chapel Hill

Dynamic Journey: Transformation of Slavery-Era Spaces, Routes, and Sounds
Musical Stopovers along the Journey
KAY NORTON, Arizona State University

10:00 –10:30 a.m. BREAK

10:30 a.m.–12:00 noon

Session 8a (Denver Ballroom I/II)
Unexpected Musics in Indigenous Places
Chair: Bruno Nettl, University of Illinois at Urbana-Champaign, emeritus
Decentering Opera: The Indigenous Production of Bones
BEVERLEY DIAMOND, Memorial University of Newfoundland
Mixed Music
MARCIA OSTASHEWSKI, University of Regina

Gregorian Chant as Mi’kmaw Expressive Culture
JANICE ESTHER TULK, Cape Breton University

Session 8b (Denver Ballroom V/VI)
Earlier Musical Theater
Chair: Thomas Riis, University of Colorado at Boulder

**Love in a Village and a New Direction for Musical Theater in Eighteenth-Century America**
STERLING E. MURRAY, West Chester University (emeritus)

“We Crave your Condescension”: Drunken Irishmen, Whiteness, and National Identity in The Mulligan Guards
SARAH GERK, University of Michigan, Ann Arbor

Reviewing the Revue: Unpacking the Textual and Musical References in The Passing Show of 1914
JONAS WESTOVER, City University of New York, Graduate Center

Session 8c (Matchless)
Musical Symbolism
Chair: Carol Hess, Michigan State University

Tom Toms and the New Negro: What is Africa to William Grant Still?
NAOMI ANDRÉ, University of Michigan, Ann Arbor

“Esta boca es la mía”: Blues in Mexican Art Songs by Carlos Chávez and Silvestre Revueltas
STEPHANIE STALLINGS, Florida State University

Evoking the Mayan World: Symbolism and Serialism in Alberto Ginastera’s Cantata para América mágica
NORIKO MANABE, City University of New York, Graduate Center

Session 8d (Mattie Silks)
Concert and Lecture-Recital
Chair: Ann Sears, Wheaton College

10:30–11:15 a.m.
Concert: Variations on America: Twenty-First Century Piano Works by Leading American Composers
HEIDI LOUISE WILLIAMS (piano), Florida State University

11:15 a.m.–12:00 noon
Lecture-Recital: Elie Siegmeister Centennial Performance
LEONARD J. LEHRMAN (piano) and HELENE WILLIAMS (soprano), Elie Siegmeister Society and Court Street Music
Session 8e (Gold Coin)
**Bold Voices: Canadian and American Women Composers**
Chair: Mary Ingraham, University of Alberta

Telling a Textured Tale: A Feminist Music Analysis of Jennifer Higdon’s *Blue Cathedral*
DEBORAH RIFKIN, Ithaca College

Images of the Canadian West: Jean Coulthard, Emily Carr, and the Music of Place
GLENN COLTON, Lakehead University

The Chamber Music of Joan Tower
CRAIG B. PARKER, Kansas State University

12:00–12:45 p.m. LUNCH

12:00–12:45 p.m. Interest Group Council Meeting (Matchless)

12:45–1:45 p.m. Concert of Music by Colorado Composers
**Choral Works by Cecil Effinger and Jean Berger**
St. Martin’s Choir
(Trinity Church)
Sponsored by Metropolitan State College of Denver
Moderator: Larry Worster, Metropolitan State College of Denver

**SAM Consortium of Centers for American Music (Mattie Silks)**
**Updating Resources of American Music History**
Moderator: Deane L. Root, University of Pittsburgh

Participants: George Boziwick (NY Public Library), Dale Cockrell (Vanderbilt University), Paul Wells (Center for Popular Music, MTSU)

**Interest Group: Historiography (Denver Ballroom I/II)**
Chair: Michael Pisani, Vassar College

**Interest Group: Jewish Studies (Denver Ballroom V/VI)**
Chair: Erica K. Argyropoulos, University of Kansas

**Interest Group: Gospel and Church Music (Matchless)**
Co-Chairs: Tammy Kernodle, Miami University, Emmett G. Price III, Northeastern University, and Horace J. Maxile Jr., Center for Black Music Research, Columbia College Chicago

When the Church Becomes Your Party: A Discussion of Contemporary Gospel Trends
DEBORAH SMITH-POLLARD, University of Michigan–Dearborn
2:00–3:30 p.m.

Session 9a (Denver Ballroom I/II)

**Compositional Cross Currents**
Chair: Josephine Wright, College of Wooster

Savoring the Cultural Stew: On the Origins of Cowell’s Elastic Form  
SUE ROBINSON, University of Melbourne

A Figment of His Imagination: Elliott Carter on Charles Ives and Musical Borrowing  
DAVID THURMAIER, Florida Gulf Coast University

Expressionism and Antagonism: Leonard Bernstein’s Complex Relationship with Serialism  
ERICA K. ARGYROPOULOS, University of Kansas

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Session 9b (Denver Ballroom V/VI)

**Establishing Authenticity**
Chair: Ron Pen, University of Kentucky

Mike Seeger and the Transmission of Old-Time Music  
ESTHER MORGAN-ELLIS, Yale University

The Inauthentic Artifact: Gillian Welch, Self-Creation, and the Ghosts of Appalachia  
MARCUS DESMOND HARMON, University of California, Los Angeles

Finding the Avant-Garde in the Old-Time: John Cohen, Roscoe Holcomb, and a Re-Legitimization of the “Folk”  
BRIAN JONES, Brigham Young University

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Session 9c (Matchless)

**Indigenous Music of Mexico’s Northwest**
Chair: Janet Sturman, University of Arizona

Guarijio Tumari: Cultural and Musical Perspectives  
J. RICHARD HAEFER, Arizona State University

Cosmology, Narrativity, and Meaning in Mayo-Yoreme Rituals  
HELENA SIMONETT, Vanderbilt University

Yumana Musical Traditions: Song-Dance, Myth, and Cosmology  
MIGUEL OLMOS AGUILERA, El Colegio de la Frontera Norte

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Session 9d (Mattie Silks)

**Lecture-Recitals**
Chair: Paul Laird, University of Kansas

Performing the New Mexican Indita  
BRENDA M. ROMERO, University of Colorado at Boulder
PROGRAM: SUNDAY

2:45–3:30 p.m.
From Einstein to Lewis and Clark: A Retrospective on Philip Glass
PAUL BARNES (piano), University of Nebraska–Lincoln

Session 9e (Gold Coin)
Vocal Expressions
Chair: Tammy Kernodle, Miami University

The Regal, Stately, and Enchanting Voice of Leontyne Price
JENNIFER VEITCH-OLSON, University of Wisconsin–Madison

Alliance as Aesthetics in Hawaiian Falsetto Singing
KATI SZEGO, Memorial University of Newfoundland

Vocal Self-Identification and the Color of Sound: The Case of Ethel Waters
DWANDALYN REECE, National Endowment for the Humanities

3:30–4:00 P.M. BREAK

4:00–5:30 p.m. Annual Meeting of the Society for American Music
(Colorado Ballroom J/G)
6:00–7:30 p.m. Reception, Brass Band Concert, and Close of Silent
Auction (Pre-Function Area)
7:30 p.m. Banquet and Entertainment (ticket required) (Colorado
Ballroom F)

SUNDAY 22 MARCH

7:00–8:30 a.m. SAM Board of Trustees Meeting (Silverton)
9:00–10:00 a.m.

Session 10a (Denver Ballroom I/II)
Appropriations
Chair: John Koegel, California State University, Fullerton

“Jilted”: Reframing Negro Spirituals as “College Songs”
SANDRA GRAHAM, University of California, Davis

Defining the Boundaries of Pow-Wow Song Performance: Appropriation,
Borrowing, Simulation, and Appreciation
TARA BROWNER, University of California, Los Angeles

Session 10b (Denver Ballroom V/VI)
Musical Theater: Modernism and Revivals
Chair: Steve Swayne, Dartmouth College

Ten Minutes and Fifty-Two Years Ago: Musical and Cultural Nuances in the
Three TV Versions of Rodgers and Hammerstein’s Cinderella
GRAHAM WOOD, Coker College
Toward a More Palatable Modernism?: Some Thoughts on Sondheim and Modernist Aesthetics  
NOEL VERZOSA, California State University, Sacramento

Session 10c (Matchless)  
Canadian Identities  
Chair: Robin Elliott, University of Toronto

Sepia Soundscapes and Sonic Snapshots: Hymnody and Historical Patriotic Borrowings in the Music of John Beckwith  
KATE GALLOYAW, University of Toronto

A “League Against Willan” versus a League for All: Constructing an Identity for the Canadian League of Composers  
BENITA WOLTERS-FREDLUND, Calvin College

Session 10d (Mattie Silks)  
Julius Eastman and the Politics of American Experimental/Downtown Music  
Chair: Horace J. Maxile Jr., Center for Black Music Research, Columbia College Chicago

The Worlds of Julius Eastman  
ELLIE HISAMA, Columbia University

The Voice of Julius Eastman in Downtown Expressive Culture  
RYAN W. DOHONEY, Columbia University

10:00–10:30 a.m. BREAK

10:30-11:30 a.m.

Session 11a (Denver Ballroom I/II)  
Music in the Pacific Northwest  
Chair: Mary DuPree, University of Idaho (emerita)

Music in the Pacific Northwest: Mary Davenport Engberg, Pioneering Conductor and Educator  
ELIZABETH JULIANA KNIGHTON, University of Washington

You Like Olympia? Then Don’t Move Here: Class, Politics, and Gender in the Music Scenes of the Pacific Northwest  
ELIZABETH K. KEENAN, Columbia University

Session 11b (Denver Ballroom V/VI)  
Hybridity and Revival in Native American Music  
Chair: Klisala Harrison, Columbia University

CHRISTOPHER SCALES, Michigan State University
Doc Tate Nevaquaya and the Native American Plains Flute

PAULA CONLON, University of Oklahoma

**Session 11c (Matchless)**

*Music Publishing*

Chair: Jeffrey Magee, University of Illinois at Urbana-Champaign

Clashing Cultures: When Vernacular Music-Making Met Modern Publishing and Copyrights

  JOCELYN NEAL, University of North Carolina Chapel Hill

“So You Want to Write a Song?”: Tin Pan Alley’s Formula for Success

  DANIEL GOLDMARK, Case Western Reserve University

**Session 11d (Mattie Silks)**

*Broadway Collaborations*

Chair: William Everett, University of Missouri, Kansas City

The Un-Scored Don Walker: An Examination of Orchestration in Three Works from the 1950s

  PETER PURIN, University of Kansas

Who Wrote the Dance Music for Richard Rodgers’s *Carousel*?

  KARA GARDNER, University of San Francisco

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**Conference Staff**

**SAM Program Committee**: John Koegel, Chair; Michael Pisani, Ann Sears, Cecilia Sun, Patricia Woodard, Mina Yang

**SAM Local Arrangements Committee**: Larry Worster, Chair; Joice Waterhouse Gibson, Petra Meyer-Frazier, Peter Schimpf, Trudi Wright

**SAM Silent Auction**: Vilde Aaslid and Douglas Shadle, Student Forum Co-Chairs

**SAM Staff**: Mariana Whitmer, Executive Director; Joice Waterhouse Gibson, Assistant Conference Manager
PROGRAM ABSTRACTS

Session 1a  Cage

No “Traditions” at All: John Cage and the Musical Canon

SARA HEIMBECKER (University of Northern Colorado)

In 1967–69 John Cage collaborated with Lejaren Hiller on the multimedia extravaganza HPSCHD. Cage and Hiller combined computer generated tapes with live harpsichord parts based on historic source materials. I assert that HPSCHD is not an act of destruction of the historic musical canon, but rather an attempt to restore the immediacy of this art within the context of the contemporary. This paper is an examination of Cage’s relationship to a musical tradition, but also an examination of how these historic materials function, especially in terms of our perception of time, and Cage’s attempt to represent a utopian future.

When Orchestras Attack!: John Cage Meets the New York Philharmonic

BENJAMIN PIEKUT (University of Southampton)

In 1964 Leonard Bernstein conducted the New York Philharmonic (with David Tudor) in four disastrous performances of John Cage’s Atlas Eclipticalis—musicians chatted, played scales and sang, destroyed Cage’s contact microphones, and hissed the composer during his bows. In this paper, I discuss the somewhat antagonistic reputations held by Cage and the Philharmonic at the time of their encounter, as well as a peculiar paradox of indeterminacy that emerges: that the “bad” performance offered by the Philharmonic might be more indeterminate than any of the countless “good” performances by that consummate Cageian artist, David Tudor.

Sonic Youth and Cage’s Number Pieces

ELIZABETH ANN LINDAU (University of Virginia)

This paper examines performances of John Cage’s number pieces Six and Four by Indie rock band Sonic Youth. While their instrumentation, recording decisions, and use of improvisation-derived techniques initially appear to diverge from Cage’s scores and ideals, close examination also reveals careful attention to his instructions. I argue that Sonic Youth provide a compelling alternative to the beautiful, but austere aesthetic of most “new music” recordings of the number pieces. Through their rock “covers” of Cage, Sonic Youth have become an important force in promoting the composer’s music and ideas to a wider audience.

Session 1b  Revisiting the Jazz Canon

Hipness and Modernism in Blue Note’s Liner Notes, 1954–1967

ALISA WHITE (Indiana University)

Blue Note Records is an almost legendary institution in the history of jazz. In the 1950s and 1960s, Alfred Lion and Francis Wolff sought to project an image of Blue Note Records as a hip and modern record label. The construction of this image involved several elements, including the liner notes written by authors such as Leonard Feather, Nat Hentoff, and Ira Gitler. This paper uses the concept of the hip aesthetic as theorized by Phil Ford in order to explore how elements of hipness and modernism are conveyed in Blue Note’s liner notes between the years 1954 and 1967.
“The Rest Was Free, Just Blowing”: Early Free-Form Jazz before Ornette Coleman and Cecil Taylor

CARL WOIDECK (University of Oregon)

Jazz historiography usually maintains that the first free-form jazz recordings were made in 1949 by Lennie Tristano, and that it was not until the late 1950s and early 1960s that the practice of free jazz was developed by Ornette Coleman and Cecil Taylor. In fact, neither notion is accurate. Tristano’s free improvisations were neither the first to be recorded nor the first to be issued to the public. And before the late 1950s, there was significant activity in free improvisation recording. In this research paper I present for the first time the history of pre-Coleman/Taylor free jazz improvisation recording.

Imitating or Signifyin’: Wynton Marsalis’s Blood on the Fields (1997)

MATTHEW THOMAS (University of Southern California)

The awarding of the Pulitzer Prize in music to Wynton Marsalis for his composition Blood on the Fields (1997) marked the first time a jazz artist had received this award. For some, the award signaled a decline in aesthetic standards. To others, it represented a significant step in the recognition of jazz as art music. This paper will consider the political and aesthetic debates surrounding the reception of Blood on the Fields as well as how Marsalis and the musicians of the Lincoln Center Orchestra negotiate their relationship with a jazz tradition in their performance of the work.

Diverse Instruments

The Ninth Life of the Banjo: The Gourd Banjo in the Early Banjo Revival

BARBARA TAYLOR (University of California, Santa Barbara)

I discuss the recent initiative to put Africa, slavery, and the black banjo player on the map of the American imagination by building gourd banjos that replicate or reference slave-trade era instruments. This initiative is part of an early banjo revival that is coming to a multifaceted fruition in the 2000s. Here I discuss building a gourd banjo with Pete Ross at The Augusta Heritage Center, and analyze the rise of interest in gourd banjos as objects of memory (after Pierre Nora’s lieux de mémoire) in a contemporary intervention into the public imagination of the roots of American music.

From Exotic to Essential: The Transmission and Transformation of the Steel Guitar, 1900–1950

TIMOTHY D. MILLER (University of North Carolina at Chapel Hill)

The steel guitar, though it entered the cultural consciousness of the United States as an exotic novelty, became one of the most prominent sonic markers of American music. Its popularity was developed most significantly through its disembodied sound—a phenomenon due to the radical transformation of musical culture brought about by the rise of radio and recording technologies. This study explores the early history of the steel guitar, offering a model for how specific aural elements come to signify musical styles, and can subsequently be employed to invoke a sense of authenticity or avoided to seek more inclusive commercial appeal.

Reinventing the Accordion for Texas: The Gabbanelli Story

MARION S. JACOBSON (Albany College of Pharmacy and Health Sciences)

This paper will examine the aesthetic and technological developments in the accordion designs by John Gabbanelli (1937–2003) for the market in Houston, illuminating the shifting relationships between musical style, technology, and ethnicity. In 1963, as the accordion’s popularity was declining, Gabbanelli developed new diatonic models specifically aimed...
at Tejano, conjunto, and norteño players. Gabbanelli’s efforts to meet the needs of Latino players can be seen as a zone of cultural and musical interpretation where the accordion is understood and misunderstood across cultural divides. Accordion design and marketing can be richly revealing of the dynamics of ethnic pluralism and cross-cultural musical exchange in Texas and beyond.

