

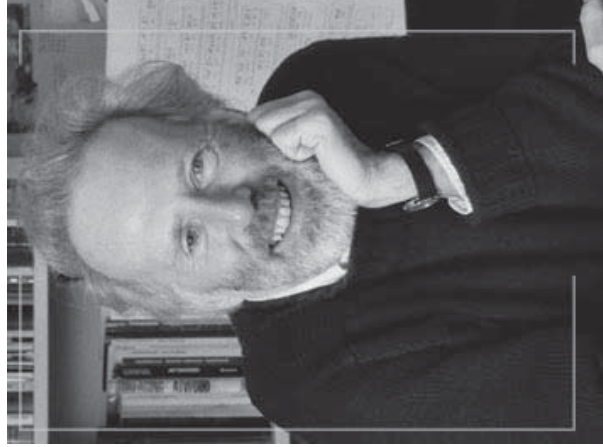
Society for American Music

**Thirty-Sixth
Annual Conference**

**Hosted by
Carleton University**

Westin Ottawa

**17–21 March 2010
Ottawa, Ontario**



R. Murray Schafer
2010 Honorary Member

R. Murray Schafer, Canada's pre-eminent composer, is justifiably known throughout the world. In an era of specialization, Schafer has shown himself to be a true renaissance man. Schafer has won national and international acclaim not only for his achievements as a composer but also as an educator, environmentalist, literary scholar, visual artist, and provocateur. A prolific composer, he has written works ranging from orchestral compositions to choral music as well as musical theatre and multi-media ritual. His diversity of interests is reflected by the enormous range and depth of his works. Murray's compelling book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific, and artistic aspects of sound and introduced the concept of acoustic ecology. The concept of soundscape unifies most of his musical and dramatic works, as well as his educational and cultural theories. The Society is honored to welcome R. Murray Schafer as its newest Honorary Member.



Bienvenue and welcome to Ottawa, the national capital of Canada, and the 36th Annual Conference of the Society for American Music. Merci d'avoir rejoint la famille SAM cette année.

As you peruse this program booklet, you will discover an abundance of intellectual and musical nourishment on offer over the next four days. Our institutional host, Carleton University, and the hard working committees of Jim Deaville and Michael Pisani have created a tremendous event that clearly fulfills the Society's mission "to stimulate the study . . . of American musics in all eras and in all their diversity." Merci pour votre présence et votre travail infatigable, Jim et Michael!

If this is your first SAM conference, I hope it lives up to your expectations. If you are a veteran, I wish for you a lively and joyful reunion with old friends. Warmest greetings to all as we meet and share with each other in the coming days!

Tom Riis
President

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March 2010

Dear Colleagues,

Oscar Wilde wrote that "music is the art which is most nigh to tears and memory." Tears reveal emotion, both bitter and sweet, while memory defines us as individuals and as participants in local, regional, national, and international cultures.

One might thus conclude that as musicians and musicologists, practitioners and historians of this noble field, your work is essential to humankind, defining us and offering us the ability to express our deepest sentiments and to understand them.

Having reached this conclusion, I assure you that you must certainly be welcome wherever you go and indeed are most welcome in the capital of Canada, where great rivers with thundering rapids and falls brought together native peoples, French and English traders in a dialogue punctuated by the beauty and wonder of nature, the resilience and industry of our forebears, the gentle notes of many refrains sung in many languages.

You are welcome to Carleton University, home to some 25,000 excellent students and exceptional faculty, among them members of our Music Department who have been unstinting in their efforts to make your stay pleasant.

Carleton University, idyllically bordered by the Rideau River and the Rideau Canal, a UNESCO World Heritage Site, is known for its international flavor, interdisciplinary and cutting-edge research and teaching, caring community and commitment to civic engagement, and the particular attention paid to the themes of sustainability, digital media, health, and global identities. Our music department personifies Carleton's international engagement by introducing us to the musical styles of many nations. The benefit concert for Haiti held this spring typifies our campus commitment to community. The synergies of kinds and styles of music, instrumentation, media and digital devices and recording make the work of Carleton's musicians cutting edge. When our graduates begin lives as composers, performers, teachers, technicians, or researchers, they enter their field well equipped with knowledge and experience. I am proud indeed that you will have the opportunity to meet some of them at this conference.

It is with pleasure that I offer you welcoming greetings from Carleton University. May your conference be enlightening and inspiring and may you return often to work with your outstanding Canadian colleagues while enjoying our beautiful city and country.

Sincerely yours,

Roseann O'Reilly Runte
President, Carleton University

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.

GENERAL CONFERENCE INFORMATION

Transportation to Events

National Gallery of Canada, Parliament Buildings and Soundwalk of Ottawa

Two of our featured tour destinations, the National Gallery of Canada and the Parliament Buildings, are within easy walking distance of the Westin (please see map on page 9). The Soundwalk will begin and end at the Westin Hotel.

Transportation to St. Brigid's and the Museum of Civilization

The Honorary Member Presentation/Concert/Award on Thursday evening will be held at St. Brigid's Centre for the Arts, with a reception to follow downstairs. Transportation to/from both of these events is included in registration. The venues are within walking distance, but taxi chits are also available at the registration desk. Attendees should plan to travel in small groups when possible in order to reduce cost to the Society. Please stop by the conference registration desk if you have additional questions.

Friday Night SAM JAM

Join fellow attendees for a night of music-making at the first-ever SAM JAM being held on Friday at 10 p.m. in Governor General III. Bring your acoustic instruments and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

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.

Pianos

Pianos for the conference have been provided by Ottawa Pianos.

SAM Brass Band

The SAM Brass Band will perform on Saturday, March 20th 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 5:45–7:15p.m. on Thursday evening in Les Saisons at the conference hotel. 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.

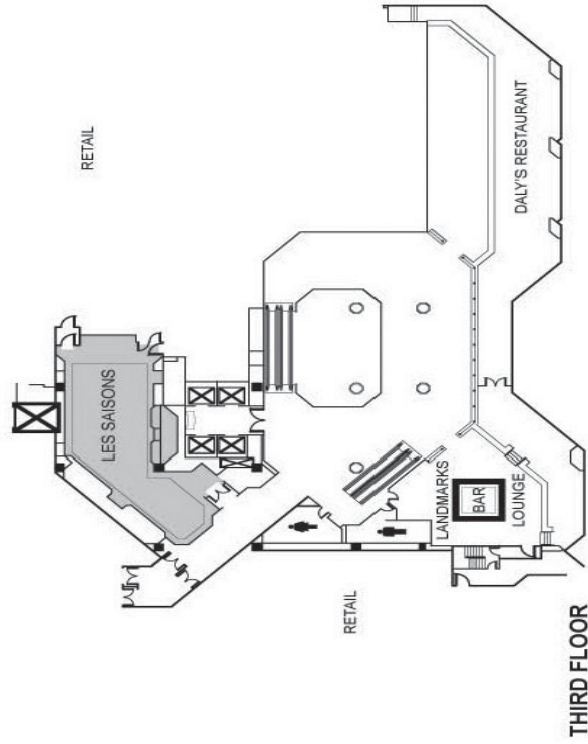
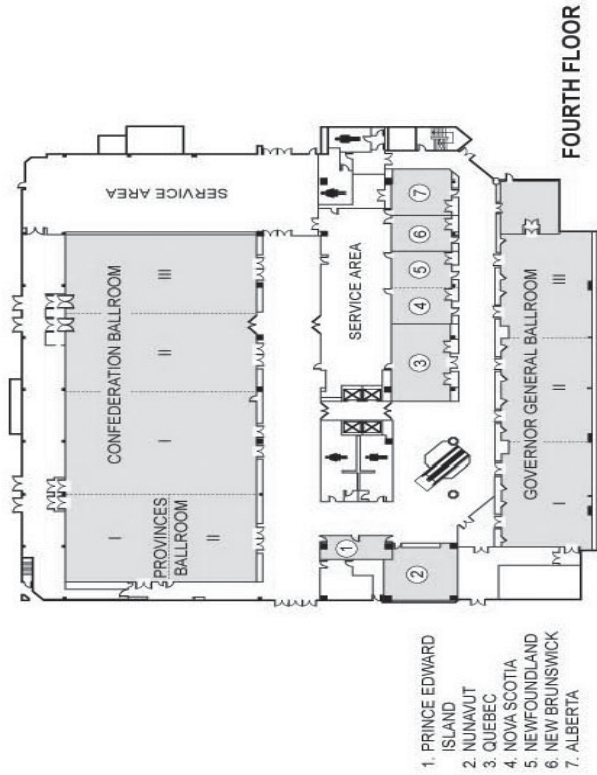
Exhibits

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:

Oxford University Press
Boydell and Brewer, Ltd.
University of Illinois Press
The Scholar's Choice

W. W. Norton & Company, Inc.
Cambridge University Press
University Press of Mississippi
Preservation Technologies/The
Media Preserve

Map of the Westin Hotel Meeting Areas



Map of Downtown Ottawa

The Westin is located at 11 Colonel By Drive
(lower right intersection of grid lines)



CAPITAL SIGHTS	ATTRACTIONS
B-3 ByWard Market	B-2 Supreme Court of Canada
C-2 Canadian Museum of Civilization	B-2 Royal Canadian Mint
C-2 Canadian Museum of Nature	A-4 Rideau Hall
B-1 Canadian War Museum	B-2 Parliament Hill
C-2 National Arts Centre	B-2 National Gallery of Canada
B-2 Canadian Museum of Photography	B-2 Contemporary Photography
B-2 Canadian Museum of	B-2 Capital Infocentre
B-2 Canadian Museum, Ottawa Locks	B-2 Cathedral-Basilica of Notre Dame
B-2 Astroble Theatre, Nepean Point	B-2 Currency Museum, Bank of Canada
C-3 Arts Court	D-1 Dows Lake Pavilion

SPECIAL EVENTS

Welcome Reception

Sponsored by Carleton University
Faculty of Arts and Social Sciences

Governor General I

Wednesday Evening, 6:00–8:00 p.m. Free

Concert of Improvised Music by Michael Snow and Jesse Stewart



National Gallery of Canada
Thursday Evening, 8:00–9:00 p.m. Free

A concert of improvised music featuring acclaimed pianist/visual artist/filmmaker Michael Snow and Ottawa composer/percussionist Jesse Stewart, a professor at Carleton University's School of Studies in Art and Culture. At 80, world-class artistic polymath Snow is still making headlines with his films and installation art, which often feature his own music (and performance), while rising phenom Stewart has collaborated with such noted artists as Pauline Oliveros and George Lewis. Together, Snow and Stewart will weave a rich tapestry of creative improvised music, setting new boundaries for contemporary music. This concert, a collaboration between the School for Studies in Art and Culture, Carleton University, and the National Gallery of Canada, will be recorded by CBC Radio for future broadcast on The Signal.