Session 1d  Los Angeles and Popular Music
“The West is the Best”: Uncanny Regionalism in the Music of The Doors
MELISSA URSULA DAWN GOLDSMITH (Nicholls State University)
The critical consensus is that The Doors were proud residents of Los Angeles—but their regional songs were eerie, uncanny. Still, little analysis of their compositional techniques has been published. This paper looks to fill that void, drawing connections between The Doors’ musical representations of both L.A. and the West, interactions with the underground newspaper the Los Angeles Free Press, and their dark aesthetic: The Doors relied on a variety of musical strategies—text–music relations, gestures, and textures—to create haunting cognitive dissonances that transformed what was familiar to both band members and their L.A. fans into something ominous.

Bands Performing Bodies: Abjection and Identity in the Early L.A. Punk Scene
TRACY MCMULLEN (University of California, Berkeley)
This paper argues that 1970s Los Angeles punk band leader Alice Bag used the forum of punk to represent and perform her “abject,” plural, Chicana, punk identity—a “Babylonian Gorgon” whose incoherent sight and sound threatened cultural assumptions and stereotypes about race, gender, and identity. Later all-white-male “hardcore” bands like Fear, however, answered the integrated LA punk scene with homophobia, misogyny, and musical whiteness, evoking and solidifying boundaries around dominant white hetero-masculinity. I claim that these various performances of a “band-body” represented battling visions of identity in an increasingly pluralized post-1960s world.

California, Here We Come: Reinscribing Los Angeles into American Popular Music History
DAVID SANJEK (University of Salford)
Despite its importance to the national musical economy, the documentation and appraisal of the role of Los Angeles in the development of American popular music has been curiously truncated. Specifically, this presentation will address the 1940s and the achievements affiliated with the city’s African-American musicians, entrepreneurs, and personalities connected to Central Avenue. The pejoratively designated subgenre of “cocktail blues” as well as the crossover of material from the “sepia” to the pop charts will be considered in order to erase the lingering accusation of the city as a bastion of the ersatz and elevate the rich and influential material created by divergent social and cultural communities.

Session 2a  Musical Frontiers in the New Republic
LAURIE J. SAMPSEL (University of Colorado at Boulder)
Thomas and Andrews published a second edition of Samuel Babcock’s tunebook, Middlesex Harmony, in 1803, into a market saturated with sacred music. Increasingly after 1800, as the firm began to decline, it issued new editions of tunebooks that had sold well in the past, such as the Worcester Collection. The enlarged edition of Babcock’s tunebook was published with the support of subscribers and creative reuse of music that had already been printed. The reception
of *Middlesex Harmony* offers insight into the business decisions of the leading Boston music publisher as well as the market for sacred music at the turn of the nineteenth century.

The Schaffner Manuscripts: Transatlantic Trade, Printed Music, and Manuscript Culture in the New Republic

**CHRISTA PEHL (Princeton University)**

Meticulously copied in Lancaster, PA, during the Federalist and early Jeffersonian eras, Casper Schaffner’s recently discovered manuscripts allow us to witness the changing taste of an individual amidst a changing world. Music imported from Europe, music printed in America, popular dance music, and marches coalesce in this collection, documenting a musical culture far more diverse than that available in print at the time. In addition to preserving music previously unknown, the manuscripts also reflect a gradual shift from a printed musical culture fueled by European imports to one sustained by American imprints.

Blacks and Celts on the Old Frontier: Riverine Culture and the Roots of American Popular Music

**CHRISTOPHER J. SMITH (Texas Tech University)**

Blackface minstrelsy is thought to have originated in the working-class theatres of 1840s New York City. But its roots may in fact be found in musical repertoires of the black and Irish itinerant laborers who worked the wharves of Albany, Manhattan, Cincinnati, and the Hudson and Mohawk valleys, dug the Erie Canal, and settled the working-class towns of upstate New York and Pennsylvania. In these polyglot contexts, black and white, slave and free musicians mixed African and Irish dancing, along with Dutch, German, and West African festival behaviors, and African polyrhythms and banjo-playing with Euro-American fiddling and tune types to create a new performance idiom. I draw on primary sources, demographic information, and repertoire analysis to show how the earliest roots of the blackface synthesis lie in the Afro-Celtic riverine and maritime communities of the early nineteenth century’s “Old Frontier.”

**Session 2b  Musical (Auto)Biographies**

The Gospel of Gershwin According to Isaac

**RYAN RAUL BAÑAGALE (Harvard University)**

*George Gershwin: A Study in American Music* (1931) by Isaac Goldberg was the only biography written while Gershwin was alive and, as such, has long remained invaluable to scholars. However, this book continues to be cited with biblical authority—as if it were autobiographical rather than biographical—ignoring Goldberg’s role in the construction of these narratives. Since these perspectives continue to frame our understanding of Gershwin, this paper offers a long-overdue examination of Isaac Goldberg himself. My survey of Goldberg’s life and career reveals previously unexamined aspects of agency that influenced key bibliographic elements within his foundational account of Gershwin.

Characteristic Features of American Autobiography in “The Case of Mr. Ives”

**CAROL K. BARON (Stony Brook University)**

Comparisons of autobiographical materials produced by turn-of-the-twentieth-century composers Stravinsky, Schoenberg, and Ives, representatives of three different “branches” of the Western musical tradition, demonstrate the idiosyncratic nature of American autobiography, which was described by De Tocqueville and then one hundred years later by Alfred Kazin. These features originally emerged in the religious and political beliefs of, and conflicts among, the country’s founders, which were facets of the European Enlightenment as it was realized in
American autobiographers perceive their environments as being exceptional because they nurture the political and social environment of the ordinary individual. Charles Ives’s contributions exemplify the genre’s characteristics.

The Unanswered Question of Her Son’s Biography: New Thoughts on Mollie Ives

DAVID NICHOLLS (University of Southampton)

Mary Elizabeth (“Mollie”) Parmelee Ives (1849–1929) has long been a figure of some considerable mystery. As Stuart Feder put it, “She is scarcely mentioned in any of the family materials. . . . If not medically an invalid, strictly speaking, she appears to have been treated as one socially . . .” Indeed, the evidence that has emerged heretofore suggests, at the very least, some unspecified “difficulty”—either physical or mental—associated with Mollie. However, a previously overlooked document in the Ives Papers appears to identify a precise physiological cause for Mollie’s condition. This paper will survey the extant materials concerning Mollie, describe her alleged symptoms, and re-examine them in the light of the evidence recently uncovered.

Session 2c Émigré Influences

Their First Project in America: Nadia Boulanger and Igor Stravinsky Correct the Symphony in C

KIMBERLY A. FRANCIS (University of North Carolina at Chapel Hill)

On 3 March 1941, Igor Stravinsky asked Nadia Boulanger to correct his Symphony in C. This became their first project on American soil and I reconstruct the process using newly-discovered materials. Through this exploration, it becomes evident that Stravinsky relied heavily on Boulanger for the execution of revisions. Boulanger, in turn, produced an analysis of the Symphony that allowed her to promote the work well before it was published. My study helps to illustrate the interconnected nature of Boulanger’s and Stravinsky’s careers during their early relocation to America and the importance they placed on the Symphony in C.

A View into Schoenberg’s Classroom, Summer of 1936: The Leroy Robertson Papers, A Satellite Collection of the Arnold Schoenberg Center

BRUCE QUAGLIA (University of Utah)

The Leroy Robertson Collection contains numerous documents related to the career of a once celebrated American composer. While the reception of that career has dwindled significantly over time to one that is now of primarily regional interest regarding Utah’s “most famous” composer, Robertson’s relationship to Arnold Schoenberg as both his student and colleague remains an important one that has been too little examined up to now. The Robertson papers include notebooks and assignments from his studies with Schoenberg during the summer of 1936 as well as indications of a sustained collegial relationship that may cast new light on both composers.

Bartók’s Concerto for Orchestra and the Rise of Collective Virtuosity

MICHAEL MAUSKAPF (University of Michigan–Ann Arbor)

This paper reevaluates Béla Bartók’s Concerto for Orchestra—its genesis, performance, and reception—in relation to the simultaneous development of the symphony orchestra in America. My argument derives from archival research, musical analysis, biographical sources, and management theory to construct a method of analysis for musical compositions and organizations that I term “collective virtuosity.” A distinctly twentieth-century development, this rubric addresses the increasingly higher levels of proficiency reached by orchestral players.
It applies especially well to Bartók’s *Concerto*, which bridges the gap between modern music and popular audiences and confirms that accessibility is not antithetical to artistic integrity.

**Session 2d Native American Bands and Chautauqua Performers**

Native American Boarding School Bands and their Bandmasters

PETER M. LEFFERTS (University of Nebraska–Lincoln)

This paper will discuss the Federal Native American off-reservation boarding school bands during their heydey (1880s–1930s), sketch the careers in and out of Indian Service of the three most talented and successful bandmasters on the national scene—the Native American brothers Dennison Wheelock and James Riley Wheelock (Oneida from Wisconsin) and the European American Nels Samuel Nelson—and explain how the repertoire and dress of these bands functioned as a barometer of government policy.

Selling an Image to the Public: Race, Morality, and the United States

Government Indian Band Tours of 1905 and 1906

JOSH CLOUGH (University of Oklahoma)

This paper traces the formation, performances, tours, and ultimate dissolution of an all-star Indian band assembled for the 1904 Louisiana Purchase Exposition in St. Louis, Missouri. It examines the racial make-up of the band vis-à-vis its carefully crafted public persona and attempts to delineate the challenges that faced a touring Indian band at the turn of the century.

Between Them and Savagery: Native American Music and Musicians on the Chautauqua Circuits, 1904–1932

PAIGE CLARK LUSH (University of Kentucky)

Native American music served a dual and seemingly conflicted purpose in the circuit chautauqua movement. Native American society was exhibited, discussed, and imitated on the chautauqua platform in the same manner as were the exotic cultures of Asia and Africa. As the twentieth century progressed and Americans tried to distance themselves from European—especially German—associations, Native American culture would be presented to chautauqua audiences as “purely” American. This presentation occurred alongside the depiction of Native Americans as other. This paper explores the use of music on the chautauqua circuits to present Native Americans as both exotic and authentically American.

**Lecture-Performance**

*Sylvia Glickman: Publisher, Performer, and Impresario of Music by Women Composers*

Multi-faceted musician Sylvia Glickman composed, performed, taught, and founded the Hildegard Publishing Company (HPC), dedicated to the publication of music by women composers. After her first publication in 1990, six antiphons by Hildegard, Glickman turned to the American Amy Beach, whose music she both edited and performed. When Glickman died in January of 2006, the HPC catalog contained works as early as the ninth century by over 130 women composers, including more than thirty-five Americans. This presentation will conclude with performances of works from the HPC catalog.

**Student Forum**

*Resources and Strategies for Funding American Music Research*

Securing funding for research can be especially challenging for graduate students specializing in American music. Panelists will speak about the wide range of specific fellowships and grants
Abstracts for Thursday afternoon—Session 3

available and will pass on advice from their experiences both as applicants and committee members. Student Forum will also be introducing a new SAM funding database. Though the panel will largely focus on graduate student concerns, it will also be presenting material that will help students as they transition into their early professional careers.

Session 3a  Marketing Music
Salesmanship and the Musical Nation, 1900–1930
DAVID SUisman (University of Delaware)

In the early twentieth century, a commercial revolution took place in American music, in which music, advertising, and the ideals of the nation were fused. This paper analyzes the innovative and influential ways the music industry devised to market its goods, with special emphasis on on music retailing and community-level marketing. It shows how leading manufacturers of phonographs and player-pianos trained, motivated, and managed music dealers as modern retailers. This included practical training in window display, letter writing, and consumer credit. It also included the aggressive promotion of music education in schools.

Music and Advertising in the Radio Drama: Dr. Christian and Death Valley Days
RIKA ASAI (Indiana University)

As networks and commercialized programming were established as the dominant paradigm for radio in the United States by the 1930s, many voiced clear opposition to broadcast advertising. Yet, the root of this backlash against the commercialization of radio was the recognition of radio’s mass appeal and the importance of music as a part of the promotional vehicle. Music appears in a variety of guises in commercial broadcasting. I discuss the most well known of its forms, jingles and background accompaniment, using the radio dramas Dr. Christian, sponsored by Cheseborough, and Pacific Coast Borax’s Death Valley Days.

The Changing Space of a Record Shop: Capitol Records and Retail Marketing during the 1950s
BRIAN MOON (University of Arizona)

During the 1950s, record stores throughout the country changed their sales strategy and merchandising from one that privileged full-service from knowledgeable clerks to self-service options that allowed patrons to browse through records for themselves. Capitol Records, Inc. led the music industry in its attempts to convince retailers to convert their full-service spaces to self-service outlets. Business memos from Capitol Records, photographic documentation of Capitol’s merchandising during the era, and accounts from industry magazines from the era provide a picture of the changing space of a record shop.

Mass Marketing the American Avant-Garde, 1968–1971
MICHAEL HICKS (Brigham Young University)

In 1968 some major record labels began marketing avant-garde “classical” music as an adjunct to psychedelic rock and a sonic parallel to anti-establishment rhetoric. Strange media juxtapositions ensued: advertisements co-opted anti-war slogans (“Hell no, Boulez won’t go—traditional”), Rolling Stone reviewed Stockhausen, an Ampex poster featured Berio in a baseball uniform, and the editor of Crawdaddy magazine wrote the liner notes for Terry Riley’s In C. Spurred by the commercial successes of Switched-On Bach and 2001: A Space Odyssey, Columbia Records led out, bankrolling and promoting “new music” as the future of classical music, a future not only progressive but profitable. Columbia producer John McClure proclaimed in interviews and articles that classical music was entering a new style period, one that he wanted not only to supply but help create.
**Session 3b  
Black Popular Music, Past and Future**

“Back in the Day”: Historicism in Recent Black American Popular Music

JONATHAN YAEGER (Indiana University)

After 1945, new genres of black American popular music—R&B, soul, funk, disco, hip-hop—emerged in quick succession. In recent years, however, artists have begun to employ historicist techniques, consciously referencing and adapting the musical past through vocal techniques, instrumentation, and timbres associated with earlier genres. Such historicism occurs in hip-hop and in the subgenre of soul music known as neo-soul, which show that black American popular music has entered a new stage in its development. It has followed the same path as jazz and classical music, by which innovation has given way to preservation, re-creation, and canonization.

Cholly Atkins and the Social Position of Mid-Sixties Motown

PETER LAWSON (University of California, Los Angeles)

The slick, professional, and sophisticated presentation of artists on Motown Records has occasionally led critics to falsely label the company’s signature, early-to-mid-1960s product as “white-washed” rhythm and blues. In this paper, through an examination of the routines devised by choreographer and tap dancer Cholly Atkins for Motown acts, I will begin to show how strategies that have been so interpreted were actually part of a series of signifiers, mined from the history of black entertainment and deployed by Gordy and his associates primarily in an effort to appeal across lines of class and generation within the black community.

Space, Race, and Transcending Place: Sun Ra, Afro-Futurism, and Black Nationalism

JASON ROBINSON (Amherst College)

In a revealing scene in the 1972 film *Space is the Place*, iconoclastic pianist Sun Ra questions a group of African American teenagers about race and strategies of racial empowerment. Ra’s discussion with his young, somewhat skeptical, audience reveals a unique understanding of black identity, its relationship to (outer)space, and its representation in sound. Drawing upon this discussion and Ra’s 1961 recording *The Futuristic Sounds* of Sun Ra, I argue that his musical and social philosophy evidence a form of black nationalism significantly different from that associated with the Black Arts Movement of the 1960s.

**Session 3c  
Experimentalism and Exhibition**


KRYSTIN FORCE (York University)

The methodology for this paper is borrowed from current systematic or empirical musicology, and explores listeners’ responses to Philip Glass’s film soundtracks in addition to analysing the music through his compositional and film techniques and his multifaceted use of timbre. To do this, eight listening experiments were devised to gauge listener response to a variety of his soundtracks from 1982 to 2004, either with or without the film, focusing on different aspects of Glass’s music such as use of repetition and arpeggiated chordal patterns. Four of the eight experiments will be outlined.

The Sonic Arts Union: Homemade Electronic Music and the American Tinkering Technoculture

ANDREW RAFFO DEWAR (University of Alabama)

This paper discusses the Sonic Arts Union, a seminal American electronic music collective...
formed in 1966 by composers Robert Ashley, David Behrman, Alvin Lucier and Gordon Mumma. Using homemade electronic instruments built from cast-off military, scientific and consumer circuitry, their aesthetic celebrated the quirks and defects of the circuits they pieced together, uniting Cageian indeterminacy to a markedly American tinkering tradition. Their work exists somewhere between the “devious means” and handcraft skills of Levi-Strauss’s *bricoleur*, and the engineer’s attempt to “make his way out of and go beyond the constraints imposed by a particular state of civilization.”

The Secret Theaters of George Crumb

**KELSEY COWGER** (University of California, Los Angeles)

One of the most frequently commented upon, yet paradoxically, poorly apprehended aspects of George Crumb’s work, is its extraordinary approach to the visual. One of the most significant influences on the haunting theatrical landscapes that Crumb creates for his chamber pieces is Noh theater, filtered through a highly Westernized lens and overlapping with the work of Antonin Artaud. In this paper, I will look at Crumb’s *Vox Balaenae* and *Ancient Voices of Children*, two Noh-influenced pieces where the musicians take on heightened, actorly roles as they carry out the requirements of the score, thus creating a form of ritualized micro-theater.

Sounds of the Sweatshop: Pauline Oliveros and *Maquilapolis*

**STEPHANIE JENSEN-MOULTON** (Brooklyn College, City University of New York)

In their 2006 film *Maquilapolis*, Vicki Funari and Sergio De La Torre chronicle the extraordinary results of activism by two female factory workers, or *maquilas*, in Tijuana. In this paper, I examine the original musical score for *Maquilapolis*, composed by Pauline Oliveros, through the lens of transnational feminist praxis. I argue that the Deep Listening compositional technique Oliveros applies to *Maquilapolis* renders her musical score as politically relevant as the documentary itself. Through her manipulation of everyday sounds, Oliveros transforms oppressive factory noises into powerful, consciousness-raising music that compiles issues of gender, nationality, and global economics.

**Session 3d**

**Choral Affinities**

**Clangor, Clamor, Clapperclaw: Affinity Music for Gay, Lesbian, and Feminist Choruses**

**BOB MENSEL** (Portland Gay Men’s Chorus)

*Clangor, Clamor, Clapperclaw* is an acclaimed new work written by Carol Matthews for Sound Circle, a feminist choir from Boulder, Colorado. *Clamor’s* unique combination of virtuoso singing and body percussion make it so challenging that only the accomplished singers of Sound Circle have ever attempted it. This paper will focus on the creation, rehearsals, and performances of *Clamor*, and will also discuss its place within the larger body of new compositions written for lesbian, gay, and feminist choruses. I will further explore the unique communicative properties of this repertoire and articulate the case that it can be considered a genre.

**Authorship, Authenticity, and Competition in Collegiate A Cappella Recording**

**JOSHUA S. DUCHAN** (Bowling Green State University)

In collegiate a cappella, self-directed groups of student singers on American college campuses arrange, perform, and record popular songs without instrumentation. I examine the stylistic changes in thirteen editions (1995–2007) of the annual *Best of College A Cappella* compilation.
Abstracts for Thursday afternoon—Session 3

Music Notation and Analysis

Music in Pictures: The Graphic Scores of the New York School
KEVIN LEWIS (University of Cincinnati)

This poster presentation will detail the initiation and development of graphically notated scores by the New York School of composers—Earle Brown, John Cage, Morton Feldman, and Christian Wolff. Finding traditional methods to be unable to express their unique concepts, these composers created new methods of communication, and an examination of their works displays four main categories of graphic usage. The experimental efforts of these composers proved to be significant to the global trend towards the use of non-traditional notations, and it is hoped that this study provides a greater understanding of these works and the intentions of their creators.

Unity, Disjunction, and Perception of Formal Structure in a John Zorn Collage
ADAM J. KOLEK (University of Massachusetts, Amherst)

This paper presents an analysis of John Zorn’s short collage “Speedfreaks” based on a perceptual explanation of demarcating structures. In the song, certain segments are perceived in fundamentally different ways than other segments, and thus create greater disjunctions within the collage texture. My interpretation provides a background upon which large-scale formal structures within “Speedfreaks” can be identified. The presence of a unifying formal structure situates the piece according to general classifications of postmodern music, and
provides insight into Zorn’s conception of the structure of cartoon music, one of the most important influences on the compositional style of his collage pieces.

The Evidence of Things Not Seen: George Crumb’s Notation
STEVEN BRUNS (University of Colorado at Boulder)

George Crumb’s engagement with the limitations and possibilities of music notation is well known. In surveying his notational practice, I present numerous unpublished sketches and drafts, as well as published scores, in order to show that Crumb’s notation offers an interpretive gloss on the music, at the same time as it provides detailed guidance for performers. Far from being simply a compositional conceit unseen by the audience, the composer’s unique notation often illuminates fundamental aspects of the music, many of which could not be represented conventionally. Crumb thus expands our understanding of the very nature and function of music notation.

Beyond Verse and Chorus: A Taxonomy and History of Form in Pop-Rock
JEREMY DAY-O’CONNELL (Knox College)

Form in pop-rock music—even the ostensibly simple, ostensibly widespread “verse-chorus” form—has been under-theorized. In this paper I undertake a thorough examination of the precise characteristics and inner workings of the verse and the chorus in pop-rock. An analysis of their lyrical, harmonic, and phrase-rhythmic properties helps to reveal the structural relationships among common elements of pop-rock form—Everett’s four-phrase verse model, the refrain, the chorus, and the pre-chorus—as well as relationships with other common forms, such as the 12-bar blues and standard (32-bar) form. My theory suggests inferences and hypotheses concerning the historical development of these forms.

Music Training and Patronage
American Symphony Orchestras and the Legacy of the WPA Federal Music Project
YOUYOUNG KANG (Scripps College)

The WPA Federal Music Project (1935–1942), in its promotion of “good music,” organized unemployed theater musicians to play in newly formed concert and symphonic orchestras. This paper focuses on four symphony orchestras that were founded with support from the WPA, showing how the federal project provided financial and organizational assistance and often smoothed the conflicts between the musicians unions and local symphony societies. The histories advertised by the symphony orchestra organizations vary in crediting the WPA music project; yet it was the WPA that sustained, or perhaps created, the idea that smaller localities could support symphony orchestras in the U.S.

Training Music Teachers: Music in the Normal Schools of the Nineteenth Century
SONDRA WIELAND HOWE (Wayzata, MN)

When the common schools expanded, music was a part of the curriculum and various institutions provided training for teachers. Summer institutes were sponsored by textbook publishers. Music was part of the curriculum of normal schools throughout the country to train teachers for rural common schools. Large urban school systems established normal schools to train women for teaching in the city classrooms. The Crane School of Music (1886) was one of the first schools to train music supervisors for public schools. These various institutions laid the foundation for American public-school music of the twentieth century.
Abstracts for Thursday afternoon—Session 4

Session 4a  Musical Exports

La chilena oaxaqueña: “El gusto de mi región”

ALEX STEWART (University of Vermont)

Brought to the Pacific shores of southern Mexico in the nineteenth century by Chilean sailors, the chilena complex functions as the emblematic music and dance of the state of Oaxaca. In all its variants, the chilena reflects the cultural diversity of Mexico’s most ethnically diverse state. Five broad sub-genres—trova-style, orquesta, banda, conjunto, and artesa (Afro-Mexican)—are easily distinguished by their contrasting instrumentation and the distinct populations they serve. After briefly discussing theories and myths surrounding the chilena’s origins, and South American antecedents such as the cueca, this paper offers musicological and contextual comparison of these important sub-genres.

Mariachi Festivals in the United States: Commercialization and the Politics of Representation

LAURYN SALAZAR (University of California, Los Angeles)

U.S.-based mariachi festivals have aided in the dissemination of the musical tradition. With agendas focused on the promotion of cultural pride, educational opportunity, and the raising of funds for social programs, these festivals function to legitimize mariachi music, dispel negative stereotypes of Mexican-Americans, and offer an alternative means of combating domination through symbolic resistance. Through the examination of three particular festivals, I explore the politics of representation in the planning and implementation of mariachi music. Of special interest are issues of organizer qualifications, accountability, musician agency, the inclusion of other genres, and the ramifications for the mariachi tradition globally.

Session 4b  Sousa

Prayer: La Tosca and Sousa’s Vocal Arranging Practice

MONA KREITNER (Rhodes College)

From 1892 to 1931 the Sousa Band was the world’s most famous and popular musical organization. Much has been written about Sousa’s music, but his arrangements for vocal soloists remain largely unexamined. How did he accompany a single un-amplified female voice with a sixty-piece band? How successful were those arrangements? Sousa’s manuscript score for Prayer: La Tosca answers the instrumentation question: he used only a third of the band—mostly clarinets—to accompany the voice. It also shows how solos were programmed, and how close to the original they were. An examination of concert programs and reviews demonstrates their relative success.

John Philip Sousa, Mechanical Music, and the Law

PATRICK WARFIELD (Georgetown University)

In 1906 John Philip Sousa, in a seemingly shortsighted article, warned that recordings would end amateur performance. But Sousa’s involvement with property law explains his fear of mechanical reproduction. In 1883 he was the arranger at the center of the Iolanthe case, one of the first opinions to benefit operatic pirates. In 1896 he defended himself against efforts to control his performing library and name. Finally, in 1909 he was a Congressional witness regarding copyright law. All three of these skirmishes colored Sousa’s reaction to new technology and reveal him as an entrepreneur concerned with both art and business.
Session 4c  Native American Musical Evangelization

“All of Us with One Heart and Voice”: Puritans, Indians, and Psalmody
GLENDA GOODMAN (Harvard University)

Beginning in 1650, missionary John Eliot used music to spread Christianity to the Massachusett Indian tribes. Visitors to Eliot’s “praying towns,” whose residents were newly converted Indians, commented on the Indians’ psalm singing in their letters and reports. These Puritan accounts of Indian psalmody reveal ambivalent reactions to the sound of the familiar English tunes paired with the foreign Indian tongue. Placed within the broader context of Puritan psalmody and conversion theology, this paper plumbs seventeenth-century New England sources and John Eliot’s own writings to shed light on the practice of Indian psalmody, illustrating its impact on the meaning of musical worship for Puritans.

Nibaal Biyi Dahataa—Under the Tent they are Singing: Music at Navajo Christian Camp Meetings
KIMBERLY J. MARSHALL (Indiana University)

In this presentation, I discuss the many kinds of music-making present at Navajo tent revivals. I argue that although Navajo Christian music is aurally similar to African American gospel music, Navajo musicians use inherited non-Navajo sounds to create a musical space that is unique to Navajo Christians. Furthermore, I argue that the tent revival itself among the Navajo provides the key to understanding the type of music performed, the groups performing it, and the languages in which they perform.

Session 4d  Music and Theater in California

Music and the Federal Theater Project: A View from the West Coast
TIM CARTER (University of North Carolina at Chapel Hill)

The Federal Theater Project—founded in 1935 within Roosevelt’s Works Progress Administration—was national in scope but also allowed strong regional independence. Music necessarily appeared in many FTP-sponsored productions, while some local offices were still more ambitious in terms of producing musical plays and even operas. Materials from the Los Angeles and San Francisco branches of the FTP are particularly fruitful in terms of how national and regional interests meshed (or not); the 1936–37 season also reveals surprisingly ambitious attempts to cultivate minority interests (an African American Aïda and leftist political theater (Paul Green and Kurt Weill’s Johnny Johnson).

NANCY RAO (Rutgers University)

Lun On was the first company that succeeded in bringing a complete spectacular Chinese opera troupe (Cantonese) back to a US city during the Chinese Exclusion Era. From the premiere of October 7, 1922 on, it offered daily performances for nearly a decade. The changes in name and ownership over its first three years—from Lun On to Lun Hop and finally to the Great China Theater—reflected a significant transformation process. What began as a theatrical venture sponsored by Vancouver/Victoria Chinatown merchants grew into a local, professionally managed theater with its own newly built, modern 700-seat building on Jackson Street, San Francisco.
Interest Group: Musical Theater
Rouben Mamoulian and Opera in America on Stage and Film
Wayne Shirley has been working with the Rouben Mamoulian collection at the Library of Congress, focusing especially on Mamoulian’s legendary staging of *Porgy and Bess*. His presentation affords an unprecedented look at Mamoulian’s contributions to this masterpiece of the American musical theater. Joseph Horowitz’s presentation concerns Mamoulian’s unrealized film version of Bizet’s *Carmen*. Horowitz notes that, “The Library of Congress materials enable us to glimpse this nonexistent movie in tantalizing detail. My presentation recreates Mamoulian’s pantomime ‘stagings’ of the Prelude and two Entr’actes, with action . . . not found in Bizet.”

Interest Group: Folk and Traditional Music
Old Favorites: A Southern Gospel Singing
An open participatory session in seven-shape gospel hymnody accompanied by Tracey Phillips on piano and led by Stephen Shearon. We will sing a number of “Red Book” favorites together, accompanied by celebrated gospel pianist Tracey Phillips. “Loaner books” will be provided and no prior experience is necessary. This session will provide a wonderful opportunity to recreate the ecstasy of an old-fashioned Southern singing convention with SAM members as the participants.

Interest Group: Music of Latin America and the Caribbean
Fostering Reciprocity Between the Americas: The Case of Brazil, Ballet, and Francisco Mignone’s *Fantasia Brasileira*, No. 4
While his ballet company toured South America on the U.S. government’s dime in 1941, Lincoln Kirstein made an effort to encourage musical reciprocity between the two continents. In particular, he singled out Brazilian composer Francisco Mignone and procured his piano concerto *Fantasia Brasileira*, No. 4, for a new ballet to be choreographed by George Balanchine. This session, which will conclude with a performance of the two-piano version of the *Fantasia*, will address the inter-American connections and politics surrounding the commissioning of this piece, as well as discuss several of the stylistic and nationalistic characteristics that appear in this Mignone work.

Session 5a Nineteenth-Century Opera: Performers and Profits
The “Black Swan” in America: A Mid-Nineteenth Century Reception Study of Elizabeth Taylor Greenfield
JULIA J. CHYBOWSKI (University of Wisconsin–Oshkosh)
Born into slavery decades before the Civil War, Elizabeth Taylor Greenfield toured in North America and England under the name of “The Black Swan” in the 1850s and 1860s. This presentation draws from numerous brief newspaper reviews from her 1851–1853 American tour and biographical writings published during Greenfield’s lifetime, placing them into the context of Jenny Lind’s simultaneous American tour, a rising mid-century interest in “authentic” slave culture, and legislative struggles to define race in the early 1850s. I demonstrate how reviewers constructed racial difference through Greenfield’s musical reception.

Making Opera Profitable (sometimes): Maretzek’s 1856 Account Book at the Academy of Music
BETHANY GOLDBERG (Indiana University)
In April 1856, Bohemian-born conductor and impresario Max Maretzek took over the management of opera at the New York Academy of Music. In a six-week season, Maretzek
reversed the fortunes of the struggling opera house by staging German-language opera—for the first time at the Academy—alongside Italian works and by adjusting his schedule to capitalize on the unexpected visit of star contralto Felicita Vestvali. Maretzek’s account book, one of the few extant from this period of American operatic history, meticulously records nightly ticket sales, which document the ups, downs, and ultimate success of his first season at the Academy.

“Contorsiones lascivias y provocadoras”: Cancanomanía and Female Morality in 1869 Mexico City

ANNA OCHS (University of North Carolina at Chapel Hill)

French opéra bouffe first arrived in Mexico in 1869 in the form of a Spanish zarzuela arrangement of Offenbach’s Orfeo aux enfers (called Los Dioses del Olimpo). Risqué aspects of these “zarzuelas bufás,” especially dances such as the cancan, became the focus of literary debates about expectations for women’s morality in Mexican culture. In this paper, I argue that these reconsiderations and reiterations of expectations about morality in Mexican culture served to further the perceived separation between a woman’s on-stage persona and her expected role in society as a model of female morality.

Session 5b Native American Traditions

The Duck Dance and Shifting Geographies in Woodland Musical Communities

VICTORIA LINDSAY LEVINE (Colorado College)

Native Americans of the Eastern Woodlands have a long history of migration and forced relocation as they alternately resisted and adapted to Euramerican westward expansion. One legacy of these shifting geographies is the complex social and ceremonial networks that interconnect Woodland communities and sustain a rich, diverse musical repertory. Focusing on the Duck Dance, this paper traces the social networks that help to explain the song’s extraordinarily wide diffusion and suggests ways in which music sheds light on American Indian history and cultural geography.

Passamaquoddy Ceremonies: Style and Survival

ANN MORRISON SPINNEY (Boston College)

Ceremonies of alliance in Passamaquoddy communities have been documented since 1603, and show significant continuities in practice. The aesthetic principles underlying Passamaquoddy musical style have made it adaptable to centuries of social and cultural pressures. Analysis of over 100 years of recordings reveals techniques of recombination, variation, and extemporization that have preserved a core repertory of song melodies. These techniques parallel traditional political organization and echo the morphological principles of the language. The dances in the ceremonies employ mimetic choreography and, in combination with the song melodies and lyrics, express humor and resistance to oppression along with ostensible political functions.