Presentation of SAM 2010 Honorary Membership to R. Murray Schafer, Canada's Dean of Composers, and Performance of Contemporary Canadian Music

St. Brigid's Centre for the Arts, Eileen Concert Hall
Friday Evening, 8:00–10:00 p.m. Free to SAM attendees

A musical homage to Schafer, this evening's concert will explore the depth and breadth of Schafer's music, and the music of other important Canadian and American composers of the 20th and 21st centuries, including, Claude Vivier, Kyle Werner and Frédéric Lacroix (world première). The program features mezzo-soprano Julie Nesrallah; CBC's Laurence Wall (emcee and narrator in Schafer's *Wizard Oil and Indian Sagwa*); the Musica Nova Ottawa ensemble; clarinetist Rebecca Danard; harpsichordist Cécile Desrosters; flautist Robert Cram; the Ottawa Regional Youth Choir (directed by Kevin Reeves); cellist Joan Harrison; percussionist Alain Lamothe; a Canadian première of a new work by Kyle Werner; and a world première of a new work by Ottawa composer and pianist Frédéric Lacroix. Performed by these leading artists from the Ottawa area, the concert represents a collaboration of SAM, Ottawa New Music Creators, Carleton University, and the Canadian Music Centre. The Centre is within walking distance, but transportation will also be available. A reception will be held immediately following the concert. All are invited!

FRIDAY AFTERNOON EXCURSIONS



Guided Tour of Parliament Buildings, with Demonstration of Dominion Carillon Cost: Free. Limited to 25 registrants; advanced registration is required.

Led by a professional tour guide, we will have a chance to explore the historic seat of Canadian government, including the House of Commons and the Senate Chamber (when not in session), followed by a demonstration of the nation's carillon, the Dominion Carillon, by Dr. Andrea McCrady. Each session will feature short pieces (ca. 3 min. in length) by Emilien Allard, John Courter, Roy Hamlin Johnson, and Ronald Barnes, demonstrating different tonal approaches to the carillon. The group will also visit the Peace Tower observation deck (enclosed from the weather), a few floors by elevator above the keyboard deck. The Parliament Buildings are within easy walking distance of the hotel.

—SOLD OUT!—

Guided Tour of the Museum of Civilization Cost: \$10.00 (includes price of admission)

On this guided tour you will have a chance to explore the history of a nation, with an emphasis upon its aboriginal and Inuit cultures. The Grand Hall, designed in cooperation with Native elders and artisans, celebrates the aboriginal peoples of the Pacific Northwest, while the First Peoples' Hall showcases the diversity of First Nations cultures. The museum is within walking distance of the hotel, but transportation will also be available.

Guided Tour of the National Gallery of Canada, with Thematic Emphases on Canadian Art and Music

Cost: \$20.00 (includes price of admission and fee for tour guide)

Visit Canada's premier collection of art. The professional tour guide from the NGC has a strong background in piano performance, so she has promised not only to take us through the highpoints of the collection, especially the collections of the Group of Seven and Emily Carr works and of Inuit art, but also to lead us to artworks that prominently feature music (in performance, as title, etc.). Spend some extra time afterwards taking in the other artworks in the gallery! The NGC is within easy walking distance of the Westin.

Soundwalk with R. Murray Schafer

Cost: \$30.00 (limit of 25 regular registrants); \$15.00 for students (limit of 10)

An unforgettable experience with Canada's leading composer R. Murray Schafer will lead participants through the individual sounds of the city, explaining how they contribute to its unique soundscape. Bring your walking shoes and open ears and minds! No strenuous walking will be involved.

—SOLD OUT!—

If you would like to go on a Friday Afternoon Excursion but have not purchased a ticket, please ask for information at the Registration Desk in the Fourth Floor Lobby.
Limited tickets may still be available.

PRESENTATION OF 2010 HONORARY MEMBERSHIP

Tribute to R. Murray Schafer

Eiren Concert Hall, St. Brigid's Centre for the Arts & Humanities
Friday Evening, 8:00 p.m. Free to SAM attendees
(reception following)

Greeting Music (1978)

Claude Vivier (1948–83)

Aura Giles (flute), Frédéric Hodgson (oboe),
Joan Harrison (cello), Frédéric Lacroix (piano), Alain Lamothe (percussion)

Riverside (2009, Canadian Première)

Kyle Werner (b. 1987)

Aura Giles (flute), Frédéric Hodgson (oboe), Kristin Day (bassoon),
Rebecca Danard (clarinet), Jennifer MacDonald (French horn)

Sonatina (1958)

R. Murray Schafer (b. 1933)

Pascale Margély (flute), Cécile Desrosiers (harp/sichord)

Wizard Oil and Indian Sagwa (1980)

R. Murray Schafer

Rebecca Danard (clarinet), Laurence Wall (narrator)

—INTERMISSION—

Induction of R. Murray Schafer as

2010 Distinguished Honorary Member, Society for American Music

Epitaph for Moonlight (1968)

R. Murray Schafer

Ottawa Regional Youth Choir
Kevin Reeves, director

Snow (World Première)

Frédéric Lacroix (b. 1974)

Joan Harrison (cello), Alain Lamothe (percussion)

Selections from *Minnelieder*

for mezzo-soprano and wind quintet (chamber version, 1970)

I. Sommer (Summer)

II. Verlangen (Longing)

VII. Verwirrung (Confusion)

X. Herzenschlüssel (Heart's Key)

XIII. Des Dichters Grabschrift (Poet's Epitaph)

Julie Nesrallah (mezzo-soprano)

Aura Giles (flute), Frédéric Hodgson (oboe), Kristin Day (bassoon),
Rebecca Danard (clarinet), Jennifer MacDonald (French horn)

THE CONFERENCE SCHEDULE

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

WEDNESDAY, 17 March

1:00–5:00 p.m. SAM Board of Trustees Meeting (New Brunswick)

2:00–5:00 p.m. Registration Open (Fourth Floor Lobby)

3:00–7:00 p.m. Exhibitor Set-up (Governor General II)

6:00–8:00 p.m. Opening Reception (Governor General I)

THURSDAY, 18 March

8:00–5:00 p.m. Registration Open (Fourth Floor Lobby)

8:00–5:00 p.m. Exhibits Open (Governor General I)

8:30–10:00 a.m.

Session 1a: *World War I* Nova Scotia/Newfoundland

Chair: Michael Broyles, The Florida State University

“To You from Failing Hands We Throw the Torch”: The Mythology of
Sousa’s *In Flanders Fields*

MONA B. KREITNER, Rhodes College and University of Memphis

“Over the Top”: Hyper-Masculinity, Fighting, and Music in North America
during the Great War

CHRISTINA GIER, University of Alberta

Get the Pageant Habit: E. Azalia Hackley’s Festivals and Pageants during
the World War I Years, 1914–1918

NITA KARPF, Case Western Reserve University

Session 1b: *Jazz and Swing Appropriations* Governor General I

Chair: Brian Mann, Vassar College

Claude Lapham and Japan: Extravagant Japonisme in the Hollywood Bowl
W. ANTHONY SHEPPARD, Williams College

More than Just a Minstrel Show? Challenging the Vogue of the “Primitive”
Negro in the Chicago Federal Theatre Project Negro Unit’s *Swing Mikado*
(1938–1939)

JENNIFER MYERS, Northwestern University

Jazz as a Rhetoric of Conflict in Leonard Bernstein’s Symphony No. 2

KATHERINE BABER, University of Redlands

Session 1c: *Orchestral Outreach***Chair: Ayden Adler, Philadelphia Orchestra Association**

An Unlikely Cornerstone: The Role of Schumann's *Träumerei* in the Success of the Thomas Orchestra
 PAUL LUONGO, The Florida State University

Theodore Thomas: The Repertory of His New York Summer Series
 JOHN GRAZIANO, Graduate Center, CUNY

An Educational Mission: Leonard Bernstein's and Roger Englander's *Young People's Concerts*
 JOHN MACINNIS, The Florida State University

10:00–10:30 a.m. BREAK**10:30 a.m.–12:00 noon****Session 2a: *Ultramodernism*****Chair: Susan Key, San Francisco Symphony**

Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-Garde from an Argentinean Perspective
 EDUARDO HERRERA, University of Illinois, Urbana-Champaign

"A Theory of Musical Relativity": Albert Einstein and the American Ultramodernists
 ALLISON PORTNOW, University of North Carolina–Chapel Hill

Inside Cowell's Classroom at the New School for Social Research: One Student's Notes from "Advanced Music Theory"
 JOHN D. SPILKER, The Florida State University

Session 2b: *Parodies, Tributes, and Covers***Chair: David Brackett, McGill University**

Take Me Down to The Parodies City: How Heavy Metal Swings
 SHARON CARLA HOCHHAUSER, Independent Scholar