Session 5c Compositional Form and Process

After the Rhapsody: George Gershwin in the Spring of 1924

SUE NEIYMOYER (University of Utah)

In addition to creating a sensation, the February 1924 premiere of George Gershwin’s Rhapsody in Blue was apparently an experience from which Gershwin learned a great deal. A recently discovered manuscript book of exercises in free composition dating from three to ten weeks after the Rhapsody’s premiere provides intriguing insights into Gershwin’s most immediate compositional concerns during this era. Although the Concerto in F would not be
commissioned for many months, the contents of this notebook show that almost immediately after finishing the *Rhapsody*, Gershwin began grappling with concepts that would directly affect his later concert works.

The “Piano Technician” and his “Unfortunate Piano”: Henry Cowell in the Machine Age

CHRISTINE FENA (Stony Brook University)

Despite Cowell’s rural upbringing and connection with California’s central coast, critics of the 1920s were quick to associate the composer-pianist’s “tone cluster” and “string piano” techniques with the noise, monotony, and “unfeeling” technologies of the “machine age” and American metropolis. By positioning the reception of Cowell’s early piano music within the social anxieties of the time, this paper shows how the understanding of Cowell’s performances as “too technical,” as well as the controversy surrounding the “punching” and “pinching” of the piano, reflected society’s difficulty in navigating the tenuous relationships between humans and machines, pianos and pianolas, and past and present.

Rethinking Ruggles’s Resonances

DREW MASSEY (Harvard University)

I will explore Carl Ruggles’s creative process in his only work for solo piano, *Evocations* (1937–1943; rev. 1956). Ruggles’s compositional approach shows a gradual refinement of how he sought to represent the “timeless” and “resonant” in music. I plan to advance an analytical framework that focuses on Ruggles’s use of both register and the overtone series. By concentrating on these aspects of *Evocations*, my approach complements existing scholarship on Ruggles. Because of Ruggles’s small output, any reconsideration of an individual work also helps to revisit our understanding of Ruggles’s position in the modernist canon as a whole.

Session 5d The Southern Gospel Tradition

Southern Gospel Convention Singing: A Living Tradition

STEPHEN SHEARON (Middle Tennessee State University)

For many, “southern gospel” brings to mind images of white, professional male quartets performing stylistically dated, white gospel songs with piano accompaniment before crowds of working-class evangelical Protestants. These are accurate but incomplete images. At its core, the southern gospel tradition is about improving the quality of church music-making. As part of this practice, singers and players gather together in local, regional, and national conventions to perform new gospel songs, many written by amateurs. The southern gospel convention is a living tradition that maintains the older repertory in the seven-shape, shape-note hymnals and songbooks, along with newly composed spiritual songs issued by leading publishers of sacred music. This paper examines the current state of southern gospel music to demonstrate its continued vitality and importance to singers and churchgoers in the South.

Change in the Stamps-Baxter Songs of Luther Presley

GREGORY STRAUGHN (Abilene Christian University)

The Stamps-Baxter Music and Printing Company was twentieth-century America’s leading publisher of songbooks for gospel singing conventions. Stamps-Baxter songs are uniquely homogeneous, though gradations of change are clearly present within the works of a single composer. This study examines the work of one of the Stamps-Baxter “house composers,” Luther Presley (1887–1974), through an analysis of hundreds of his songs, an examination of his correspondence with the company, and interviews with his son. Over time, Presley embraced subtle changes in harmonic vocabulary and voice leading and showed an increasing willingness to write or set texts that engaged social concerns.
“I’ll Fly Away”: The Peculiar History of an American Gospel Standard  
KEVIN KEHRBERG (University of Kentucky)

This paper examines the first decades during which Albert E. Brumley’s “I’ll Fly Away” began its evolution from a 1933 singing-convention favorite to an immensely popular “standard” within American gospel music. A careful look at the song’s early recording and publishing history addresses previous inaccuracies concerning its dissemination, providing fresh explanations for its enduring appeal among both white and black audiences, as well as its continuing ability to transcend such genres as country, R&B, reggae, rock, and hip-hop. Ultimately, this new information offers a more effective way of understanding the diverse contexts in which “I’ll Fly Away” has circulated.

Session 6a  Asian American Representations by Self and Others

Land of Monkeys and Insurrectionists: Songs of the Eastern Frontier  
CHRISTI-ANNE CASTRO (University of Michigan, Ann Arbor)

This paper discusses how American songs encapsulated popular perceptions of the Philippines as a result of American military occupation. After the Spanish-American War of 1898, and during the Philippine-American War (1899–1902), the Philippines became a new frontier. American soldiers were sent to pacify the “Injuns” of the east. Songs popular among the military, like “(The Monkeys Have No Tails in) Zamboanga,” gave definition to the subjugated race. Images emerging from song texts about savage Filipino insurrectionists and exotic beauties mapped onto existing archetypes of Others encountered in the expansion of an America imagined as civilized and white.

“A Girl Like Me”: The Musical Legacy of Pat Suzuki  
DAVID C. ALAN (Nashville, TN)

Pat Suzuki (b. 1930) deserves recognition as an archetype of the popular music songstress in the United States. Born and brought up in remote, rural central California, with an interlude at a wartime internment camp in Colorado, Suzuki was “reared” musically as part of the first generation to know a truly nationwide “mass culture,” through radio and the phonograph as common appliances. Based on the author’s biography in progress, the paper argues that from Suzuki’s acclaimed 1958 recording debut, she delivered a technically consummate stylistic synthesis of “The American Songbook” during the twilight years of the dominance of this tradition.

Orientalizing the Future: Musical Portrayals of Asians in American Science Fiction Film and Television  
ERIC HUNG (Westminster Choir College of Rider University)

When constructing alternative, extraterrestrial, and futuristic societies, makers of American science fiction cinema and television programs must consider how different groups interact with one another. Oftentimes, these relationships reflect and comment upon present-day race relations in the United States. Historically, Asian-like humanoids rarely populate these fictive worlds, but a small and growing number of science fiction productions, particularly animated television programs, are becoming more inclusive. This paper examines the musical portrayal of major Asian or Asian-like characters in Space Above and Beyond (1995–96), Futurama (1999–2003), Titan A.E. (2000), Robot Stories (2003), and Battlestar Galactica (2003–present).
Rocking Out and Gender Bending: Asian American Musicians in Indie Rock

WENDY HSU, University of Virginia

Asian American musicians actively perform on the social fringes of the predominantly white independent rock music scene in the United States. This paper examines how Asian American musicians negotiate, play with, or even subvert racialized and gendered meanings and boundaries while they navigate in the matrix of socio-cultural politics surrounding the genre of indie rock music. This paper focuses on two musician-based ethnographic case studies from the New York metropolitan area, addressing the dynamics of their day-to-day interaction with their white American peers, and how they identify with musical representations available in mainstream media. I contextualize my close reading within the discursive tension between the contemporary racial ideology of colorblind neoliberalism and multicultural liberalism in the United States.

Session 6b  Colorado Themes

Beethoven in Denver: A European Icon in the American West

MICHAEL BROYLES (Florida State University)

This paper addresses the role of a pre-eminent musical icon in post-postmodern American culture, as manifested in a poem, a play, and a party. Each was directly associated with Denver in the 1990s, and each conveyed a complex of meanings that addresses the place of classical music. The poem is interrogated for cultural inferences, and the play is considered primarily in relation to its reception in Denver and by extension America. The “Beethoven birthday bash” demonstrates the extent to which the name Beethoven has permeated the American consciousness. In each case Beethoven is seen as exemplary of values embraced by American society.

Dramatic Encounters in the Golden West

BETH E. LEVY (University of California, Davis)

While making interpretive comparisons with Puccini’s Fanciulla del West and Douglas Moore’s The Ballad of Baby Doe, this paper focuses primarily on two works by Charles Wakefield Cadman: the Pageant of Colorado (1927) and the operetta The Golden Trail (1929). All of these distinctively western scores treat the mining camp as a site where cultural conflict (Anglo vs. Hispanic, Native vs. emigrant) can be played out musically. More speculatively, each work also raises questions about the moral economy of the mine (which values both greed and generosity) and the potential for social mobility unleashed by the reallocation of natural resources.

The Tie That Binds: Translating Operatic Success from Central City to New York City

LAURA DOSER BROWN (University of California, Davis)

In 1956 The Ballad of Baby Doe premiered at a small mining town in Colorado and catapulted to the New York City Opera stage, onto Broadway, and then toured with other new “American” operas. The opera’s success in Colorado was fostered by the growing tourist industry in the Rocky Mountain West, the “old West” significance of Central City and its opera house, and the elite artistic New York connections at the opera association. To tell the story of Colorado icons “Baby Doe” and Horace Tabor, Douglas Moore and John LaTouche drew on western musical idioms and colorful western characters, popular with eastern audiences.
Radio Music and the Colorado Folk Song
ANNE DHU MCLUCAS (University of Oregon)

Working with the Ben Gray Lumpkin collection and other sources of folksong collecting in Colorado, we correlate the presence of the most popular folksongs of the era of recorded “hillbilly” music—ca. 1920 through the 1940s—with what was collected and broadcast in Colorado, which is part of a larger MUSA volume on American folksong from recordings. While the bulk of the recording of American hillbilly music was done in the American South, the fruits of that labor were heard around the nation as people bought recordings, listened to the radio, and transmitted the songs in person from place to place.

Session 6c  The African American Musical Diaspora

“Musical (African) Americanization”: Hip Hop, Race, and the Cultural Politics of Postcoloniality in Contemporary Europe
J. GRIFFITH ROLLEFSON (University of Wisconsin–Madison)

This study builds the case that rap music has “(African) Americanized” the identity politics of minority populations in Paris, Berlin, and London. In the broadest terms, I argue that while the musical expressions of minority communities in the New Europe have put a global spin on rap music, the oppositional socio-political template of African-American hip-hop culture has provided a new platform for European minorities. Specifically, this thesis proposes that by articulating their political views through hip hop, minority youth across Europe have aligned themselves with African Americans in a struggle for equality through difference, not assimilation.

Way Out East: Cowboys and Pioneerwomen on Berlin’s Jazz Frontier
WILLIAM BARES (Harvard University)

Based on fieldwork conducted in Germany, this presentation explores the ways jazz and the American West continue to supply a potent mix of signs to Berliners, who are once again redefining themselves in the wake of reunification and European integration. The “frontier” has become a powerful trope coloring jazz in Berlin as new, youthful, and opportunity-rich, yet also marginal, rough, and unaffected. Berliners have by now also absorbed enough American culture to be able to signify on originary “rugged individualist” images, reflecting a profound shift in self-consciousness and a desire to recode formerly masculinized American ideals as feminine and European.

The American Invasion: Motown in the UK
ANDREW FLORY (Shenandoah University)

Though the 1964 British Invasion of America is well documented, much less attention has been given to the fascination with American rhythm and blues that accompanied this movement, exposing British groups to the black music from America that served as the foundation for their music. This paper will discuss the American invasion of the UK in 1965, and the complex reception of Motown’s music in Britain during this time. I will focus on rare primary source documents that create a broader understanding of how the American black middle class was especially attractive to a certain segment of working-class British culture during this time.

It’s Hard to be an American: Global Jazz Scholarship and the New Jazz Nationalism
KEN PROUTY (Michigan State University)

Non-American jazz musicians and scholars have gained substantial exposure in recent years, attempting to replace American perspectives and practices with those more reflective of global
identities. Canonical American attitudes and assumptions about jazz are critiqued as part of a larger challenge to American cultural, economic, and political hegemony. These discourses resonate with ideas about local and global identity that were explored by nationalist composers and writers of the late nineteenth century, claiming jazz as an expression of locality, distinct from American influence. As jazz “moves beyond” America, musicians and scholars will confront these critical perspectives with greater frequency and force.

Session 6d  Scoring Hollywood Films

A Musical Whodunit: Illuminating Collective Authorship in the Score for Spellbound (1945)

NATHAN PLATTE (University of Michigan, Ann Arbor)

Miklós Rózsa’s music for Spellbound (1945) is well known, but the degree to which Rózsa’s efforts were guided and revised by others remains largely unacknowledged. In this study I argue that the creative input of David O. Selznick, Alfred Hitchcock, and Audray Granville was as vital to the score’s construction as Rózsa’s melodies. As archival materials from the Selznick Collection reveal, the soundtrack to Spellbound represents not a single or shared vision, but rather an intricate conglomeration of ideas, revisions, and interpolations. Examining this layering and negotiation of differing perspectives enriches one’s understanding of authorship in the Hollywood film score.

The Continental: Georges Auric and Hollywood

COLIN ROUST (Oberlin College)

By the early 1950s, Georges Auric had emerged as the defining musical voice of the post-war French and British cinemas. In 1952 and 1953, his music was heard for the first time in Hollywood, in John Huston’s Moulin Rouge and William Wyler’s Roman Holiday. In both cases, Auric was hired in searches for a suitable “Continental” composer. Drawing on archival documents in the Margaret Herrick Library (Los Angeles), this paper examines both films in search of a “Continental” aesthetic, both in terms of the musical style and the method of production. Auric’s collaboration with Huston and, especially, with Wyler broke the model of Hollywood director-composer interactions. In the case of Roman Holiday, Wyler spent several weeks in Paris discussing the film and score as Auric composed and recorded the music.

“Fightin’ is Excitin’”: Scoring Western Aggression in The Big Country

MARIANA WHITMER (University of Pittsburgh)

“Peace is a pious precept but fightin’ is excitin’,” complained a New York Times review about the slow pace in William Wyler’s epic western film The Big Country when it was released in 1958. Despite the film’s mixed reviews, the music soundtrack garnered a great deal of attention, including the only Oscar nomination for its composer, Jerome Moross (1913–1983). It was one of the first western film scores to eschew the stock music and clichés utilized by other western film composers. Moross’s music for The Big Country exists in numerous different sources that document the conception of the score, from original compositional sketches and orchestral scores, to the original soundtrack recording and the edited soundtrack released with the film. These materials reveal important revisions, particularly in those scenes where aggressive tension or violence are present.


JAMES M. DOERING (Randolph-Macon College)

Lalo Schifrin earned an Oscar nomination for his Cool Hand Luke (1968) score. Among the score’s definitive traits is its clever use of the banjo, which Schifrin successfully integrates into
the fabric of a larger orchestral score. This paper examines Schifrin’s score and its context. Schifrin was not the producer’s first choice for this project, who hoped instead to use authentic folk music. Yet Schifrin convinced the film’s director that a more varied approach was needed. The resulting music treated the banjo organically and successfully incorporated its musical features into a score that adeptly addresses authenticity and avoids stereotype.

Session 7a  American Patriotism and Paranoia

“Oh Say, Can’t You Sing?” The “Star-Spangled Banner” and the National Anthem Project in Wartime America

MELINDA RUSSELL (Carleton College)

I examine the place of “The Star-Spangled Banner” in U.S. musical culture, with special attention to the National Anthem Project, launched in 2005 by MENC in an effort to “restore America’s voice.” Claiming that nearly two in three Americans don’t know the “Star Spangled Banner,” MENC began a multifaceted mission to ensure familiarity with and performance of the anthem. Through fieldwork and historical research, I investigate the underlying assertions of the National Anthem Project: that Americans don’t know the anthem, that this is a recent phenomenon, and that it can be traced to music education in the public schools.

God and Country: Civil Religion and Popular Music in America

KATHERINE MEIZEL (Bowling Green State University)

American popular music, politics, and religion have all inspired thorough research, but there has been little investigative effort regarding important co-relationships among the three. One crucial site for such study is the intersection of popular song and civil religion—a public religious dimension where faith and patriotism converge. This paper offers a contextual history of two popular patriotic songs in relation to the dynamics of American civil religion. Reexamined at a moment when the combined expression of faith and patriotism is practically required of presidential candidates, these songs suggest new ways in which we can listen to America singing.

The “Voice of Independence” or the Music of Fear?: Civil Defence Air-Raid Sirens and the Entoning of Cold-War Anxiety

JAMES DEAVILLE (Carleton University)

This paper explores how the musical sounds of the dual-tone civil-defence air raid siren came to be incorporated into the soundscape of Americans during the Cold War, especially during the 1950s and early 1960s. By signalling imminent danger, the “song of the sirens” communicated fear and evoked anxiety among citizens. Government agencies enhanced and exploited these perceptions through “nuclear scare” films and regular tests of siren systems. Moreover, the siren music itself relied upon musical parameters that added urgency to its message, including the minor third, the intense volume, and the shrill timbre.

Session 7b  “Restless Natives”: The Politics of Contemporary Indigenous American Soundscapes

“A Saxophone Can Complicate Things”: Expectation, Anomaly, and Jim Pepper

JOHN-CARLOS PEREA (University of California, Berkeley)

Employing cultural historian Philip Deloria’s concepts of unexpectedness, expectation, and anomaly, I examine the artistic output of Creek and Kaw saxophonist Jim Pepper (1941–1992) at the time of his 1969 release, “Witchi Tai To.” Pepper’s life and music provide a more contemporary “unexpected” Native history against which to examine the persistence of
"expectations” in the late 1960s. By situating Pepper both as an “unexpected” Indian in the broader context of events taking place in that era, such as the occupation of Alcatraz Island, I will explore the Native and non-Native “expectations” surrounding Pepper’s musical practice and illuminate Pepper’s role in refuting the inevitability of Native assimilation and disappearance in the United States.

Hawaiian Soul Music: Ki Ho’Alu and Hawaiian Identity
KEVIN FELLEZS (University of California, Merced)
Hawaiian musical culture is often conceived between twin poles: traditional mele and hula versus popular genres such as hapa haole. Ki ho’alu, or slack key guitar, unsettles this rhetorical binary by challenging mele’s exclusive hold on cultural authenticity while suggesting that hapa haole songs may have enriched, rather than debilitated, Hawaiian expressive culture. Further, ki ho’alu is conventionally framed as “indigenous” despite the guitar’s non-native origins. This paper examines the various ways “Hawaiian-ness” is articulated through ki ho’alu and the ways in which its practices and distribution networks complicate notions of Hawaiian cultural membership.

Generational Perspectives on Contemporary Alaska Native Musical Life
JESSICA BISSETT (University of California, Los Angeles)
This paper addresses indigenous Alaskan identities and music after the inception of the 1971 Alaska Native Claims Settlement Act (ANCSA). Two fundamental questions of this paper are: (1) who counts as an Alaska Native; and (2) how do we define “native” music in the twenty-first century? I read the Anchorage-based band Pamyua’s syncretic musical expressions of “mixed-blood” cultural and musical roots, focusing on how they challenge authentic “nativeness” by appropriating a wide range of racialized and ethnicized performance styles and genre discourses. Pamyua exemplifies how young Alaska Native artists work toward a transformative politics that confront the ongoing effects of Euro-American colonialism.

Session 7e Composing Place
The City as Muse: Annie Fosfield’s New York Soundscapes
SABINE FEISST (Arizona State University)
Composer-performer Annie Gosfield creates unique urban soundscapes. Nurtured by the Los Angeles musical subculture and New York’s “downtown” scene, she reproduces taped industrial sounds on her sampling keyboard and adapts them to traditional instruments using extended techniques. This paper investigates how urban environments shaped Gosfield’s compositional techniques in The Manufacture of Tangled Ivory, inspired by industrial-revolution-era New York with roots in Los Angeles’s punk rock; Smoking and Drifting, Gosfield’s response to September 11, 2001; and Wild Pitch, referring to a baseball game. Hence Gosfield continues the legacy of Russolo, Ives, Reich, and others who sonically captured urbanity.

I Drew a Map of Canada: Joni Mitchell’s Constructions of Place
JACQUELINE WARWICK (Dalhousie University)
Over her far-ranging, decades-long career, a preoccupation with place is a constant thread in the work of Joni Mitchell. From the songs on her 1968 debut album to her landscape paintings displayed on recent recordings, Mitchell has been a thoughtful and perceptive observer of space; she evokes specific places with such intensity that we seem to recognize them even if we have never seen them ourselves. Through examining some of her best-known songs, I will explore some of Mitchell’s depictions of place and consider their role in her musings on national and cultural identity.
From Navajo Songs to Experimental/Noise Music and Back: The Work of Raven Chacon

BARTABA MORONCINI (New Zealand School of Music)

Raven Chacon is the only Native American in the Los Angeles experimental music scene. Born on the Arizona Navajo Reservation, Chacon’s training includes traditional singing, heavy metal, and formal studies at the California Institute of the Arts. I analyze how these formative experiences coalesce in Chacon’s music, while the avant-garde aesthetics in which he is intellectually and musically situated predominate. Los Angeles, recognized as the land of the “hyperreal” and “model for the globalized metropolis,” complicates Chacon’s self-location. This paper shows how Chacon’s heritage, training, and experience of “place” are reflected in the structural and sensual character of his music.

Session 7d Romantic Repertories

Brilliant Variations on Sentimental Songs: Slipping Piano Virtuosity and Invention into the Antebellum Drawing Room

VIVIAN MONTGOMERY (University of Cincinnati)

This paper examines issues of gender, education, and performance related to piano variations on appealing popular songs, exposing a showcase for technical and inventive accomplishment amidst the mostly female populace of “domestic” pianists in mid-nineteenth-century American households. This repertoire is a uniquely protected avenue for cultivating musical expertise among young lady amateur pianists.

Nationalist Identity in Mid-Century America: Louis Jullien, Orchestral Music, and George Frederic Bristow’s “Jullien” Symphony

KATHERINE K. PRESTON (College of William and Mary)

George Bristow is best remembered today for his participation in the 1854 fracas between William Fry and Richard Willis concerning the Philharmonic Society’s neglect of American composers. This Americanist proselytizing, however, has overshadowed Bristow’s compositional activities, and a reexamination of his orchestral works is long overdue. Close scrutiny of his Symphony No. 2 (“The Jullien”) reveals that the composition deserves to be known; it also sheds light on a catalyst for Bristow’s nationalistic declarations. Commissioned by the French conductor Louis Jullien, the Symphony reveals much about both mid-century American trans-Atlantic musical tastes and Jullien’s impact on American composers. Finally, its musical style suggests some ahistorical flaws in our notions of the nature of nineteenth-century “American” concert music.

“A Sister Art to Literature”: MacDowell’s Late Shift in Compositional Intent

MICHAEL JOINER (University of California, Santa Barbara)

Scholars have traditionally treated Edward MacDowell as a composer immersed in New German chromaticism and preoccupied with issues of American musical identity. What has been overlooked, however, is a slight shift in compositional intent that occurred in the middle of his career. I use the criticism of Lawrence Gilman, MacDowell’s own Columbia lectures, and a consideration of American Realism through Hamlin Garland to explain MacDowell’s late aesthetics. While Richard Crawford has previously established a linkage between MacDowell and Garland, I expand this connection by identifying a greater resonance of artistic philosophy that the two shared and uncover a driving force for MacDowell: his desire to relate closely to literature.
Session 7e  Poster Session 2

Seeing and Hearing
The Sound of a Fiddle: Hearing the Music in Thomas Hart Benton’s Depictions of American Folksongs
  ANNETT RICHTER (University of Missouri, Columbia)
This poster focuses on Missouri painter Thomas Hart Benton’s paintings and lithographs of American folksongs and ballads from a musicological viewpoint. It explores correlations between the songs and Benton’s visual representations of them. Through an iconographical analysis of Benton’s evocation of musical sound on canvas, this paper offers an understanding of these images as critical accounts of the cultural context through which folk music practices changed in the 1920s and 1930s rural South and Midwest. This paper concludes that Benton’s folksong paintings serve as important documents of rural American folk music traditions not just visually, but also aurally and audibly.

Biography
Scaling Adversity: Cole Porter and the Empowerment of Disability
  KATHERINE MCMAHON (University at Buffalo)
October 24th, 1937 was a watershed in the life of legendary songwriter Cole Porter. It was on this date that he was severely injured in a riding accident, which dramatically affected both his personal and professional life until his death. A cornucopia of narcotics, surgeries, leg braces, and wheelchairs led to a life of severe depression. But it also spurred an untapped source of strength and validity that transferred to his music. Cole Porter and his ingenious music serve as an excellent medium in which disability can be seen as both a debilitating and empowering experience.

Cultural Practices and Music
“Short Life to You”: Witnessing Cultural Practice in Edward Curtis’s In the Land of the Headhunters
  MARY INGRAHAM and MICHAEL MACDONALD (University of Alberta)
Between 1885 and 1951 Canada implemented legislation prohibiting Indian ceremonies in an attempt to integrate Native people into the new Canadian nation. Curtis’s 1914 film In the Land of the Headhunters represents an important document in postcolonial cultural studies of Canadian First Nations Peoples. Under the auspices of “performance,” Curtis filmed traditional ceremonies and recorded songs of the Kwakwaka’wakw people, ultimately sharing these with composer John Braham as inspiration for his musical score. Witnessing native cultural practices against the backdrop of Braham’s romanticized music therefore provides an illuminating case study on the assimilation of Indian identity into twentieth-century Canadian society.

Opera Fashions in Gilded-Age New York
  TABITHA HEAVNER (Central Connecticut State University)
Fashion and the social status it implied were popular topics in the late nineteenth century. Henry T. Finck asserted that “fashionable gatherings provide opportunities for this, but none on so large a scale as the opera.” Evidence of fashionable opera couture made its way into the printed press in three ways: printed reviews reported on those in attendance and described the fashions on display, illustrations of fashions seen on stage were printed, and cartoons both poked fun at and provided insight into the emphasis on fashion.
Abstracts for Saturday morning—Session 8

Songs about Singing
“The Breathing Instrument Inspire”: Songs about Singing in Early American Tunebooks

KAREN SHADLE (University of North Carolina at Chapel Hill)

Songs about the physical act of singing abound in American tunesbooks of the 1770s and ’80s. These collections also contained increasing numbers of compositions by Americans. I will examine works by this first school of “Yankee tunesmiths” that take singing as a textual focus. The singing voice became a metaphor for the American condition. A newly independent America was making a first attempt to establish its “voice,” both culturally and politically. Songs about singing in early tunebooks demonstrate a remarkable self-reflexivity and illustrate the blurring of the didactic/aesthetic and sacred/secular lines typical of this time period.

Dynamic Journey: Transformation of Slavery-Era Spaces, Routes, and Sounds
Musical Stopovers along the Journey

KAY NORTON (Arizona State University)

In “Dynamic Journey,” Underground Rail Road sites, antebellum shackles, and cotton-bale hooks are re-defined as art objects; a former enslaved African Virginian becomes an entitled landowner and so inserts herself into the dominant class; vocality and lament that accompanied generations of enslaved people forward into freedom develop into potent new musical genres. Scholars from three disciplines (photography, humanities, and musicology) collaborated on this multi-disciplinary examination of African American creativity within and beyond the U.S. institution of slavery. This is a fresh perspective of a dynamism that necessarily sought new expressions within slavery, and afterward transformed what it means to be a U.S. American.

Session 8a Unexpected Musics in Indigenous Places

Decentering Opera: The Indigenous Production of Bones

BEVERLY DIAMOND (Memorial University of Newfoundland)

The early twenty-first century has seen the production of several operas by indigenous composers with deep roots in the musical traditions of their people. This paper explores how “opera” has been reconfigured in such projects to alter concepts of narrative and comment on colonial/intercultural relationships. I focus on the 2001 production of the “Aboriginal Dance Opera,” Bones, produced at the Banff Centre for the Arts (Alberta). I explore the realization and representation of the vision of Native American composers Sadie Buck and David DeLeary and the creative contributions of the international indigenous cast.

Mixed Music

MARCIA OSTASHEWSKI (University of Regina)

The musical performance and production of artist Arnie Strynadka, “The Uke-Cree Fiddler,” provide insight into the legacy of Aboriginal-Ukrainian relationships in North America, and their impact on expressive culture. I met Strynadka while researching Ukrainian heritage in Canada, and was compelled to investigate ways in which he articulates a fusion of ethnicities and musics. Studies of European immigrant traditions are often delimited by nationality and such mixed cultures have rarely been acknowledged, let alone researched. In this paper, I engage these new perspectives and the cultural production of Aboriginal-Ukrainians—a hybridity not addressed in any scholarship, museums, or public memory.
Gregorian Chant as Mi’kmaw Expressive Culture

JANICE ESTHER TULK (Cape Breton University)

The conversion of indigenous peoples to Christianity is often described in terms of assimilation and forced conversion; however, the Mi’kmaw tell an alternate history of “voluntary adoption” (Hanrahan 2008). In this paper, I identify points of congruence between Mi’kmaw and Catholic ideologies and musical traditions, demonstrating how Gregorian chants and Christian hymns become local expressions of indigeneity. I illuminate ongoing processes of “remaking tradition” that breathe life into devotional practices while expanding the repertoire of Mi’kmaw hymns (Smith 2006). In conclusion, I query how performances of these musical idioms nuance and reconfigure commonly held assumptions of colonial encounter and response.

Session 8b  Earlier Musical Theater

Love in a Village and a New Direction for Musical Theater in Eighteenth-Century America

STERLING E. MURRAY (West Chester University, Professor Emeritus)

In the mid-1760s a significant change occurred in American musical theater. New comic operas were imported from London that found favor with American audiences. Included among this group was Love in a Village, a pasticcio with some original music by Thomas Arne. Borrowed musical material was used, but the sources selected came from elevated genres of art music by well-known composers, and demanded trained vocalists and a full theater orchestra. This paper reviews the compositional history of Love in a Village, focusing in particular upon the distinctive nature of its musical sources. Special attention is allotted to the innovative style of this work as a “new direction” for early American musical theatre.

“We Crave your Condescension”: Drunken Irishmen, Whiteness, and National Identity in The Mulligan Guards

SARAH GERK (University of Michigan, Ann Arbor)

This paper examines the production, reception, and music of The Mulligan Guards in light of contemporaneous issues in Irish-American identity. Premiered in 1873, The Mulligan Guards was a variety sketch written for the New York comedic team of Harrigan and Hart. The two main characters are both hard-drinking Irish Americans. Their intoxication, however, is not wholly a vice. Though characterized by their difference from white America because of their drinking, the Mulligans were also celebrated as a significant part of the American fabric.

Reviewing the Revue: Unpacking the Textual and Musical References in The Passing Show of 1914

JONAS WESTOVER (CUNY Graduate Center)

Through careful study of the early musical revue—a neglected area in musical theater studies—each specific show can be a window into the culture of theater-goers for that year. The revue catered to a society that attended nearly every theatrical event on the early Broadway stage, and this paper will use a single show from a single year—The Passing Show of 1914—to demonstrate these references. This study will not only provide a model for considering the revue as an important part of theater history, but will suggest the key to opening the social world surrounding nearly every aspect of the show.
Session 8c  **Musical Symbolism**

Tom Toms and the New Negro: What is *Africa* to William Grant Still?

NAOMI ANDRÉ (University of Michigan, Ann Arbor)

This paper examines William Grant Still’s orchestral work *Africa* (1928) within the compositional context of Still’s musical career and the larger arena of the Harlem Renaissance. Still was uniquely positioned to compose music that simultaneously captured the classical legacy of the European tradition blended with music that originated within the African-American diaspora. Through the use of movement titles and the recurring Tom Tom rhythmic figure, *Africa* presents a different sonic and narrative world than Still’s more famous work, the *Afro-American Symphony* (1930). *Africa* presents a differently structured musical evocation of a place rich in the imagination of those in the Harlem Renaissance and a testament to the cultural, racial/ethnic, and artistic codes of his time.

“Esta boca es la mía:” The Ironic Use of Blues in Mexican Art Songs by Chávez and Revueltas

STEPHANIE STALLING (Florida State University)

U.S. composers in the Pan-American era often borrowed Mexican and Cuban idioms. Less documented, however, is Mexican composers’ absorption of jazz and blues. By the late-1930s Carlos Chávez and Silvestre Revueltas had turned Pan-Americanism on its head by using blues to highlight the hypocrisy of the United States in its treatment of African-Americans. This paper discusses Chávez’s 1920s jazz piano solos, Revueltas’s “Canto de una muchacha negra” (1938), and Chávez’s “North Carolina Blues” (1942), drawing distinctions between the earlier and later works in terms of the composers’ attitudes toward the “colossus of the north.”

Evoking the Mayan World: Symbolism and Serialism in Alberto Ginastera’s *Cantata para América mágica*

NORIKO MANABE (City University of New York, Graduate Center)

Alberto Ginastera’s *Cantata para América mágica* (1960) evokes the Mesoamerican world through quotations of Mayan texts, incorporation of shifting meters and instruments of indigenous music, and the use of serialism to symbolize the Mayan belief in a cyclical universe. The D-hexachord is not only the sonority of destruction at the climax of the work, but also the progenitor of all rows in it. Representing both creation and destruction, it is symbolic of the Mesoamerican belief that one world was destroyed so that another could arise. The analysis builds upon work by Kuss and others by identifying source texts for all movements and explaining the meaning of the D-hexachord.