Translating American Culture through Song in Pre- and Postwar Japan
 GERRY MCGOLDRICK, York University

"Is There Anybody Out There?" Tribute Bands, Audience Ethnography, and Popular Music Studies
 JOHN PAUL MEYERS, University of Pennsylvania

Session 2c: *Singing Social Commentary***Chair: Anne Dhu McLucas, University of Oregon**

James Unsworth and the Trans-National Minstrel Show
 BRIAN CHRISTOPHER THOMPSON, Chinese University of Hong Kong

Social Reform vs. Status Quo: Portrayals of Race, Class, and Gender in *Inkle and Yarico*
 JOICE WATERHOUSE GIBSON, University of Colorado, Boulder

Jessie Brown Comes to Call in Halifax: A Nova Scotian Musical Response to the Indian Mutiny of 1857–58
 MICHELLE BOYD, University of Toronto

Session 2d: *Dance*

Chair: Marta Robertson, Gettysburg College
 Nova Scotia/Newfoundland

How Long, Brethren?: Geneviève Pitot's Music for the WPA's Federal Dance Project
 JANE RIEGEL FERENCZ, University of Wisconsin–Whitewater

"They start playing hot number as [Astaire] moves to drums": Words Describing Music in Film Scripts for Fred Astaire
 TODD DECKER, Washington University, St. Louis

Satire on Tenth Avenue? Rodgers and Hart's *On Your Toes* and the Question of American Music
 DAN BLIM, University of Michigan

12:00 noon–12:45 p.m. LUNCH BREAK**12:15–1:45 p.m.****Interest Group: 20th-Century Music**

Nova Scotia/Newfoundland

Perspectives on Robert D. Morris**Chair: Rob Haskins, University of New Hampshire****12:45–1:45 p.m.****Lecture-Recital**

Governor General III

American Snapshots: Violin and Piano Duos: *Music of Arthur Foote, Charles Ives, William Grant Still, and Jonathan McNair*

CORINNE STILLWELL, violin, and HEIDI LOUISE WILLIAMS, piano,
 The Florida State University

Student Forum Panel Discussion

Québec

American Music in the Classroom

Moderators: DOUGLAS SHADLE, University of North Carolina–Chapel Hill, and MONICA AMBALAL, San Joaquin Delta College, Stockton, California

Interest Group:

Nova Scotia/Newfoundland

Gay/Lesbian/Bisexual/Transgendered**Chair: W. Anthony Sheppard, Williams College**

Musical Glamour and Queer Aesthetics at MGM
 LLOYD WHITESELL, McGill University

2:00–4:00 p.m.

Session 3a:

Seminar I: 19th-Century American Music Studies

Moderators: E. Douglas Bomberger, Elizabethtown College, and
Katherine K. Preston, College of William and Mary

What Happened to the Nineteenth Century (Since 2005)?

CHARLES S. FREEMAN, University of Kansas

Minstrelsy Scholarship: Why It Needs Musicological Contributions

RENEE LAPP NORRIS, Lebanon Valley College

The Nineteenth-Century Symphony: A Forgotten American Tradition

DOUGLAS SHADLE, University of North Carolina–Chapel Hill

Mary's Music: Materials and Methodologies in Post-Millennial

Nineteenth-Century Musicology

WILLIAM BROOKS, University of York (UK)

Governor General I

Session 3b:

Seminar II: The Art of Association

Moderator: Mark Clague, University of Michigan

—Dedicated to the memory of Catherine Parsons Smith (1933–2009)—
The Liability of Being Elite: American Orchestras in the Twentieth
Century

MICHAEL MAUSKAPF, University of Michigan

Playing with Politics: Crisis in the San Francisco Federal Music Project

CATHERINE PARSONS SMITH, University of Nevada, Reno (*emerita*),
and

LETA E. MILLER, University of California, Santa Cruz

A Tale of Two Presses: Music Publishing and the Mid-Century Quest for
an American Sound

DREW MASSEY, Harvard University

Musical Banning: Community Wind Bands in American Musical Life

KATHERINE BRUCHER, DePaul University

Symphonic Steel: The Pittsburgh Symphony, Communism, and the

Congress of Industrial Organizations

REBECCA G. MARCHAND, Longy School of Music

Session 3c:

Immigrant and Migrant Communities

Chair: Elaine Keillor, Carleton University (*emerita*)

Upward Bound: Music Listening and the American Dream in a Mexican
American Community

MELINDA ANNE O'BRIEN, University of California, Los Angeles

SOCIETY FOR AMERICAN MUSIC

MARGARET E. WALKER, Queen's University

What's in a Vowel? The Politics of Pronunciation among German-

Speaking Mennonite Singers in Northern Mexico

JUDITH KLASSEN, Independent Scholar, Winnipeg

Performing Ethnic Identity Between the Two Wars: F. Melius

Christiansen's *Norwegian-American Centennial Cantata*

VALERIE ROGOTZKE, Yale University

Session 3d: Film Music

Chair: Thomas Bauman, Northwestern University

Québec

The Uncanny Soundtrack in Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde*
(1931)

NEIL LERNER, Davidson College

When Worlds Collide: Harry Partch, Collaboration, and Film Music

S. ANDREW GRANADE, University of Missouri, Kansas City,
Conservatory of Music and Dance

Tempering the Twang of Authenticity: Lalo Schifrin, Stuart Rosenberg,
and the Banjo of *Cool Hand Luke*

JAMES M. DOERING, Randolph-Macon College

White Picket Harmonies: Aaron Copland's Influence on Thomas

Newman's Suburban Scoring

ANTHONY BUSHARD, University of Nebraska–Lincoln

4:00–4:30 p.m. **BREAK**

4:30–5:30 p.m.

Session 4a: Music Education for Girls

Chair: Gillian M. Rodger, University of Wisconsin–Milwaukee

Québec

“New Women” or “Girls”? Women in the Early Years of *The Etude*
Magazine 1886–1902

ELISSA STROMAN, Texas Tech University

Make Some Noise! Redefining Girlhood at Rock 'n' Roll Camp for Girls

JENNIFER TAYLOR, York University

Session 4b: North-Atlantic Interchange Nova Scotia/Newfoundland

Chair: Scott DeVeaux, University of Virginia

Sounds of Silence: The Politics and Poetics of Norwegian Jazz

WILLIAM BARES, Harvard University

“Sounding Icelandic”: Signifying Exoticism for North American
Audiences

ERIC SMIALEK, McGill University

THIRTY-SIXTH ANNUAL CONFERENCE

Session 4c: *Eco Musics*

Chair: Denise Von Glahn, The Florida State University Governor General I

Composing the North: John Luther Adams's Sonic Geography

SABINE FEISST, Arizona State University

"Never that which is shall die": Ecocriticism and Environmentalism in

R. Murray Schafer's *Patria 9: The Enchanted Forest*

KATE GALLOWAY, University of Toronto

Session 4d: *Negotiating Government Policy* Governor General III

Chair: Judith McCulloh, University of Illinois Press (retired)

Cuban Musicians, Musical Performance, and the Cuban Independence

Movement in New York City in the 1890s as Represented in José

Martí's *Patria*

JOHN KOEGEL, California State University, Fullerton

In the Wrong Geographic Location: The Roles of Society and Politics in

the Rise and Downfall of the Montreal Women's Symphony Orchestra

MARIA L. NORIEGA, University of Calgary

5:45–7:15 p.m. SAM Brass Band Rehearsal (Québec)

5:45–7:15 p.m. Sacred Harp Sing (Les Saisons)

All are welcome, with or without hymnbooks

8:00–9:00 p.m.

Concert of Improvised Music

National Gallery of Canada

by Michael Snow and Jesse Stewart

8:00–10:00 p.m.

Film Screening and Discussion

of the Documentary *The Waltz to Westphalia*

Joe Weed, Director and Producer, Highland Publishing (Los Gatos,

California)

Governor General III

Interest Group: *Dance*

Transnational Movement: Irish Step and Okinawan Classical Dance

RENÉE CAMUS, Scarecrow Press

MARTA ROBERTSON, Gettysburg College

Governor General I

Interest Group: *Music and Politics* Nova Scotia/Newfoundland
Music and Conflict

Chair: Christina Gier, University of Alberta

Panel: KIP PEGLEY, Queen's University, MARTIN DAUGHTRY, New

York University, CHRISTINA GIER, University of Alberta

Interest Group: *Connecting Outside the Academy* Québec

Chair: Joseph Horowitz, New York City

Using Dvořák and American Song to Infuse the Arts into the Classroom:

NEH Teacher-Training Workshops

DEANE ROOT, University of Pittsburgh

MARIANA WHITMER, University of Pittsburgh

JOSEPH HOROWITZ, New York City

JEAN E. SNYDER, Independent Scholar

FRIDAY, 19 MARCH

7:00–8:30 a.m. First-Time Attendees Breakfast (Nova Scotia/Newfoundland)

7:00–8:30 a.m. JSAM Advisory Board Breakfast (New Brunswick)

8:00 a.m.–1:00 p.m. Registration Open (Fourth Floor Lobby)

8:00 a.m.–1:00 p.m. Exhibits Open (Governor General II)

8:30–10:00 a.m.

Session 5a: Governor General I

Panel: *Jewish Music, American Music: Negotiating Jewishness*
and *Anti-Semitism in the Twentieth Century (and Beyond)*

Chair: Erica K. Argyropoulos, University of Kansas

Contesting Identities in the Music of John Zorn, Anthony Coleman, and

the Radical Jewish Culture Movement

JOHN BRACKETT, Chapel Hill, North Carolina

The Decline of Anti-Semitic Antimodernism: Daniel Gregory Mason and

American Responses to Nazism in the 1930s

MAUREEN DEMAIJO, University of California, Santa Barbara

From Boston to Tel Aviv: Leonard Bernstein, Israel, and Jewish American

Identity

ERICA K. ARGYROPOULOS, University of Kansas

Session 5b: *Emigrés in the Early American Republic* Québec

Chair: Drew Davies, Northwestern University

Charlotte Le Pelletier: A Rare French Connection in Early-American

Music

ELISE KIRK, Catholic University of America

Entertainment, Intervention, Escapism . . . ? "Distressed French

Emigrants" and Mrs. Pownall in the Early Republic

GLENDA GOODMAN, Harvard University

Italian Musicians in the Early United States, 1780–1830

ELISSA GLYN HARBERT, Northwestern University

Session 5c: *Ziegfeld and Broadway* Governor General III
Chair: William A. Everett, University of Missouri–Kansas City

- Reconstructing a Revue: Creating a Critical Edition for the *Follies* of 1908
ANN VAN DER MERWE, Miami University
- Dancing Downtown: The *Follies* of 1914
MARY SIMONSON, Colgate University
- Florenz Ziegfeld, Jr. and the Genesis of *Show Boat*
KATHERINE L. AXTELL, James Madison University

Session 5d: *Ruralities* Nova Scotia/Newfoundland
Chair: Ron Pen, University of Kentucky

- “I, too, am a song catcher, though I cannot sing”: A Musicologist in
Southern Mountains
LYDIA HAMESSLEY, Hamilton College
- The Guitar Styles of Riley Puckett
GREGORY REISH, Roosevelt University
- “The Curse of Hank”: Intertextuality and Vocal Performance Practice in
Western Canadian Alt-Country
GILLIAN TURNBULL, Ryerson University

10:00 a.m.–11:15 a.m.

Session 6: *Poster Papers*

Fourth Floor Lobby

Honoring Lost Works: A Case Study in the Life and Works of Margaret R.
Lang

SARAH E. BAER, Women’s Philharmonic Advocacy

Music in *Seventeen* Magazine, 1944–1981

LYN ELLEN BURKETT, Crane School of Music, SUNY Potsdam

“Playing Together”: Defining Lou Harrison’s Hybrid Style in His Works
for Gamelan and Western Instruments

RACHEL CHACKO, Vassar College

Decolonizing Native Hip Hop in the Canadian Imagination

ROBIN DESMEULES, Carleton University

Women Drummers in Northwest Argentina: Caja, Coplas, and the
Pachamama

LILLIANA B. FERRER and PAMELA WURGLER, Murray State
University

The Influence of Comédie Musicale Exemplified by Luc Plamondon

SUSANNE SCHEIBLHOFFER, University of Oregon

Labor Takes the Stage: A Musical and Social Analysis of *Pins and Needles*
(1937)

TRUDI WRIGHT, University of Colorado, Boulder

10:15–11:00 a.m.

Lecture-Recital: *Ragtime and Beyond* Governor General III

Solo Piano Music of William Bolcom, Amy Rubin, and Jelly Roll Morton
JOCELYN A. K. SWIGGER, Sunderman Conservatory, Gettysburg
College

10:15–11:15 p.m. Interest Group Council Meeting (Nova Scotia/
Newfoundland)

11:15 a.m.–1:15 p.m.

Session 7a: Panel Governor General I
***The Legacy of Leadership: Lessons from the Creation of Orchestral
Institutions in Gilded Age Boston, Chicago, and New York***
Chair: Mark Clague, University of Michigan

The Multiple Worlds of “Boston’s Foremost Citizen”: Henry Lee
Higginson and Cultural Leadership

JOSEPH HOROWITZ, New York City

Structural Harmony: Charles Fay and the Chicago Orchestral Association
Fundraising Model

MARK CLAGUE, University of Michigan

New York and the Philharmonic in the Time of Mahler: The

Transformation from a Cooperative to a Managed Institution

BARBARA HAWS, New York Philharmonic

Response: Orchestras and Nineteenth-Century American Urbanism

ALAN LESSOFF, Illinois State University

Session 7b:

Surveillance, Violence, and Trauma

Governor General III

Chair: Paul Machlin, Colby College

Musicology and Malevolence: Documenting the Musics of White
Supremacy

ANGELA D. HAMMOND, University of Kentucky

“Righting” History: System of a Down and the Armenian Genocide

PAUL A. AITKEN, University of Leeds (UK)

I Am Not a Number: Musical Responses to Custodial Techniques at
Angola Prison, Louisiana

BEN HARBERT, University of California, Los Angeles

Broken Music Boxes, Distorted Children’s Songs, and Traumatic

Memories: The Musical Trauma Aesthetics of Childhood Sexual Abuse
on North American Radio, Film, and Television, 1980–2008

JENNY OLIVIA JOHNSON, Wellesley College

Session 7c: *Canadian Places and Spaces*

Chair: **Mary I. Ingraham, University of Alberta**

- Intertextual Allusion and the Evocation of Tradition in the Québécois
Chanson
KAREN JONES, Yale University
- The Local History of an Insignificant Place? Situating a History of Musical
Life in Edmonton
DAVID GRAMIT, University of Alberta
- Québec Francophone Traditional Music Milieu in Its Place
MARTIN LUSSIER, Memorial University of Newfoundland
- Scenes of Community: Bluegrass and Oldtime Music as Social Practice in
Vancouver
GRAHAM BLAIR, Memorial University of Newfoundland

Québec

Session 7d: *Cold War Anxieties*

Chair: **Howard Pollack, University of Houston**

- A “Great American Symphony” During McCarthyism
PHILIP GENTRY, College of William & Mary
- Aaron Copland and the FBI
JENNIFER DELAPP-BIRKETT, Silver Spring, Maryland
- Freedom Sounds: Polish Responses to the Dave Brubeck Quartet’s 1958
State Department Tour
KEITH HATSCHEK, University of the Pacific
- Cold War Spectacle and the Polarized Reception of the Film *The Music Man* (1962)
LEANNE WOOD, Princeton University

Nova Scotia/Newfoundland

1:15–5:15 p.m. COPAM meeting (New Brunswick)

All afternoon outings will start in the Westin Hotel lobby; look for signs.

- 2:00 p.m. Tour of the National Gallery of Art
- 2:00 p.m. Tour of the Canadian Museum of Civilization
- 2:00 p.m. Tour of the Canadian Parliament
- 4:00 p.m. A “Soundwalk of Ottawa” with Composer R. Murray Schafer

8:00 p.m.

Concert and Presentation St. Brigid’s Centre for the Arts
SAM 2010 Honorary Member R. Murray Schafer
Reception to follow

10:00 p.m.

SAM JAM (Governor General III)

SATURDAY 20 MARCH

- 7:00–8:30 a.m. Student Breakfast (Nova Scotia/Newfoundland)
- 7:00–8:30 a.m. Membership Committee Meeting (New Brunswick)
- 7:00–8:30 a.m. Publications Council Meeting (Québec)
- 8:00 a.m.–4:00 p.m. Registration Open (Fourth Floor Lobby)
- 8:00 a.m.–4:00 p.m. Exhibits Open (Governor General II)

8:30–10:00 a.m.

Session 8a: *Fiddlers and Fiddling*

Chair: **Gordon E. Smith, Queen’s University**

Québec

- “J’m souviens du passé, j’y fête le présent”: Negotiating the Past in an
Island Acadian Community
MEGHAN FORSYTH, University of Toronto
- Fiddle Tune Evolution in Cape Breton
SALLY K. SOMMERS SMITH, Boston University
- Tune Complexes in North American Traditional Fiddling
PAUL F. WELLS, Middle Tennessee State University

Session 8b: *Black Vocalities*

Governor General I

Chair: **Sandra Graham, University of California, Davis**

- Singing the Body Politic: Bert Williams’s Vocal Challenge
SCOTT A. CARTER, University of Wisconsin–Madison
- The Historical and Cultural Contexts of Billie Holiday’s “My Man”
MAYA C. GIBSON, Washington University, St. Louis
- Male Vocal Practice in Rap: Young Jeezy’s Construction of Black
Masculinity
ALYSSA WOODS, University of Ottawa/Carleton University

Session 8c: *Stage Works Studies*

Chair: **Jessica Sternfeld, Chapman University**

Nova Scotia/Newfoundland

- Passion, Devotion, Sacrifice: Reading Talma’s *The Alceste*
KENDRA PRESTON LEONARD, Westminster Choir College
- “What is there to sing about in this town?”: Harry Somers’s *Serinet* and
the Delineation of Canadian Culture in the 1980s
COLLEEN LYDIA RENIHAN, University of Toronto
- Stepping Stones and Missteps in Sondheim’s *Anyone Can Whistle*
LARA E. HOUSEZ, Eastman School of Music

Session 8d:**Composers, Conductors, and Critics****Chair:** Carol Hess, Michigan State University

Composer versus Critic: The Politics of Writing Programs at the New York Philharmonic

JONATHAN WAXMAN, New York University

Cultural Politics and the Nation: Olin Downes's Music Program for the 1939 New York World's Fair

bruce d. mcclung, University of Cincinnati

Virgil Thomson and Theodor Adorno: An Unlikely Team Fights an

"Appreciation Racket"

REBECCA BENNETT, Northwestern University

10:00–10:30 a.m. BREAK**10:30–12:00 noon****Session 9a:****Panel: Cultural Renewal and Community Responsibility: Three Case Studies of Aboriginal Music-Making in Canada****Chair:** Beverley Diamond, Memorial University of Newfoundland

"Singing and Praying Saint Anne": Spiritual Renewal and Social Interaction in a Mi'kmaw Church