Session 8d  **Concert and Lecture-Recital**

Variations on America: Twenty-First Century Piano Works by Leading American Composers

HEIDI LOUISE WILLIAMS (Florida State University), piano

The works performed in this lecture-recital include *American Berserk* (2001) by John Adams (b. 1947), *Vast Antique Cubes/Throbbing Still from No Longer Very Clear* (2005) by Joan Tower (b. 1938), and *Traces* (2006) by Augusta Read Thomas (b. 1964). American pianist Heidi Louise Williams is currently Assistant Professor at Florida State University. Actively involved in the promotion of new music, she has worked with many distinguished composers including Chen Yi, Augusta Read Thomas, and Bernard Hoffer. She completed her B.M., M.M., and D.M.A. degrees at the Peabody Conservatory of Music, where she studied with Ann Schein.
Elie Siegmeister Centennial Performance

LEONARD J. LEHRMAN and HELENE WILLIAMS (Elie Siegmeister Society and Court Street Music)

This lecture-recital will show how one of the twentieth century’s most vital and prolific composers personified and helped define American music in different ways at different periods, from the 1930s thru the 1980s. The program includes some of his collaborations with Rosemary Benet, Abel Meeropol, Langston Hughes, and others, in songs about Johnny Appleseed, Abraham Lincoln, John Reed, and other American legends. It also includes a selection from the only still-unproduced opera of the eight he wrote, The Marquesa of O, which takes place in Mexico.

SAM Consortium of Centers for American Music

Panel Discussion: Updating Resources of American Music History

DEANE L. ROOT, University of Pittsburgh, Moderator

How can we create and sustain a digital reference tool for locating source materials in American music history? How might American music centers most productively participate in the planning process and beyond? This session will present an update on the Collaborative Planning Grant awarded by the Institute of Museum and Library Services (IMLS) to the University of Pittsburgh’s Center for American Music, in partnership with the Society for American Music, to bring together librarians, archivists, scholars, and information technologists toward developing an Internet-era successor to Resources of American Music History (University of Illinois Press, 1981).

Session 8e Bold Voices: Canadian and American Women Composers

Telling a Textured Tale: A Feminist Music Analysis of Jennifer Higdon’s Blue Cathedral

DEBORAH RIFKIN (Ithaca College)

Higdon’s Blue Cathedral is one of the most performed contemporary orchestral works in the United States. It features dramatic gestures, stratified layers of texture, and innovative combinations of timbre. These elements create memorable musical events, which can be easily recollected. I provide an analysis in which these recollected associations participate in a musical narrative. The analysis is inspired by feminist theory because it challenges hierarchical models of music and elevates timbre and texture to primary agents of explanation. A feminist perspective can enrich music analysis, even when that analysis has a technical focus on specifics of music construction.

Images of the Canadian West: Jean Coulthard, Emily Carr, and the Music of Place

GLENN COLTON (Lakehead University)

Jean Coulthard (1908–2000) was arguably one of Canada’s greatest modern composers and a pioneer for women in Canadian music. This presentation explores the interplay of landscape, visual art, text, and regional identity in Coulthard’s chamber piece The Pines of Emily Carr (1969), a musical evocation of Carr’s mystical impressions of the Canadian West as expressed through the diaries of the celebrated landscape artist. I will draw upon Coulthard’s unpublished manuscripts, correspondence, and interviews with the composer to present a comprehensive overview of her “western” impulse, the images and text that inspired it, and the evocative chamber music that resulted.
The Chamber Music of Joan Tower
CRAIG B. PARKER (Kansas State University)

Joan Tower ranks among the most significant living American composers. Her best-known compositions include five *Fanfares for the Uncommon Woman* and *Made in America*, a 2004 orchestral work that has been performed in every state. Tower’s three dozen chamber works exhibit her standard fingerprints of seamless structures, reliance on climbing motives, occasional frenetic energy, and complex layering of materials. This paper examines her chamber output, with emphasis on her recent works, *Copperwave* for brass quintet (2006) and *Trio Cavany* for piano trio (2007). Besides musical examples, clips from documentaries about Tower and the author’s interviews with her will be played.

**Concert of Works by Colorado Composers**

The *Four Pastorales* of Cecil Effinger: The Voice of the American West
LARRY WORSTER (Metropolitan State College of Denver), moderator

Colorado Springs native Cecil Effinger came to maturity as a composer in Colorado during World War II, composing over 150 works in his lifetime. This lecture/recital will examine the historical and stylistic importance of the most successful of his published choral works, *Four Pastorales*, a work deeply rooted in the American West. For texts, he chose poems by the poet laureate of Colorado, Thomas Hornsby Ferril. The piece contains many of Effinger’s most typical stylistic characteristics, among them the derivation of melodies from his complex non-triadic and yet mildly dissonant harmonies. In addition, *Four Pastorales* is typical of Effinger’s choral style in the musical devices that link the four-poem choral cycle into a cohesive almost symphonic structure.

**Session 9a  Compositional Cross Currents**

Savoring the Cultural Stew: On the Origins of Cowell’s Elastic Form
SUE ROBINSON (University of Melbourne)

Raising the question of the origins of Cowell’s concept of “elastic form,” this paper notes his enthusiasm for traditional Rarotongan performance practices and explores their connection to ultramodernist conceptions of mutable form and scoring, drawing on personal correspondence, manuscript scores, and rare recordings made by Cowell’s friend and correspondent, Percy Grainger. More specifically, it argues ways in which mutual understanding and appreciation of those practices informed the collaboration by correspondence between Cowell and Grainger on Cowell’s *Celtic Set* (1938), so as to savor the *mélange* that Michael Hicks terms the “cultural stew” of Cowell’s influences.

A Figment of His Imagination: Elliott Carter on Charles Ives and Musical Borrowing
DAVID THURMAIER (Florida Gulf Coast University)

While Elliott Carter has softened his early criticism of Charles Ives and acknowledged his musical debts, he has consistently been puzzled by the use of borrowing in Ives’s music. Interestingly, Carter has borrowed from Ives on several occasions, most directly in his 2001 composition *Figment No. 2: Remembering Mr. Ives* for solo cello. My presentation examines how Carter employs Ives’s music and inspiration into *Figment No. 2*, and explores what Carter found attractive about the Ives compositions he chose to quote. I also speculate as to whether his forays into quotation reveal a more sympathetic view toward musical borrowing.
Expressionism and Antagonism: Leonard Bernstein’s Complex Relationship with Serialism

ERICA K. ARGYROPOULOS (University of Kansas)

Leonard Bernstein has often been regarded as an antagonist toward serialism; however, such an assertion overlooks his landmark Symphony No. 3, “Kaddish.” Scholars have long been attracted to the work as a cathartic enigma: a musical narrative of an American Jew questioning the atrocities of the Holocaust. I assert that Bernstein used Schoenberg’s own unsettling response to the tragedy, *A Survivor from Warsaw*, as an artistic precedent for the symphony. While dodecaphony ultimately surrenders to tonality as anger gives way to acceptance, Bernstein’s employment of serialism communicates his respect toward a system capable of articulating emotions inconceivable solely through diatonicism.

**Session 9b ** Establishing Authenticity

Mike Seeger and the Transmission of Old-Time Music

ESTHER MORGAN-ELLIS (Yale University)

Through contributions both as a founding member of The New Lost City Ramblers and as an independent musician and scholar, Mike Seeger played a major role in the resurgence of folk music from the American South. Little has been written about his influential role in the popularization and dissemination of folk music and tradition, a gap that I begin to fill through examination of his writings and a personal interview, all of which illuminate Seeger’s own views on old-time music. The issue of authenticity, looming persistently over the field and its contributors, provides a continuing thread of discourse.

The Inauthentic Artifact: Gillian Welch, Self-Creation, and the Ghosts of Appalachia

MARCUS DESMOND HARMON (University of California, Los Angeles)

Alt-country musician Gillian Welch has built her career upon reviving “old-time” musical styles from Southern traditions. Her repertoire, consisting in large part of ballads and religious songs, connects her to Appalachian folk traditions. Although her work is rooted in Appalachia, Welch’s rural background is, like her songs, entirely self-composed. This paper discusses Welch’s exploration of Marcus’s “old, weird America.” To understand Welch’s self-creation, I use psychoanalyst Roy Schaefer, whose work emphasizes the role of narrative in forming subjectivity. Musically, the paper focuses on *Hell Among the Yearlings*, looking at the various ways in which Welch joins her work to Appalachian traditions.

Finding the Avant-Garde in the Old-Time: John Cohen, Roscoe Holcomb, and a Re-Legitimization of the “Folk”

BRIAN JONES (Brigham Young University)

After his “discovery” by John Cohen in 1959, Roscoe Holcomb became renowned among urban folk revivalists as an authentic performer of traditional Appalachian folk songs. This paper first studies the socio-cultural background of Holcomb’s traditional music-making and examines his place within his own local music community. It then examines the perceptions of Holcomb among folk enthusiasts from the mainstream of American culture. A comparison of these two viewpoints inquires into some of the core attitudes and assumptions of the folk revival and considers the issues that arise when a regional tradition is extracted and presented for broader public consumption.
Session 9c  Indigenous Music of Mexico’s Northwest

Guarrijo Tumari: Cultural and Musical Perspectives

J. RICHARD HAEFER (Arizona State University)

The tumari of the Guarrijo Indians of Southern Sonora, Mexico, is the sole public ceremony of this culture and is celebrated for a number of reasons throughout the year. The ceremony includes traditional Guarrijo singing as well as the pan-cultural pascola dance. In this paper I examine the various genres of music used (and specifically the uniqueness of traditional Guarrijo singing style among North American Indian music cultures), the interaction of Guarrijo and Catholic symbolisms in tumari, the social dynamics of Guarrijo, Tarahumara, Mayo, and mestizo interactions on the ceremony, and the cosmological effects of tumari in Guarrijo life.

Cosmology, Narrativity, and Meaning in Mayo-Yoreme Rituals

HELENA SIMONETT (Vanderbilt University)

Drawing on indigenous cosmology and Ricoeur’s hermeneutic ontology and narrative theory, this paper analyzes the rituals of honoring the dead (responso) that the Mayo-Yoremem of northern Sinaloa perform after a member of their community passes away. The responso both explicates the temporal character of human experience and brings to expression an experience of Being (as exemplified in the deer dance, for instance). Not only is the fundamental human question of what Being means performed in the elaborate rituals, the very narrativity of the ritual actions reinforces the (historical) community in front of itself.

Yumana Musical Traditions: Song-Dance, Myth, and Cosmology

MIGUEL OLMOS AGUILAR (El Colegio de la Frontera Norte)

This presentation introduces the music of the K’miai, a subgroup of the Yumana who inhabit the Baja California peninsula. At least five musical genres can be distinguished: songs associated with fiestas, occasionally based on mythological content; laments for funerals; songs for guessing games with bets (peón); lullabies and other every-day topics; and songs for curing. Each of these genres can be further divided according to additional symbolic parameters, such as rhythm or dance styles. In this paper I examine the various genres of music related to mythical and cosmological knowledge, in particular the funerary musical expressions, as well as the kurikuri dance, which has become synonymous with “fiesta.”

Session 9d  Lecture Recitals

Performing the New Mexican Indita

BRENDA M. ROMERO (University of Colorado at Boulder)

Colonial traditions continued to affect indigenous nations following the Spanish re-entry into New Mexico in 1692. Scholars speculate that indigenous singers composed some songs in Spanish. As the subject of scholarly attention, the New Mexican indita has become a genre characterized by indigenous subject positions, including refrains that use indigenous vocables (non-lexical syllables). Refrains may also allude to an indita in double entendre: as Indian girl or young woman, and as musical genre, typically a ballad resembling both the Spanish romance and the Mexican corrido. The presenter will discuss and perform a representative sample of New Mexican inditas.

From Einstein to Lewis and Clark: A Retrospective on Philip Glass

PAUL BARNES (University of Nebraska–Lincoln)

I will explore my thirteen-year collaborative relationship with American composer Philip Glass in this lecture-recital tracing the development of Glass’s unique style from hard-core

**Session 9e Vocal Expressions**

*The Regal, Stately, and Enchanting Voice of Leontyne Price*

**JENNI VEITCH-OLSON (University of Wisconsin–Madison)**

In 1957, critics hailed Leontyne Price’s debut performances as Aïda as “thoroughly regal,” “stately,” and “enchanting.” In 1985, writers used the exact same words to describe the *prima donna assoluta*. This presentation asks “Why?” How do these reoccurring characterizations mark her voice as in opposition to the seemingly ubiquitous white female opera voice? I incorporate philosophies of Western opera voice, histories of American-ness and blackness, and theories of performativity. In particular, I argue that this use of descriptive terms ultimately restricts any theorization of operatic voice to the static binaries of weak feminine/strong masculine, blackness/whiteness, and voice/body. This investigation of Price encourages us to more thoroughly examine the multiple meanings of “performance.”

*Alliances as Aesthetics in Hawaiian Falsetto Singing*

**KATI SZEGO (Memorial University of Newfoundland)**

For over a decade, falsetto singing has been the focus of an annual competition organized to coincide with Aloha Festivals, a marketing event designed to attract tourists to Hawai‘i. In 2002 and 2003, I interviewed five competition finalists. This paper traces falsetto singers’ alliances or “connections to networks of people” (Diamond 2006). By depicting the nexus of relationships that helps produce their genre-world, I show how socio-musical interactions help constitute Hawaiian falsetto aesthetics, and the way those relationships figure into falsettists’ senses of self. Narratives drawn from two countertenors in Hawai‘i are used as points of comparison.

*Vocal Self-Identification and the Color of Sound: The Case of Ethel Waters*

**DWANDALYN REECE (National Endowment for the Humanities)**

Ethel Waters’s legacy as a singer has been clouded because it doesn’t fit attributed racial and cultural categorizations. I will use Ethel Waters as a case study to explore how vocal self-identification, a process by which a singer develops a vocal self-concept through musical experiences and vocal modeling, personal singing style traits, innate and developed, along with the racial markers and values of cultural appropriateness are used to judge a singer’s performance. Exploring Waters’s vocal performances in this light will define her style and show how discussions of authenticity and racial categories work to devalue a singer’s individuality.

**Session 10a Appropriations**

*“Jilted”: Reframing Negro Spirituals as “College Songs”*

**SANDRA GRAHAM (University of California, Davis)**

Henry Randall Waite’s *Carmina Collegensia* (1868) was the first comprehensive anthology of American college songs. His 1876 edition introduced eight Negro spirituals—the “college songs” of Fisk University—and one spiritual from Rutgers. Later editions recontextualized these spirituals in ways both subtle and conspicuous. For example, “Jilted,” a contrafactum of “Keep Me from Sinking Down,” transmutes a slave song into a lament about a college
boy jilted by his girlfriend. I suggest ways in Waite’s popular college song anthologies reframed spirituals: as odes to one’s alma mater, social songs for drinking, gendered songs, and American songs.

Defining the Boundaries of Pow-Wow Song Performance: Appropriation, Borrowing, Simulation, and Appreciation

TARA BROWNER (University of California, Los Angeles)

Beginning in the 1990s, a pow-wow circuit developed Northern Europe distinct from the “hobbyist” events of earlier decades. This circuit is still small, but its very existence provokes questions about whether or not Native American traditions and protocols of song ownership, creation, and performance apply at events so far outside of Indian County. My paper explores the issue of whether or not song styles and categories can be claimed as intellectual property by Indians, or, if Europeans who refer to themselves as “Indians by spirit” can justify their performances by asserting that they are a logical extension of intertribalism.

Session 10b  Musical Theater: Modernism and Revivals

Ten Minutes and Fifty-two Years Ago: Musical and Cultural Nuances in the Three TV Versions of Rodgers and Hammerstein’s Cinderella.

GRAHAM WOOD (Coker College)

This paper compares the three TV versions of Rodgers and Hammerstein’s Cinderella made in 1957, 1965, and 1997. Utilizing the different presentations of the song “Ten Minutes Ago” as a starting point, changing aesthetics of design, musical performance, and cultural attitudes are revealed. For example, the 1997 version, with its color-blind casting, is the only one that acknowledges multi-racial couples. In contrast, the social dangers that lurk just beneath the surface of the 1957 version are entirely absent from the later versions.

Toward a More Palatable Modernism?: Some Thoughts on Sondheim and Modernist Aesthetics

NOEL VERZOSA (California State University, Sacramento)

Sondheim’s œuvre seems almost systematically to survey the major themes of modernism, from the urban alienation of Company to the sacralization of art thematized in Sunday in the Park with George. Though many of these themes have fallen into disrepute in recent scholarship, Sondheim has generally not suffered in our reassessment of modernism. Sondheim thus offers an illuminating glimpse into critics’ relationship to modernism. In this paper I explore what Sondheim might have to tell us about the assumptions about modernism we make in our tasks as scholars and critics.