GORDON E. SMITH, Queen's University

Aboriginal Women's Hand-Drumming Circles: Empowerment and Renewal

ANNA HOEFNAGELS, Carleton University

Reluctant Warrior(s)?: Indigeneity, Gender, and Politics in the Music of Hip

Hop Artists Kinzie Starr and Eekwol

CHARITY MARSH, University of Regina

Response: BEVERLEY DIAMOND

Session 9b: Performing Ethnicity**Chair:** Steven Baur, Dalhousie University

"Scandalize My Name": Louise Burleigh Becomes Princess Nadonis Shawa

JEAN E. SNYDER, Independent Scholar

"The Celebrated Sandwich Island Hula! Hula!": Charles Derby and the California Hula Tour of 1862

JAMES REVELL CARR, University of North Carolina, Greensboro

American Ballet at the Metropolitan: Henry F. Gilbert's *The Dance in Place Congo*

CAROLYN GUZSKI, State University of New York, College at Buffalo

Session 9c:**Modern Musicals, Modern Audiences****Chair:** Ben Sears, Cambridge, Massachusetts

Does the Cradle Still Rock? Recreating an Infamous Premiere on Film

DAVID C. PAUL, University of California, Santa Barbara

"Just Listen to the Message": *Rent: School Edition* Performed by a High

School, Its Audience, and Its Community

JESSICA STERNFELD, Chapman University

"Is this what it takes just to make it to Broadway?": Marketing *In the*

Heights, a Twenty-First-Century Musical

ELIZABETH T. CRAFT, Harvard University

Session 9d:**Panel: Domestic Contexts for U.S. Musical Diplomacy****Chair:** Josephine R. B. Wright, College of Wooster

"We Seem To Be Regarded As Successful Cultural U.S. Ambassadors":

The Juilliard String Quartet's Early Tours (1951–61)

STEVE SWAYNE, Dartmouth College

A Cold War Composer-Diplomat in the Civil Rights Era: The Case of

Ulysses Kay

EMILY ABRAMS ANSARI, University of Western Ontario/Harvard

University

"The Right and the Best Ambassador": Television, Race Relations, and the

U.S. Reception of Marian Anderson's Asian Tour

DANIELLE FOSLER-LUSSIER, The Ohio State University

12:00–12:45 p.m. LUNCH**12:45 a.m.–1:45 p.m.****Lecture-Recital**

Governor General I

The Contradanza: Its Influence in Popular and Art Music of the Americas

ANGELINA TALLAJ, Graduate Center, CUNY

Lecture-Recital

Governor General III

"Water Colors in Sound": Ernst Bacon's Settings of Emily Dickinson

MARVA DUERKSEN and CHRISTINE WELCH ELDER, Willamette

University

Interest Group**American Band History Research****Chair:** Craig Parker, Kansas State University

Québec

Chair: Steve Swayne, Dartmouth College

Nova Scotia/Newfoundland

2:00–3:30 p.m.

Session 10a:**Panel: *New Directions in Archival Research on Spanish New Mexican Music***

Chair: John Koegel, California State University, Fullerton

Sound Archives and Spanish New Mexican Music

VICTORIA LINDSAY LEVINE, Colorado College

Songs in the Rubén Cobos Collection: Translation and Interpretation

MARÍA DEL MAR MACK, Colorado College

Edwin Berry and the New Mexican *Alabado*

JACQUELINE MARINA DANZIG, Colorado College

Session 10b: *Staging Ethnicity*

Chair: Karen Ahlquist, George Washington University

Provinces II

“O patria mia, mai più ti rivedrò!”: Italian Immigrants and the 1908

Production of Verdi’s *Aida* at the Metropolitan Opera House

DAVIDE CERIANI, Harvard University

Welcoming *Elijah* in 1920s Chicago: Mendelssohn in Yiddish Socialist

Clothing

MICHAEL OCHS, Harvard University (*emeritus*)

Head Tax and Exclusion Acts: Intertwined Histories of Chinatown Opera

Theaters in the U.S. and Canada

NANCY YUNHWA RAO, Rutgers University

Session 10c:***Patriotism and Propaganda in the 1930s and 1940s***

Chair: Christopher Reynolds, University of California, Davis

Governor General III

Eisler in Paradise: Negotiating a Political Double Life

SALLY BICK, University of Windsor

A Dirge, But For Whom? The Reception of Samuel Barber’s *Funeral**March*

JEFFREY WRIGHT, University of North Carolina–Chapel Hill

Reading Between the Lines: “Lili Marlene,” Sexuality, and the Desert War

CHRISTINA BAADE, McMaster University

Session 10d:**Panel: *Composer-Fellowships at the American Academy in Rome: Early History and Post-War Politics***

Chair: Carol J. Oja, Harvard University

The Classicist Origins of the Rome Prize in Music: How American

Composers Found Their Way to Rome

JUDITH TICK, Northeastern University

Implementing a Rome Prize in Music: Aesthetic Lineages and Gender

Paradoxes

CAROL J. OJA, Harvard University

“Class of ’54,” Grand Ideologies, and Intimate Relations at the American

Academy in Rome

MARTIN BRODY, American Academy in Rome

3:30–4:00 P.M. BREAK

4:00–5:30 p.m. Annual Business and Presentation of Awards

(Governor General III)

6:00–7:30 p.m. Reception, Brass Band Concert, and Close of Silent Auction

(Confederation I Foyer)

7:30 p.m. Banquet and Entertainment (Ticket Required) (Confederation I)

featuring the award-winning Sarah Burnell Band

SUNDAY 21 MARCH

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

9:00–10:00 a.m.

Session 11a: *Music and Family*

Chair: Kay Norton, Arizona State University

Québec

Music, Memory, and Autobiography: The Case of Laura Ingalls Wilder

DALE COCKRELL, Vanderbilt University

We Cannot Keep from Singing: Two Hundred Years of Music in an Anglo-

Saxon American Family

JAMIE LYNN WEBSTER, University of Oregon

Session 11b: *Hymnody*

Chair: Alice M. Caldwell, Easton, Connecticut

Governor General III

Ten Minutes and Fifty-Two Years Ago: Musical and Cultural Nuances in

Charles James Stewart and the First Canadian Anglican Hymn Book

KENNETH HULL, Conrad Grebel University College, University of

Waterloo

Mary Baker Eddy and the Christian Science Hymnal
ALEXANDRA ROEDDER, University of California, Los Angeles

Session 11c: Nova Scotia/Newfoundland
Constructing Local and Regional Identities

Chair: Felicia M. Miyakawa, Middle Tennessee State University

“When the Bands Play ‘Dixie’ Over Our Team, It Can Whip Eleven Red Granges”: The Use of Civil War Melodies in Southern Collegiate Fight Songs

MICHAEL LANFORD, Washington University, St. Louis

“In Detroit It Was Good Old-Fashioned, Gloves-Off, Bare Knuckled, Fist-In-Your-Face Competition”: Alice Cooper’s Motor City Move

SARAH GERK, University of Michigan

Session 11d: Canadian Hybridity Governor General I
Chair: Robin Elliott, University of Toronto

Shifting Musical Languages: Mi’kmaq Expressive Culture as Source and Inspiration in Late Twentieth-Century Classical Music
JANICE ESTHER TULK, Cape Breton University

(Mis)Reading Multicultural Hybridity: John Oswald’s *A Time to Hear for Here* and Jesse Stewart’s *Canada Remix Project*
DYLAN ROBINSON, University of Toronto

10:00–10:30 a.m. BREAK

10:30-11:30 a.m.

Session 12a: Musical Ambassadorship Governor General I
Chair: Stephanie Stallings, Washington, D.C.

The Case for American-Soviet Friendship: Serge Koussevitzky During WWII

KEVIN BARTIG, Michigan State University

Proselytizing Inter-Americanism?: The Curious Case of Paul Bowles’s *Pastorela*

JENNIFER L. CAMPBELL, Central Michigan University

Session 12b: Spiritual Revivals Québec
Chair: Marva Carter, Georgia State University

“I Got That Something That Makes Me Want to Shout”: James Brown’s Return to Sacred Song and Religious Community

CARRIE ALLEN, University of Houston–Downtown

The Sound of Revival: The Toronto Blessing, Musical Pilgrimage, and the Building of the Global Worship Music Industry
MONIQUE INGALLS, McMaster University

Session 12c: Music in Gaming Worlds PROGRAM: SUNDAY
Chair: Neil Lerner, Davidson College Nova Scotia/Newfoundland

A Question of Co-Habitation: Towards a Virtual Musical Democracy in *The Lord of the Rings Online*

WILLIAM CHENG, Harvard University

“Wrap Your Troubles in Dreams”: Popular Music and American Dystopia in *Bioshock*

WILLIAM GIBBONS, University of North Carolina–Chapel Hill

Session 12d: Experimental Music Theatre Governor General III
Chair: Kyle Gann, Bard College

The Laboratory of Chance: John Cage’s *Credo in US*

PAUL COX, Case Western Reserve University

Open Tasks in *Opera*: Luciano Berio’s Experimental Music Theater and His American Years

CLAUDIA DI LUZIO, Humboldt University of Berlin



CONFERENCE STAFF

SAM Program Committee: Michael Pisani, Chair; Drew Davies, Robin Elliott, Larry Hamberlin, Mary Ingraham, Felicia Miyakawa, Gillian Rodger

SAM Local Arrangements Committee: James Deaville, Chair; James Wright, Dianne Parsonage

SAM Associate Conference Manager: Joice Waterhouse Gibson

SAM Silent Auction: Douglas Shadle, Monica Ambalal, Student Forum Co-Chairs

SAM Staff: Mariana Whitmer, Executive Director

PROGRAM ABSTRACTS

Session 1a

World War I

“To you from failing hands we throw the torch”: The Mythology of Sousa’s *In Flanders Fields*

MONA B. KREITNER, Rhodes College and University of Memphis

John Philip Sousa’s musical setting of Canadian Army doctor John McCrae’s poem, *In Flanders Fields*, was published shortly after the doctor’s death in 1918. I examine Sousa’s story about the song, factual and mythological, and place that story into two larger contexts—an ongoing public search for a new “national” song, in which Sousa participated, and Sousa’s ongoing authorship of his own legend. *In Flanders Fields* was the most cultivated and sentimental of Sousa’s WWI songs. This paper argues that the success of this song resulted not only from the popularity of the text, but also from the myth that accompanied it.

“Over the Top”: Hyper-Masculinity, Fighting, and Music in North America during the Great War

CHRISTINA GIER, University of Alberta

This paper considers changing ideas of masculinity and music in North America during the Great War. The advent of the war spurred a discourse of hyper-masculinity. Music was heralded by in the U.S. as necessary to masculinity, though not necessarily in Canada. I explore this discourse in relation to two musician soldiers. The first is Lieutenant Gitz Rice of the Canadian Expeditionary Forces. The second is Arthur Guy Empey, an American who joined the British forces early, and later released the song “Over the Top.” I compare their experiences and situate these findings within the discourse of hyper-masculinity and self-sacrifice.

Get the Pageant Habit: E. Azalia Hackley’s Festivals and Pageants during the World War I Years, 1914–1918

NITA KARPFF, Case Western Reserve University

Little has been written about patriotic music performed in black communities in the U.S. during World War I. One of the most important community music leaders during this time period was the soprano Emma Azalia Hackley (1867–1922). Hackley produced festivals and pageants that provided a public forum at which African Americans could join together in community-based celebrations of patriotism. In this discussion I reconstruct Hackley’s role as a wartime community musician and introduce some of the selections she programmed for her events.

Session 1b

Jazz and Swing Appropriations

Claude Lapham and Japan: Extravagant Japonisme in the Hollywood Bowl

W. ANTHONY SHEPPARD, Williams College

On June 24, 1933 10,000 spectators witnessed 2,000 performers in the premiere of *Sakura*, a “Japanese opera-pageant” at the Hollywood Bowl. This was a significant event for the Japanese American community in the decade before World War II. *Sakura* purported to offer exotic authenticity on a massive scale. The composer was the arranger and songwriter Claude Lapham (1890–1957). Prior to *Sakura*—a score featuring Japanese instruments and sho-inspired clusters—Lapham had no experience of Japanese music. After *Sakura*, Lapham lived in Japan and composed numerous Japanese-inspired works. *Sakura* presents a striking example of the cross-cultural and high/low fusions of early twentieth-century American music.

More than Just a Minstrel Show?: Challenging the Vogue of the “Primitive” Negro in the Chicago Federal Theatre Project Negro Unit’s *Swing Mikado* (1938–1939)

JENNIFER MYERS, Northwestern University

On September 25, 1938, in Chicago’s Great Northern Theatre, the three little maids from Gilbert and Sullivan’s *Mikado* shuffled, strutted, and trucked home from school. While this modern version used the original score and libretto, it added swing adaptations, black dances, and costumes blending African, South Pacific, and Japanese signifiers. This paper positions the show’s black cultural forms as transactions, instead of objects, to highlight the theatricality of its black cast. By illustrating how it negotiated the continuum between commercial entertainment and serious art, this paper positions the *Swing Mikado* squarely within the critical ideology of the Federal Theatre Project.

Jazz as a Rhetoric of Conflict in Leonard Bernstein’s Symphony no. 2

KATHERINE BABER, University of Redlands

Leonard Bernstein maintained a clear preference for big-band swing and classic blues which is well documented in his commentary on jazz and in his compositions. In the Symphony no. 2 *Age of Anxiety* (1949), however, Bernstein draws on the emergent bebop style to recast jazz—formerly a signifier of community, celebration, or New York local color—as a rhetoric of conflict. The tensions between modern jazz elements and earlier styles in the fifth movement, “The Masque,” not only echoes the existential crisis of W. H. Auden’s poem, but also dramatizes some pressing issues for Bernstein in the postwar years.

Session 1c

Orchestral Outreach

An Unlikely Cornerstone: The Role of Schumann’s *Träumerei* in the Success of the Thomas Orchestra

PAUL LUONGO, The University

In 1867 Theodore Thomas adapted Robert Schumann’s piano miniature *Träumerei* for orchestra. It soon became Thomas’s most popular work. *Träumerei*’s success reflects a combination of factors that suited it to American interests. Most significantly, it entertained the populace while validating the concert’s high-art status. Americans were eager to prove their cultural sophistication, and Thomas had found a formula by which he could entertain audiences while enhancing their aspiration toward high culture. The *Träumerei* transcription thus nuances the image of Thomas as unyielding champion of high-art music, revealing an enterprising populist, willing to compromise in order to achieve success.

Theodore Thomas: The Repertory of His New York Summer Series

JOHN GRAZIANO, Graduate Center, CUNY

Following the success of his thirty summer concerts in the summer of 1865, in 1866 Thomas audaciously announced a summer season of 100 concerts. Since the orchestra played six nights a week, Thomas had to plan his summer repertory carefully. I examine for the first time, through a detailed documentation of the works performed during the 1866 and 1867 summer series, how Thomas solved these related issues: to attract an audience with a different program each evening, and to organize the concerts so the orchestra could rehearse new works while maintaining their weekly schedule.

An Educational Mission: Leonard Bernstein’s and Roger Englander’s *Young People’s Concerts*

JOHN MACINNIS, The Florida State University

This paper will summarize the 1961–62 season of televised *Young People’s Concerts* and

explain its place in the development of these concerts under conductor Leonard Bernstein and producer/director Roger Englander. The individual contributions of Bernstein and Englander will be described in terms of planning and development, production, audience orientation, and technology. The role of Roger Englander in making each season of *Young People's Concerts* an artistic and educational success has not received much attention. This paper will retell this story in terms of Bernstein's and Englander's shared educational mission and combined legacy.

Session 2a *Ultramodernism*

Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-Garde from an Argentinean Perspective

EDUARDO HERRERA, University of Illinois at Urbana-Champaign

This paper provides insight into identity creation of cosmopolitan elites as it explores the musical "coming of age" of Graciela Paraskevaidis and Mariano Etkin during the 1960s as avant-garde Argentinean composers and how this identification leads to what they refer to as a "committed militancy" to write contemporary music. Etkin and Paraskevaidis confronted the avant-garde not as an absolute model to adopt but as a problem to be solved from within a unique Argentinean perspective, resonating to the ideas of dependency theorists and challenging the ways local elites reproduced structural conditions that lead to inequalities between center and peripheries.

"A Theory of Musical Relativity": Albert Einstein and the American Ultramodernists

ALLISON PORTNOW, University of North Carolina-Chapel Hill

When Relativity entered the American consciousness in 1919, the press noted that it would "revolutionize the accepted fundamentals of physics." For American ultramodernists, struggling to define their artistic ideologies, this rhetoric exerted a unique appeal. In this paper, I discuss the development of (pseudo-)scientific theories of music (for example, Cowell's *New Musical Resources*, self-described as a "theory of musical relativity"). These theories located composers like Cowell in the discourse surrounding relativity—a network much broader than that typically associated with ultramodernists. In addition to introducing Einstein's impact on music, this paper offers a new perspective on where these extreme composers viewed themselves in the larger American musical landscape.

Inside Cowell's Classroom at the New School for Social Research: One Student's Notes from "Advanced Music Theory"

JOHN D. SPILKER, The Florida State University

Housed in box 164, folder 15 of the Henry Cowell Papers at the New York Public Library are Jeanette Holland's notes from a class she took "Spring term 1951" at the New School for Social Research. This recently discovered source illuminates the contents of Cowell's "Advanced Music Theory" course and broadens our understanding of "dissonant counterpoint." Beyond containing guidelines for the technique and exercises that use it, Holland's notes suggest a much wider dissemination of the compositional practice than previously thought, and demonstrate Cowell's tireless efforts to propagate the method nearly thirty-five years after he participated in its early development.

Session 2b *Parodies, Tributes, and Covers*

Take Me Down To the Parodies City: How Heavy Metal Swings

SHARON CARLA HOCHHAUSER, Independent Scholar

Musical re-imagining, the covering of pre-existing songs in the manner of a seemingly incongruous or intentionally ironic genre is a clever variation on the traditional cover song, and one that is both respectfully tributary and parodic. Re-imaginings serve as affectionate

musical homages, however, they take on a much funnier purpose when employed by the comedy industry. For comedians, the specific combination of heavy metal and rat-pack-era swing music creates a uniquely complex and multi-faceted device through which to explore issues of political correctness, virtue and vice, while simultaneously parodying and honoring the stereotypes associated with each genre.

Translating American Culture Through Song in Pre- and Postwar Japan

GERRY MCGOLDRICK, York University

In this paper I briefly survey the era of the cover version in Japan (1880–1970) but focus specifically on cover records of the pre-war and post-war eras. In the present study I focus on Japanese approaches to lyric translation, examining the ways in which approaches to lyric translation change over time. I contrast ways that Western culture is represented and received in pre- and post-war Japan, connecting the differences in cover records of the two periods with the dramatic cultural shift that occurred as Japan negotiated its fall from imperial power to occupied nation.

"Is There Anybody Out There?" Tribute Bands, Audience Ethnography, and Popular Music Studies

JOHN PAUL MEYERS, University of Pennsylvania

Tribute band audiences make a compelling subject for an audience ethnography not only because the tribute band scene has been largely ignored in both the popular and scholarly literatures, but also because their audiences differ greatly from the audiences we are more familiar with in popular music studies. My paper will examine this audience, paying particular attention to the diverse community of young and old that has been formed with the circulation of popular music at its center. Rather than canonization or legitimization, my work focuses on how popular music from the past is re-circulated, consumed, and listened to today.