Session 10c  Canadian Identities

Sepia Soundscapes and Sonic Snapshots: Hymnody and Historical Patriotic Borrowings in the Music of John Beckwith

KATE GALLOWAY (University of Toronto)

John Beckwith (b. 1927) applies borrowed sources to establish a soundscape that is unique to a particular time, place, and identity. Beckwith’s interest in hymnody and historical patriotic musics became prominent in his research and permeated his creative output from the 1960s onwards. Referencing Beckwith’s Upper Canadian Hymn Preludes (1977) for organ and tape and his opera Taptoo! (1994), I demonstrate how as a composer Beckwith regards his borrowed materials as a springboard for his own musical voice, while in his role as a historian he sees the material on its own terms and allows it room to speak musically for itself.
Abstracts for Sunday morning—Session 11

A “League against Willan” versus a League for All: Constructing an Identity for the Canadian League of Composers

BENITA WOLTERS-FREDLUND (Calvin College)

The original founders of the Canadian League of Composers felt caught between two competing goals: to promote the interests of all contemporary composers in Canada, regardless of style, and to promote younger modernist composers. These competing interests are particularly evident in their controversial membership policy, which set a 60-year age limit, and their concert series, which favored modern styles but nonetheless showcased a wide variety of more moderate composers as well. This paper seeks to understand this tension in the context of post-war Canadian culture, especially musical conservatism, a lack of musical infrastructure, and the broader questions of national identity that shaped the 1950s.

Session 10d  
Julius Eastman and the Politics of American Experimental/Downtown Music

The Worlds of Julius Eastman

ELLIE M. HISAMA (Columbia University)

Composer, improviser, pianist, and vocalist Julius Eastman (1940–1990) directly engaged with issues of race and sexuality in his compositions, which often employ improvisative, postminimalist elements. Focusing on a selection of Eastman’s compositions from the 1970s and 1980s, I examine his use of repetition, musical quotation, and form in relation to his subjectivity as a gay, African American composer. I argue that Eastman’s approaches to organizing sound in his instrumental compositions can be heard as firmly grounded in the politics of racial and sexual identity in the wake of the Civil Rights movement and Stonewall.

The Voice of Julius Eastman in Downtown Expressive Culture

RYAN W. DOHONEY (Columbia University)

This paper provides a history of Julius Eastman’s vocal performances beginning with his membership in the Creative Associates, through his practices as a composer-improviser, and as a collaborator on Arthur Russell’s disco projects. I argue that Eastman’s vocal performances function as moments of critique through queer self-declaration that move deftly between genres and styles. An understanding of Eastman’s varied modes of performance has ramifications for the history of downtown expressive culture. Through Eastman’s hybrid practices we can construct a more nuanced history of downtown New York culture, one that accounts for the dynamics of race and sexuality.

Session 11a  
Music in the Pacific Northwest

Music in the Pacific Northwest: Mary Davenport Engberg as a Pioneering Conductor and Educator

ELIZABETH JULIANA KNIGHTON (University of Washington)

Women in the United States generally were excluded from performing in or conducting mixed-gender orchestras prior to the 1940s, but Mary Davenport Engberg founded and conducted the Seattle Civic Opera and Bellingham Symphony Orchestra, and was music director of the Seattle Symphony Orchestra, well before that. The developing musical culture of the Pacific Northwest enabled Engberg to engage in professional music leadership roles ahead of others in her field, without encountering gender-based opposition. This paper reveals the effect of regional differences in the experiences and reception of women in American music through an examination of Engberg’s contributions.
“You Like Olympia? Then Don’t Move Here”: Class, Gender, and Politics in the Music Scenes of the Pacific Northwest

ELIZABETH K. KEENAN (Columbia University)

This paper explores how young women musicians confront assumptions about middle-class politics through the production of local music scenes. The combination of class, gender, and politics has played a significant role in the reception of music scenes in the Pacific Northwest. In that region, Olympia, Washington, the center for U.S. feminist punk rock since the early 1990s, stands in for the middle-class, the feminine, and the political, while Seattle’s much larger music scene has become its foil: working-class, male, and apolitical. This paper follows classed and gendered politics through the music, critical reception, and self-representation of women musicians.

Session 11b  Hybridity and Revival in Native American Music


CHRISTOPHER SCALES (Michigan State University)

XIT, an acronym for “Crossing of Indian Tribes,” are an intertribal rock group formed in 1968 in Albuquerque, New Mexico. Focusing specifically on their first album, Plight of the Redman, released in 1972, this paper examines the historical importance of XIT, a group that provided a musical soundtrack to Red Power, a social and political movement of the 1960s and 1970s that attempted to redefine the social identity and political place of Native Americans in American society. XIT’s music became the perfect cultural expression of this emerging Red Power-styled American Indian ethnicity: urban, traditionally grounded, and revolutionary.

Doc Tate Nevaquaya and the Native American Plains Flute

PAULA CONLON (University of Oklahoma)

Comanche artist and flutist Doc Tate Nevaquaya (1932–1996) played a major role in the rejuvenation of traditional Native Plains flute playing. When the courtship function of the Plains flute was no longer part of everyday life, Nevaquaya recognized the need to resurrect the old songs before they disappeared forever. He dedicated himself to preserving traditional Plains flute music, giving lecture-recitals to both Native and non-Native audiences, and he continues to serve as a role model for numerous contemporary artists. This paper will discuss Doc Tate Nevaquaya’s life experiences and his artistic contributions to the history of the Native Plains flute.

Session 11c  Music Publishing

Clashing Cultures: When Vernacular Music-Making Met Modern Publishing and Copyrights

JOCELYN NEAL (University of North Carolina at Chapel Hill)

In the 1920s enterprising record producers discovered an untapped resource of singers, songwriters, and song collectors, whose blues and hillbilly performances became a huge industry almost overnight. Those recordings generated significant financial return through publishing royalties, but the musicians were woefully ill-equipped to function in a musical marketplace that still relied on notated music. The centerpieces of this study are the efforts at musical transcription and stylistically odd arrangements that producer Ralph Peer used to build a publishing empire. What these documents reveal is a striking cultural class that occurred when American vernacular, oral musical traditions became commercial commodities.
“So You Want to Write a Song?”: Tin Pan Alley’s Formula for Success

DANIEL GOLDMARK (Case Western Reserve University)

Tin Pan Alley publishers regularly released “how-to” guides for aspiring songwriters. Issues including how to write good melodies and how to avoid unscrupulous publishers were all covered, although at different levels of detail, along with evaluations of current song genres. I show that these books allow for the construction of an alternate history of Tin Pan Alley, one that focuses not on the product, but rather on how the industry portrayed itself to outsiders trying to gain entry. I demonstrate that these guides teach the reader several important lessons about the values and goals of the Tin Pan Alley publisher.

Session 11d Broadway Collaborations

The Un-Scored Don Walker: An Examination of Orchestration in Three Works From the 1950s

PETER PURIN (University of Kansas)

Having been largely overshadowed by composers with whom he worked (Bernstein, Rodgers and Hammerstein, etc.), this paper spotlights orchestrator Don Walker with an attempt to realize stylistic musical characteristics of his orchestrations in the 1950s. Musical selections from three very different shows are analyzed to get the full spectrum of his abilities: Adler and Ross’s *The Pajama Game*, Frank Loesser’s *The Most Happy Fella*, and Meredith Wilson’s *The Music Man*. Although Walker was able to match the style of the composers with whom he worked, his jazz arranging background had a profound influence on his style, and instances of it are showcased in specific musical numbers from each of the shows.

Who Wrote the Dance Music for Richard Rodgers’s Carousel?

KARA GARDNER (University of San Francisco)

Richard Rodgers is generally acknowledged as the composer of the Broadway musical *Carousel*. When it comes to dance music, however, the question of authorship becomes ambiguous. During studio rehearsals with Agnes de Mille, the dance arranger, Trude Rittmann, compiled Rodgers’s melodies, made decisions about harmony and rhythm, and developed them into a piano score to accompany the dances. Her music was then orchestrated by Don Walker. I will use letters, sketches, and accounts from dancers to support my contention that, while Richard Rodgers approved of the dance music for *Carousel*, he had limited involvement in its creation.
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Beach, Amy: Thursday 12:45 P.M. (Schleifer)
Beckwith, John: 10c (Galloway)
Beethoven, Ludwig van: 6b (Broyles)
Behrman, David: 3c (Dewar)
Benton, Thomas Hart: 7e (Richter)
Berger, Jean: 12:45 P.M. Saturday
Berlin, Germany: 6c (Bares)
Bernstein, Leonard: 1a (Piekut); 9a (Argyropoulos)
Betz, Marianne (chair): 7d
biography: 2b (Bañagale, Baron, Nicholls); 12:45 P.M. Thursday (Tick: Gender and Biography interest groups)
Biography Interest Group: Thursday 12:45 P.M.
Bissett, Jessica: 7b
Bizet, Georges: Thursday 8:00 P.M. (Horowitz; Musical Theater interest group)
Blue Note Records: 1b (White)
blues: 8c (Stalling); 9e (Reece); 11c (Neal)
Boulanger, Nadia: 2c (Francis)
Boziwick, George (chair): 2a
Brahm, David: 8b (Gerk)
Brahm, John: 7e (Ingraham)
Brazil: Thursday 8:00 P.M. (Campbell; Latin America/Caribbean interest group)
Bristow, George Frederick: 7d (Preston)
Brown, Earle: 3e (Lewis)
Brown, Laura Doser: 6b
Browner, Tara: 10a
Broyles, Michael: 6b
Bromley, Albert E: 5d (Kehrberg)
Bruns, Steven: 3e
Buck, Sadie: 8a (Diamond)
business aspects (see also publishing): 1c (Jacobson);
3a (Suisman, Asai, Moon, Hicks); 4b (Warfield); 5a (Goldberg)
Cadman, Charles Wakefield: 6b (Levy)
Cage, John: 1a (Heimbecker, Piekut, Lindau); 3e (Lewis)
Cain, Celia: 11b
Cajun: 1c (Jacobson)
Campbell, Jennifer: Thursday 8:00 P.M. (Latin America/Caribbean interest group)
Camus, Raoul (chair): 2d
Canada: 7e (Warwick); 7c (Ingraham); 8a (Diamond, Ostashewski, Tulk); 8e (Colton);
10c (Galloway, Wolters-Fredlund)
Canadian League of Composers: 10c (Wolters-Fredlund)

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can-can: 5a (Ochs)
Capitol Records: 3a (Moon)
Carlos, Walter: 3a (Hicks)
[Music of Latin America and the] Caribbean Interest Group: Thursday 8:00 P.M.
Carr, Emily: 8e (Colton)
Carter, Elliott: 9a (Thurmaier)
Carter, Marva Griffin (chair): 6c
Carter, Tim: 4d
Castro, Christi-Anne: 6a
ceremonies: 5b (Levine, Spinney); 7e (Ingraham); 9c (Haefer, Simonett); 10a (Browner)
Chacon, Raven: 7c (Moroncini)
chamber music: 8e (Colton, Parker); 9a (Thurmaier)
Chautauqua: 2d (Lush)
Chávez, Carlos: 8c (Stalling)
Chilena: 4a (Stewart)
choral music: 2a (Sampel); 3d (Mensel, Duchan, Porcaro, Khalili); 5d (Shearon); Thursday 8:00 P.M. (Folk & Traditional interest group); 12:45 P.M. (Saturday concert)
[Gospel and] Church Music Interest Group: Saturday 12:45 P.M.
Chybowski, Julia: 5a
civil defense: 7a (Deaville)
Clough, Josh: 2d
Cohen, John: 9b (Jones)
Colton, Glenn: 8e
Cold War: 7a (Deaville)
Coleman, Ornette: 1b (Woideck)
college songs: 10a (Graham)
colloquial a cappella singing: 3d (Duchan)
Colorado: 3d (Mensel); 6b (Broyles, Levy, Brown, McLucas); 12:45 P.M. Thursday (Research Resources interest group)
Columbia Records: 3a (Hicks); 3d (Porcaro)
computer music: 1a (Heimbecker)
Coulthard, Jean: 8e (Colton)
cowboys: 6c (Bares)
Cowell, Henry: 5c (Fena); 9a (Robinson)
Cowger, Kelsey: 3c
Conlon, Paula: 5b
Crane School of Music: 3e (Howe)
Crawford, Richard (chair): 2b
Creative Associates (SUNY Buffalo): 10d (Hisama, Dohoney)
Crumb, George: 3c (Cowger); 3e (Bruns)
Curtis, Edward: 7e (Ingraham)
dance (see also Ballet): 3b (Lawson); 5a (Ochs); 5b (Levine, Spinney); 9c (Haefer, Aguilar); 11d (Gardner)
Day-O’Connell, Jeremy: 3e
Deaville, James: 7a
de Graaf, Melissa (chair) Thursday 12:45 P.M.
(Gender and Biography interest groups)
DeLeary, David: 8a (Diamond)
DeMille, Agnes: 11d (Gardner)
Denver: 6b (Broyles)
Dewar, Andrew Raffo: 3c
Diamond, Beverley: 5b (chair); 8a
Doering, James M.: 6d
Dohoney, Ryan W.: 10d
The Doors: 1d (Goldsmith)
Duchan, Joshua S.: 3d
DuPree, Mary (chair): 11a
Eastman, Julius: 10d (Hisama, Dohoney)
education: 3e (Howe); 7a (Russell)
Effinger, Cecil: Saturday 12:45 P.M. (Concert)
electronic music: 3c (Dewar); 7c (Feisst); 10c (Galloway)
Eliot, John: 4c (Goodman)
Elkus, Jonathan (chair): 4b
Elliott, Robin (chair): 10c
England: 6c (Flory); 8b (Murray)
Europe: 2a (Pehl); 2c (Francis, Quaglia, Mauskopf); 6c (Rollefson, Prouty); 6d (Roust); 7d (Preston); 10a (Browner)
Everett, William (chair): 11d
falsetto: 9e (Szego)
Fauser, Annegret (chair): 2c
Federal Music Project: 3e (Kang)
Federal Theatre Project: 4d (Carter)
Feisst, Sabine: 7c
Feldman, Morton: 3e (Lewis)
Fellezs, Kevin: 7b
feminism (papers whose abstracts particularly invoke this concept): 3d (Mensel); 8e (Rifkin)
Fena, Christine: 5a
fiddle: 7e (Richter); 8a (Ostashewski)
film: 3b (Robinson); 3c (Force, Jensen-Moulton); 6a (Huang); 6d (Platte, Roust, Whitmer, Doering); 7e (Ingraham); Thursday 8:00 P.M. (Film interest group; Musical Theater interest group [Horowitz])
Film Music Interest Group: Thursday 8:00 P.M.
Flory, Andrew: 6c
flute: 9d (Barnes); 11b (Conlon)
Folk and Traditional Music Interest Group: Thursday 8:00 P.M.
folk music (see also more detailed topics): 6b (McLucas); 7c (Warwick); 7e (Richter); 9b (Morgan-Ellis, Harmon, Jones); 11c (Neal); Thursday 8:00 P.M. (Folk and Traditional interest group)
Force, Kristin: 3c
Fosfield, Annie: 7c (Feisst)
Francis, Kimberley A.: 2c
funding: Thursday 12:45 P.M. (Student Forum)
Gabanelli, John: 1c (Jacobsen)
Galloway, Kate: 10c
Gardner, Kara: 11d
Garrett, Charles Hiroshi (chair): 6a
gay topics: 3d (Mensel); 10d (Hisama, Dohoney)
gender (see also feminism; gay topics; women): Thursday 12:45 P.M. (Tick; Gender/Biography interest groups)
[Research in] Gender and American Music Interest Group: Thursday 12:45

Gerk, Sarah: 8b

Gershwin, George: 2b (Bañagale); 5c (Neimoyer); Thursday 8:00 P.M. (Shirley; Musical theater interest group)

Gibson, Christina Taylor (chair): Thursday 8:00 P.M. (Chair; Latin America/Caribbean interest group)

Gier, Christina (chair): 7a

Gilman, Lawrence: 7d (Joiner)

Ginastera, Alberto: 8c (Manabe)

Glass, Philip: 3c (Force); 9d (Barnes)

Glickman, Sylvia: Thursday 12:45 P.M. (Schleifer; lecture-performance)

Goldberg, Bethany: 5a

Goldberg, Isaac: 2b (Bañagale)

Goldman, Daniel: 11c

Goldsmith, Melissa Ursula Dawn: 1d

Goodman, Glenda: 4c

gospel: 5d (Shearon, Straughn, Kehrberg); Thursday 8:00 P.M. (Folk/Traditional interest group); Saturday 12:45 P.M. (Gospel interest group)

Gospel and Church Music Interest Group: Saturday 12:45 P.M.