Session 2c *Singing Social Commentary*

James Unsworth and the Trans-National Minstrel Show

BRIAN CHRISTOPHER THOMPSON, Chinese University of Hong Kong

In this paper, I shall explore the career of James Unsworth (1835–1875), a musician who was born in Britain, raised in Canada, and went on to become one of the most popular minstrel show performers of his time. His contemporaries considered him to be among the most gifted banjo players working and the originator of the "stump speech." By looking at his family background and the cultural environment in Montréal in the 1840s and 1850s, I hope to cast light on how his experience in "British North America" prepared him for the minstrel stage.

Social Reform vs. Status Quo: Portrayals of Race, Class, and Gender in *Inkle and Yarico*

JOICE WATERHOUSE GIBSON, University of Colorado, Boulder

Although the 1787 English comic opera *Inkle and Yarico* contained the requisite features of the genre, its inclusion of a controversial social concern, specifically slave trade, was unique. *Inkle and Yarico* played widely to American audiences until mid-nineteenth century, popular both in the North and the Deep South. While the interest in its anti-slavery message is understandable considering enlightenment thinking, its appeal to audiences on both sides of the slavery issue is rather perplexing. Focusing on textual and musical analysis of its female characters, this paper demonstrates how the creators successfully reinforced the status quo while sentimentalizing anti-slavery views.

Jessie Brown Comes to Call in Halifax: A Nova Scotian Musical Response to the Indian Mutiny of 1857–58

MICHELLE BOYD, University of Toronto

This paper concerns a parlour song called “Dinna You Hear It,” produced in Halifax, Nova Scotia in response to the Indian Mutiny of 1857–58. The legend of Jessie Brown was frequently commodified in London, but what interest would this far-fetched tale hold for the residents of a colonial city far-removed from Britain’s cultural metropolis, and from the battlefields of India? In this case study of trans-Atlantic cultural exchange, I investigate the circumstances surrounding this song’s creation to reveal that “Dinna You Hear It” was simultaneously a response to local issues and a product of Halifax’s participation in global cultural phenomenon.

Session 2d

Dance

How Long, Brethren?: Geneviève Pitot’s Music for the WPA’s Federal Dance Project

JANE RIEGEL FERENCZ, University of Wisconsin–Whitewater

During the Depression, the WPA hired thousands of unemployed artists. The New York Federal Dance Project featured pioneering American choreographers. Composer/pianist Geneviève Pitot worked with Helen Tamiris, creating some of the Project’s significant works, including *How Long, Brethren?* (1937). This dance chronicles African-Americans’ struggles from Tamiris’s Lower East Side, Russian-Jewish, Communist-sympathizer perspective. It includes Pitot’s original music and arrangements of Gellert’s *Songs of Negro Protest*. Surviving materials (sketches, scores, and performance parts) reveal Pitot’s compositional practices and work of WPA copyists and orchestrators. My paper describes the work’s materials, posits reasons for differing versions, and discusses the dance’s significance.

“They start playing hot number as [Astaire] moves to drums”: Words Describing Music in Film Scripts for Fred Astaire

TODD DECKER, Washington University in St. Louis

Hollywood studios’ writing departments generated technical documents that moved a film efficiently from concept to screen. However, the film musical raised peculiar problems because the essential elements of the genre—songs and dances—were worked out in the studios’ music departments. This paper mines the gap between the writing and music departments as evidenced in production documents for the musicals of Fred Astaire. Production archives reveal how Hollywood writers adjusted scripts to fit Astaire’s star persona and musical tastes and the degree to which popular music trends, especially swing, shaped the musical content of the film musical genre.

Satire on Tenth Avenue? Rodgers and Hart’s *On Your Toes* and the Question of American Music

DAN BLIM, University of Michigan

At the heart of Rodgers and Hart’s *On Your Toes* are two ballets choreographed by George Balanchine in his Broadway debut, including *Slaughter on Tenth Avenue*, a jazz ballet. Critics raved about the innovative incorporation of ballet, yet gave inconsistent interpretations, unsure whether they were serious or satire, augmented by conflicting accounts of the audience’s response. Contextualizing the reception among anxieties over jazz, race and American nationalism, I examine how Rodgers and Hart present the jazz ballet as overtly American and how Rodgers ultimately sought to position Broadway, rather than jazz, as central to American musical nationalism.

Lecture-Recital: *American Snapshots: Violin and Piano Duos*

Corinne Stillwell, violin

Heidi Louise Williams, piano

When considering the sonata repertoire, most modern performers’ thoughts turn to Europeans such as Beethoven, Brahms, or Bartok. Often overlooked is the wealth of American duos. This program presents glimpses into American works – from one of our earliest sonatas, Arthur Foote’s romantic Sonata in G Minor, to Charles Ives’ experimental Sonata #2, William Grant Still’s all-American Suite for Violin and Piano and a vibrant new addition to the repertoire, Jonathan McNair’s *Digressions*. These works represent a kaleidoscopic range of styles, from rich European harmonies to catchy rhythms of purely American sources, which ultimately define the essence of American music.

Interest Group: *Gay/Lesbian/Bisexual/Transgendered Musical Glamour and Queer Aesthetics at MGM*

LLOYD WHITESELL, McGill University

Recently, attention has been drawn to the gay labor behind the scenes at Metro-Goldwyn-Mayer’s Arthur Freed Unit, which produced a series of iconic musicals in the 1940s and 50s (*Meet Me in St Louis*, *Easter Parade*, *American in Paris*). Scholars have begun to explore the interpersonal dynamics among working relationships, as well as the role of subcultural styles in shaping mass taste. Focusing on the contributions of musicians in this circle—vocal coach/arranger Roger Edens and orchestrator Conrad Salinger—I theorize glamour as a distinct stylistic discourse reflecting queer aesthetic and subjective strategies, and illustrate the sonic embodiment of glamour in Salinger’s realization of classic numbers such as “Singin’ in the Rain” and “Dancing in the Dark.”

Session 3a: Seminar I: *19th-Century American Music Studies*
What Happened to the Nineteenth Century (Since 2005)?

CHARLES S. FREEMAN, University of Kansas

Since Katherine Preston’s “Standpoint” column (“What Happened to the Nineteenth Century?”) in the Fall 2005 *SAM Bulletin*, the presence of nineteenth-century topics on SAM programs has rebounded significantly. The variety of topics included and the presence of younger scholars on these programs offer hope for future studies in pre-twentieth century American music. In addition, an increase in the number of in-progress dissertations in the field, the publication of related articles in non-Americanist journals, and presentations at non-Americanist conferences suggest that appreciation for topics in nineteenth-century American music may be increasing slightly across the discipline of music scholarship.

Minstrelsy Scholarship: Why it Needs Musicological Contributions

RENEE LAPP NORRIS, Lebanon Valley College

Minstrelsy’s scholarship needs continued musicological investigation. Primary sources such as playbills and sheet music (which are abundant) exhibit a musical diversity that defies the genre’s frequently monolithic depictions. In particular, scholarly attention to minstrelsy’s use of such genres as European opera and parlor song challenges the accepted categorization of minstrelsy as low-class theatre and complicates historic views of minstrelsy’s racism. Also, the commonly held claim that minstrelsy’s music is a meld of African-American and European-American styles needs more explanation and justification. Musicological research stands to provide much-needed authenticity to the understanding of this complex genre.

The Nineteenth-Century Symphony: A Forgotten American Tradition

DOUGLAS SHADLE, University of North Carolina—Chapel Hill

By exploring several long-neglected works, this paper traces the early history of American symphonic composition and begins to re-narrate the story of American musical nationalism. Well before Charles Ives and others came to define a quintessentially “American” symphonic sound, nineteenth-century American symphonists used the genre as a powerful vehicle for expressing national ambitions and constructing national identities. A comprehensive catalog of nineteenth-century American symphonies that accompanies this paper will offer further directions for research into this rich area of American musical history.

Mary’s Music: Materials and Methodologies in Post-Millennial 19th-Century Musicology

WILLIAM BROOKS, University of York (UK)

Mary Boott was the second wife of the American children’s author Charles Goodrich, commonly known as “Peter Parley.” An accomplished musician, her performance of an “old Welsh tune” had ramifications that resonate today. The study of those ramifications requires the use of methods and materials available only in the past two decades; the study of this study tells us about recent developments in musicology: from text as content to text as data; from the index to the filter; and from question to field.

Session 3b *The Art of Association*

The Liability of Being Elite: American Orchestras in the 20th Century

MICHAEL MAUSKAPF, University of Michigan

For more than a century, the symphony orchestra has served as one of America’s premiere cultural institutions. Yet the historical prestige of these organizations has gradually been offset by their aging audiences, rising costs, and a perceived schism between high art and popular culture. This paper challenges the binary opposition of commercial success and artistic progress by analyzing the structure, strategies, and pressures behind the modern orchestra. Employing archival research and an interdisciplinary approach, I construct a theoretical explanation of the orchestra’s relevance to contemporary culture over the last century that sheds new light on its current plight.

Playing with Politics: Crisis in the San Francisco Federal Music Project

CATHERINE PARSONS SMITH, University of Nevada, Reno (*emerita*), and
LETA E. MILLER, University of California, Santa Cruz

The Federal Music Project, part of the Depression-Era WPA, was part of the U.S.’s first large-scale program of federal aid to the arts. The Project’s stated goals were to put musicians back to work, achieve quality performances, and educate the public. Within these parameters, its national director prioritized concert music. In San Francisco, the role of the Musicians’ Union was contested; administrative effectiveness was frequently challenged. Other hot issues involved genre, nationalism, race, and gender. Conflicts between California State Director Harlé Jervis and San Francisco Supervisor Ernst Bacon demonstrate how these issues played out uncomfortably in one location.