Graaf, Melissa de (chair): Thursday 12:45 P.M. (Gender and Biography interest groups)

Graham, Sandra: 10a

Grainer, Percy: 9a (Robinson)

Granville, Audray: 6d (Platte)

graphic notation: 3e (Lewis)

Great China Theater: 4d (Rao)

Greek Orthodox Church: 3d (Khalil)

Greenfield, Elizabeth Taylor: 5a (Chybowski)

Gregorian chant: 8a (Tulk)

Guar rigor tribe: 9c (Haefer)

Haefer, J. Richard: 9c

Hammerstein, Oscar, II: 10b (Wood)

Harmon, Marcus Desmond: 9b

Harrigan and Hart: 8b (Gerk)

Harrison, Kislala (chair): 11b

Hawai‘i ‘ia: 7b (Felless); 9e (Szugo)

Heavener, Tabitha: 7e

Heimbecker, Sara: 1a

Hess, Carol (chair): 8c

Hicks, Michael: 3a

Higdon, Jennifer: 8a (Rifkin)

Hildegard von Bingen: Thursday 12:45 (Schleifer; lecture-performance)

Hiller, Lejaren: 1a (Heimbecker)

hip hop: 3b (Yaeger); 6c (Rolleson)

Hisama, Ellie: 10d

Historiography Interest Group: Saturday 12:45 P.M.

Hitchcock, Alfred: 6d (Platte)

Holcomb, Roscoe: 9b (Jones)

Honorary Membership [presentation of]: Thursday 7:30 P.M.

Horowitz, Joseph: Thursday 8:00 P.M. (Musical Theater interest group)

Howe, Sandra Wieland: 3e

Hsu, Wendy: 6a

Hung, Eric: 6a

Huston, John: 6d (Roust)

Indian House Records: Thursday 7:30 P.M.

(Honorary membership & performance)

indita: 9d (Romero)

Ingraham, Mary: 7e; 8c (chair).

Iraq War (2003–): 7a (Russell)

Irish-American: 2a (Smith); 8b (Gerk)

Isaacs, Tony: Thursday 7:30 P.M. (Honorary membership & performance)

Ives, Charles: 2b (Baron, Nicholls); 9a (Thurmaier)

Ives, Mollie: 2b (Nicholls)

jazz: 1b (White, Woideck, Thomas); 1d (Sanjek); 3b (Robinson); 6c (Bares, Prouty); 7b (Perea)

Jacobson, Marion S.: 1c

Jensen-Moulton, Stephanie: 3c

Jewish Studies Interest Group: Saturday 12:45 P.M.

Joiner, Michael: 7d

Jones, Brian: 9b

Jullien, Louis: 7d (Preston)

Kang, Youyoung: 3e

Katz, Mark (chair): 3a

Kearns, William (chair): 6b

Keenan, Elizabeth K.: 11a

Kehrberg, Kevin: 5d

Kernodle, Tammy: 9c (chair); Saturday 12:45 P.M. (Gospel/Church Music interest group; chair)

Khalil, Alexander K.: 3d

Kirstein, Lincoln: Thursday 8:00 P.M. (Latin American/Caribbean interest group)

K’miai People: 9e (Aguilar)

Knighton, Elizabeth Juliana: 11a

Koegel, John (chair): 10a

Kolek, Adam J.: 3e

Kreitner, Mona: 4b

Kwakwaka’wakw People: 7e (Ingraham)

labor: 2a (Smith); 3e (Jensen-Moulton); 6b (Levy)

Laird, Paul (chair): 9d

Latin America (see also individual countries): 4a

(Stewart); 5a (Ochs); 8c (Manabe, Stalling); 9c (Haefer, Simonett, Aguilar); Thursday 8:00 P.M. (Latin American/Caribbean interest group)

[Music of] Latin America and the Caribbean Interest Group: Thursday 8:00 P.M.

Latino music: 4a (Salazar)

Lawson, Peter: 3b

Lefferts, Peter M.: 2d

legal aspects: 4b (Warfield)

Lehrman, Leonard J.: 8d

Lesbian topics: 3d (Mensel)

Levine, Victoria Lindsay: 5b; 7b (chair)

Levy, Beth E.: 6b

Lewis, Kevin: 3e

Latin American/Caribbean interest group: Thursday 8:00 P.M. (Latin American/Caribbean interest group)

Lefferts, Peter M.: 2d

Legal aspects: 4b (Warfield)

Lehrman, Leonard J.: 8d

Lesbian topics: 3d (Mensel)

Levine, Victoria Lindsay: 5b; 7b (chair)

Levy, Beth E.: 6b

Lewis, Kevin: 3e

Latin America: 4a (Salazar)

Lawson, Peter: 3b

Lefferts, Peter M.: 2d

Legal aspects: 4b (Warfield)

Lehrman, Leonard J.: 8d

Lesbian topics: 3d (Mensel)

Levine, Victoria Lindsay: 5b; 7b (chair)

Levy, Beth E.: 6b

Lewis, Kevin: 3e

Latin America (see also individual countries): 4a

(Stewart); 5a (Ochs); 8c (Manabe, Stalling); 9c (Haefer, Simonett, Aguilar); Thursday 8:00 P.M. (Latin American/Caribbean interest group)

[Music of] Latin America and the Caribbean Interest Group: Thursday 8:00 P.M.

Latin America: 4a (Salazar)

Lawson, Peter: 3b

Lefferts, Peter M.: 2d

Legal aspects: 4b (Warfield)

Lehrman, Leonard J.: 8d

Lesbian topics: 3d (Mensel)

Levine, Victoria Lindsay: 5b; 7b (chair)

Levy, Beth E.: 6b

Lewis, Kevin: 3e
Lindau, Elizabeth Ann: 1a
Los Angeles: 1d (Goldsmith, McMullen, Sanjek); 4d (Carter); 7c (Moroncini)
Louisiana Purchase Centennial, Exposition, St. Louis, 1904: 2d (Clough)
Lovensheimer, Jim: Thursday 8:00 P.M. (Musical Theater interest group; chair)
Lucier, Alvin: 3c (Dewar)
Lumpkin, Ben Gray: 6b (McLucas)
MacDowell, Edward: 7d (Joiner)
Magee, Jeffrey (chair): 11a
Mamoulian, Richard: Thursday 8:00 P.M. (Musical Theater interest group)
Manabe, Noriko: 8c
Maretzek, Max: 5a (Goldberg)
mariachi: 4a (Salazar)
Marsalis, Wynton: 1b (Thomas)
Marshall, Kimberly J.: 9b
Mays, Buck (chair): 7b (Bissett) [Alaska]; 7c (Moroncini); 8a [Canada] (Diamond, Ostashewski, Tulk); 9a (Haefer, Simonett, Aguilar); 10a (Browner); 7c (Feiss); Thursday 7:30 P.M. (Honorary membership; performance)
Navajo: 4c (Marlon); 7c (Moroncini)
Neal, Jocelyn: 11c
Neimoyer, Sue: 5c
Nelson, Nels Samuel: 2d (Lefferts)
Nettl, Bruno (chair): 8a
Nevaquaya, Doc Tate: 1b (Conlon)
New Lost City Ramblers: 9b (Morgan-Ellis)
New Mexico: 9d (Romero)
New York: 1a (Pickut); 5a (Goldberg); 7c (Feiss); 7e (Heavner); 10d (Dohoney)
New York School (Brown, Cage, Feldman, Wolff): 3e (Lewis)
Nicholls, David: 2b; 3c (chair)
Noh Theater: 3c (Cowger)
norteño music: 1c (Jacobson)
Norton, Kay: 7e; 3d (chair)
notation: 3e (Lewis, Shaw, Bruns)
Ochs, Anna: 5a
Offenbach, Jacques: 5a (Ochs)
Oja, Carol (chair): 5c
Oliveros, Pauline: 3e (Jensen-Moulton)
Olmos Aguilar, Miguel: 9c
opera: 4b (Keittner); 4d (Carter, Rao); 5a (Chybowski, Goldberg, Ochs); 6b (Levy, Brown); 7e (Heavner); 8a (Diamond); 8b (Murray); 8d (Lehrman/Williams); 9e (Veitch-Olson); 10e (Galloway); 11a (Knighton); Thursday 8:00 P.M. (Musical Theater interest group)
orchestra: 1a (Pickut); 1b (Thomas); 2e (Francis, Mauskapf); 2e (Kang); 7d (Preston); 8c (André); 8e (Rifkin); 8c (André); 9a (Argyropoulos); 11a (Knighton); 11d (Purin)
Ostashewski, Marcia: 8a
Pacific northwest: 11a (Knighton, Keenan)
Parker, Craig B.: 8e
Passamaquoddy People: 5b (Spinney)
patriotic music: 3d (Porcaro); 7a (Russell, Meizel)
Patterson, David (chair): 1a
Peer, Ralph: 11c (Neal)
Pehl, Christa: 2a
Pen, Ron (chair): 9b; Thursday 8:00 P.M. (Folk/Traditional interest group)
Pepper, Jim: 7b (Perea)
Perea, John-Carlos: 7b
Philippine-American War: 6a (Castro)
Phillips, Tracey: 5e; Thursday 8:00 P.M. (Folk/Traditional interest group)
Picket, Benjamin: 1a

National Anthem Project: 7a (Russell)
Native American (includes Canadian and Latin American): 2d (Lefferts, Clough, Lush); 4c (Goodman, Marshall); 5b (Levine, Spinney); 7b (Bissett) [Alaska]; 7c (Moroncini); 8a [Canada] (Diamond, Ostashewski, Tulk); 9a (Haefer, Simonett, Aguilar); 9d (Romero); 10a (Browner); 7b (Perea); Thu 7:30 P.M. (Honorary membership; performance)
Pisani, Michael (chair): Saturday, 12:45 P.M. (Historiography interest group)

place: 6b (Levy, Brown); 7c (Feisst, Warwick, Moroncini); 8c (André); 8d (Williams); 8e (Colton); 10c (Galloway)

Platte, Nathan: 6d

popular song (pre-rock; see also musical theater): 2a (Smith); 3d (Duchan); 3e (Day-O’Connell); 7a (Meizel); 9e (Reece); 10c (Galloway)

Porcaro, Mark D.: 3d

Porter, Cole: 7e (McMahon)

pow-wow: 10a (Browner)

Presley, Luther: 5d (Straughn)

Price, Emmett (chair): Saturday 12:45 P.M. (Gospel/Church Music interest group)

Price, Leontyne: 9e (Veitch-Olson)

Prince: 3b (Yaeger)

Prince, Ken: 6c

publishing: 2a (Sampsel); 3d (Straughn); 7a (Neal, Goldmark); Thursday 12:45 P.M. (Schleifer; lecture-recital)

Purin, Peter: 11d

Puccini, Giacomo: 4b (Kreitner); 6b (Levy)

Pulitzer Prize: 1b (Thomas)

Quaglia, Bruce: 2c

radio: 3a (Asai); 3e (Porcaro); 6a (Alan); 6b (McLucas)

Rao, Nancy: 4d

Rarotongan music: 9a (Robinson)

recording: 1b (White); 3a (Moon, Hicks); 3b (Lawson); 3d (Duchan, Porcaro); 4b (Warfield); 6a (Alan); 6b (McLucas); 11c (Neal); Thursday 7:30 P.M. (Honorary membership award); Saturday 12:45 P.M. (Gospel/Church Music interest group)

Reece, Dwandalyn: 9e

research resources: 2a (Pehl); 2c (Quaglia); 5e (Goldberg); 6b (McLucas); 6d (Platte, Roust); Thursday 12:45 P.M. (Research Resources interest group)

Research Resources Interest Group: Thursday 12:45 P.M.

revivals: 4c (Marshall)

Revueltas, Sigmund: 8b (Westover)

Romero, Brenda M.: 9d

Rosar, William: Thursday 8:00 P.M. (Film interest group)

Ross, Pete: 1c (Taylor)

Roust, Colin: 6d

Rózsa, Miklós: 6d (Platte)

Ruggles, Carl: 5e (Massey)

Russell, Craig (chair): 4a

Russell, Melinda: 7a

sacred: 2a (Sampsel); 3d (Porcaro, Khailil); 3e (Shaw); 4c (Goodman, Marshall); 5d (Shearon, Straughn, Kehrberg); 7a Meizel); 8a (Tulk); 9a (Argyropoulos); Thursday 8:00 P.M. (Folk/Traditional interest group); Saturday 12:45 P.M. (Gospel and Church Music interest group)

Sacred Harp Sing: Thursday 5:45 P.M.

San Francisco: 4d (Carter, Rao)

Sanjek, David: 1d

Scales, Christopher: 11b

Schaefer, Roy: 9b (Harmon)

Schaffner, Caspere: 2a (Pehl)

Schifrin, Laloo: 6d (Doering)

Schleifer, Martha Furman: Thursday 12:45 P.M. (Lecture-performance)

Schoenberg, Arnold: 2b (Baron); 2c (Quaglia); 9a (Argyropoulos)

Sears, Ann (chair): 8d

Seattle: 11a (Knighton, Keenan)

Selznick, David O.: 6d (Platte)

serialism: 8c (Manabe); 9a (Argyropoulos)

Sheadle, Karen: 7e

shape-note hymnody: Thursday 8:00 (Folk/Traditional interest group)

Shearon, Stephen: 5d; Thursday 8:00 P.M. (Folk/Traditional interest group)

Shirley, Wayne D.: Tuesday, 8:00 P.M. (Musical Theater interest group)

Siegmund, Elie: 8d (Lehrman, Williams)

Simonett, Helena: 9c

sirens: 7a (Deaville)

slavery: 1c (Taylor); 5a (Chybowski); 7c (Norton)

Smith, Catherine Parsons (chair): 4d

Smith, Christopher J.: 2a

Smith, John Stafford: 7a (Russell)

Smith, Sally Sommers (chair): 4c

Sondheim, Stephen: 10b (Verzosa)

Sonic Arts Union: 3c (Dewar)

Sonic Youth: 1a (Lindau)Bauer

Sound Circle: 3d (Mensel)

Sousa, John Philip: 4b (Kreitner, Warfield)

Spinney, Ann Morrison: 5b

spirituals: 10a (Graham)

Stallings, Stephanie: 8c
Stamps-Baxter Music and Printing Co.: 5d (Straughn)
The Star-Spangled Banner: 7a (Russell)
steal guitar: 1e (Miller)
Stewart, Alex: 4a
Still, William Grant: 8c (André)
Straughn, Gregory: 5d
Stravinsky, Igor: 2b (Baron); 2c (Francis)
Student Breakfast: Saturday 7:00 A.M.
Student Forum: Thursday 12:55 P.M.
Stutzbach, Alisa Rata (chair): Tuesday 12:45 P.M.
(Research Resources interest group)
Suismann, David: 3a
Sun Ra: 3b (Robinson)
Suzuki, Pat: 6a (Alan)
Szego, Kati: 9e
Tang, Zhihua: Thursday 8:00 P.M. (Latin-American/Caribbean interest group)
Taylor, Barbara: 1c
Taylor, Cecil: 1b (Woideck)
Tejano music: 1c (Jacobson)
television: 6a (Hung); 10b (Wood)
Thomas, Augusta Read: 8d (Williams)
Thomas, Matthew: 1b
Thurmaier, David: 9a
Tick, Judith: Thursday 12:45 P.M. (Gender and Biography interest groups)

Tin Pan Alley: 11c (Goldmark)
Tower, Joan: 8d (Williams); 8e (Parker)
Tristano, Lennie: 1b (Woideck)
Tudor, David: 1a (Pickut)
Tulk, Janice Esther: 8a
Tumari ceremony: 9c (Haefer)
tunebooks (pre-shape-note: see also psalmody; shape-note hymnody): 2a (Sampsel); 7e

(Ukraine: 8a (Ostashewski)

Ukraine: variations, “brilliant” for piano: 7d (Montgomery)
Veitch-Olson, Jenni: 9e
Verzosa, Noel: 10b
Vestvali, Felicità: 5a (Goldberg)
Von Glahn, Denise (chair): 7e
Walker, Don: 11d (Purin, Goldberg)
Warfield, Patrick: 4b
Warwick, Jacqueline: 7c
Waters, Ethel: 9e (Reece)
Weil, Kurt: 4d (Carter)
Welch, Gillian: 9b (Harmon)
Wells, Paul (chair): 1c
Westover, Jonas: 8b
Wheelock, Dennison & James Riley: 2d (Lefferts)
White, Alisa: 1b
Whitmer, Mariana: 6d
Wierzbicki, James (chair): 6d
Williams, Heidi Louise: 8d
Williams, Helene: 8d
Willson, Meredith: 11d (Purin)
Woideck, Carl: 1b
Wolff, Christian: 3e (Lewis)

Wolters-Fredlund, Benita: 10c
women (see also individual names; papers invoking feminism in their abstracts are listed also under feminism): 5a (Ochs); 7d (Montgomery); 8e (Rifkin, Colton, Parker); 11a (Knighton, Keenan); Thursday 12:45 P.M.: (Schleifer; lecture-performance)

Wood, Graham: 10b
Woodard, Patricia (chair): 5d/5e
Worster, Larry: Saturday, 12:45 P.M. (Concert)
Wright, Josephine (chair): 9a
Wyler, William: 6d (Rouf, Whitmer)
XIT: 11b (Scales)
Yaeger, Jonathan: 3b
Yang, Mina (chair): 1d
Zorn, John: 3e (Kolek)
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- Euphonium • Flute • French Horn
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