A Tale of Two Presses: Music Publishing and the Mid-Century Quest for an American Sound

DREW MASSEY, Harvard University

Music publishing firms proliferated during the 1940s, and American composition, broadly speaking, moved towards tonally-oriented accessibility and aesthetic conservatism. On whose terms was music published during this period? This paper explores two presses active at the

time, Valley Music Press and Music Press, as crucibles for contemporary compositional debates. Their selection criteria relied heavily on the idea of “quality,” a concern which became a way of policing the boundaries of what constituted publishable music itself. In this climate national, cultural, and, in one case, sexual politics became enmeshed with discussions about what kind of music to make publicly available.

Musical Banding: Community Wind Bands in American Musical Life

KATHERINE BRUCHER, DePaul University

This paper explores how wind bands function as community music institutions. As musical associations, amateur wind bands facilitate what I call “musical banding”—the manifestation of group sociability through musical participation. This paper draws on ethnographic research conducted with the Ann Arbor Concert Band from Ann Arbor, Michigan and the Banda da Clube Juventude de Lusitania from Cumberland, Rhode Island. Although the two bands serve vastly different communities, the commonalities offer an opportunity to examine how wind bands support amateur musicianship and sociability in American musical life.

Symphonic Steel: The Pittsburgh Symphony, Communism, and the Congress of Industrial Organizations

REBECCA G. MARCHAND, Longy School of Music

In 1952–3, William Steinberg and the Pittsburgh Symphony presented a series of concerts in Pennsylvania steelworking towns, underwritten by the steelworkers’ union locals. The headliner concert for the series featured Copland’s *Lincoln Portrait*, deemed at that time to be a musical banner for Communism by both Theodor Adorno and the inauguration committee for incoming American president, Dwight D. Eisenhower. This paper investigates the risks and political ramifications of programming Copland’s piece for audiences who themselves were major targets of Red Scare accusations during the Cold War.

Session 3c *Immigrant and Migrant Communities*

Upward Bound: Music Listening and the American Dream in a Mexican American Community

MELINDA ANNE O’BRIEN, University of California, Los Angeles

A longstanding middle-class Mexican American community in the Coachella Valley of California is specifically challenging the identification of Mexican Americans as illegal and working-class through an oral histories exhibit called the Mexican American Pioneers Project (MAP). This annual exhibit allows Mexican American families who settled in the valley before WWII to share their family histories using story boards and family memorabilia, accompanied by musical entertainment, lectures, and cooking demonstrations. This paper will consider the MAP exhibit and the musical consumption of three members of the MAP community from childhood to the present in light of past and current racial/class politics.

Multiculturalism in Motion: Tradition and Innovation in Indo-Canadian Dance

MARGARET E. WALKER, Queen’s University

The music and dance classes of immigrant communities in Canada are among the most direct ways for diasporic children to connect with the culture of their parents’ homeland. Yet, some of the graduates of these classes have become professionals themselves and their original work often engages the balance between orientation to homeland and emergent cultural hybridity emphasized in theories of diaspora. This paper explores this syncretism through the work of Canadian teachers and choreographers working in the North Indian classical dance called Kathak, investigating not only the balance of tradition and innovation, but also the motivations of the choreographers themselves.

What's in a Vowel? The Politics of Pronunciation among German-Speaking Mennonite Singers in Northern Mexico

JUDITH KLASSEN, Independent Scholar, Winnipeg

Mexico's Old Colony Mennonites comprise a pacifist religious group often depicted as separatist and conservative. In addition to rejecting modern technologies and musical instruments, their primary use of High and Low German is a central means through which they distinguish themselves from Spanish-Mexican society. Controversies over "modern" pronunciations of High German, however, have developed in recent years. In this paper, I explore these divergent pronunciations among Old Colonists, and the tensions that result when collective song—long held as a central means of building relationship among church members—becomes a space for phonological expressions of difference.

Performing Ethnic Identity Between the Two Wars: F. Melius Christansen's *Norwegian-American Centennial Cantata*

VALERIE ROGOTZKE, Yale University

In the decades following World War I, mounting pressure on immigrant groups to Americanize prompted the Norwegian-American community to seek ways to align themselves with American ideals while retaining and celebrating their heritage, culminating in the gathering of over 200,000 people at the 1925 Norse-American Centennial Festival. This paper engages St. Olaf Choir founder F. Melius Christansen's *Norwegian-American Centennial Cantata*, including his incorporation of national anthems, Lutheran hymns with contrafacta texts, and newly-composed material, written in order to forge a musical identity for his community based in a mythologized Norwegian past and grounded in the Lutheran tradition.

Session 3d

Film Music

The Uncanny Soundtrack in Rouben Mamoulian's *Dr. Jekyll and Mr. Hyde* (1931)

NEIL LERNER, Davidson College

While the heavy use of point-of-view cinematography has been lauded in Mamoulian's groundbreaking horror film, *Dr. Jekyll and Mr. Hyde*, little attention has gone to the equally progressive use of sound and music. Mamoulian blended three elements for a sound collage that combined the familiar and alien into "Mamoulian's sound stew": a mix of (1) gong reverberations in reverse, (2) light photographed directly onto the sound track (although sources conflict), and (3) the director's own heartbeat as a rhythmic pulse. In blending high and low sounds, Mamoulian "pre-musique concrète" (Bazelon) looks ahead to Cage's 1952 experience in an anechoic chamber.

When Worlds Collide: Harry Partch and Film Music

S. ANDREW GRANADE, University of Missouri, Kansas City, Conservatory of Music and Dance

In 1958, Harry Partch composed his first film score for *Windsong*, yet the film and its music have received scant critical attention in comparison to his theatrical works, even though it offers insight into Partch's collaborative process, a neglected feature of his artistic life. Tracing the development of Partch's failed film projects, his aesthetic approach to film music, and his work with Madeline Tourtelot through film logs, manuscripts, and interviews, I will demonstrate what Partch desired in film music, the collaborative means by which he realized that desire, the consistency of his artistic vision, and ultimately argue for a reassessment of his film music in his oeuvre.

Tempering the Twang of Authenticity: Lalo Schifrin, Stuart Rosenberg, and the Banjo of *Cool Hand Luke*

JAMES M. DOERING, Randolph-Macon College

This paper examines Lalo Schifrin's Oscar-nominated score for *Cool Hand Luke* (1968) and particularly its clever use of the banjo. Schifrin was not the producers' first choice for this project, who had first angled toward scoring the film with authentic folk music and musicians. Yet Schifrin convinced the film's director that a more varied approach was needed. The resulting music treats the banjo organically and successfully integrates its musical attributes into the fabric of a larger orchestral score that adeptly addresses authenticity and avoids stereotype.

White Picket Harmonies: Aaron Copland's Influence on Thomas Newman's Suburban Scoring

ANTHONY BUSHARD, University of Nebraska-Lincoln

Aaron Copland's influence on film music has been well documented. For instance, Neil Lerner connected "pastoral" aspects of Copland's ballets with contemporary film scores and advertising campaigns aimed at suburbia, all of which share an association with various manifestations of the "American Dream." Recently, films like *American Beauty* (scored by Thomas Newman) have revealed the seamier side of suburbia's utopian promises by emphasizing the isolation and anxiety inherent in the films' respective communities. In this paper, I examine how Newman channels feelings of urban loneliness and isolation found in certain Copland works, and conveys similar emotions while underscoring suburban narratives.

Session 4a

Music Education of Girls

"New Women" or "Girls"? Women in the Early Years of *The Etude* Magazine 1892–1902

ELISSA STROMAN, Texas Tech University

Theodore Presser established his magazine *The Etude* (1883–1957) as a resource for piano teachers and students. But very soon after its inception, by 1892, the musical demographic was broadened, with regular columns devoted to various topics like "Women in Music." While the last two decades of the nineteenth century are conventionally understood as a time when the "New Woman" emerges, *The Etude* tried to keep its "musical women" domesticated. Focusing upon the years 1892–1902, this presentation is a multi-layered look at the original portrayal, emphasis, and role of women in *The Etude* by investigating its feature articles, music, and iconography.

Make Some Noise! Redefining Girlhood at Rock 'n' Roll Camp for Girls

JENNIFER TAYLOR, York University

Rock 'n' Roll Camp for Girls is a week-long day camp that teaches girls age 8–18 how to create, play, and produce rock music. In addition, and through the incorporation of workshops that deal with issues of self-esteem, the camp aims to address the gendered barriers surrounding rock music and the social and psychological issues facing girls today. This paper will examine how Rock 'n' Roll Camp for Girls uses rock music creation and performance to address the social and psychological issues facing girls and serves as a vehicle for girls to enact and expand the range of identities available to them.

Session 4b

North-Atlantic Interchange

"Sounds of Silence": The Politics and Poetics of Norwegian Jazz

WILLIAM BARES, Harvard University

Norwegian jazz's well-developed and highly-touted "Nordic tone" has been a central

preoccupation of the emerging global jazz discourse. This paper ruminates on the many meanings of Norwegian jazz's "sounds of silence," using ethnography and analysis to probe different cultural and musical perspectives on the issue: silence may be seen as a form of anti-modern protest or alternatively as a musical indulgence, the province of the privileged few. This latter perspective is one shared not just by international observers but by Norwegian resisters to the "Nordic tone" discourse within Norway.

"Sounding Icelandic": Signifying Exoticism for North American Audiences

ERIC SMIALEK, McGill University

The Icelandic band Sigur Rós has voiced ambivalence towards their hyped and exoticized reception in North America. Despite this, much of the band's output appears to invite what Björk has called the "Nordic Cliché" by emphasizing signifiers of magic, innocence, folk, fragile artistry, beauty, and Icelandic nature. Using music semiotic concepts theorized by Richard Middleton (1990) and Philip Tagg (1982), I relate these signifiers in Sigur Rós's "Vaka," to their visual accompaniments in the Sigur Rós DVD *Heima*. I then compare my findings to Björk's music for a broader perspective of the reception of Icelandic popular music in North America.

Session 4c

Eco Music

Composing the North: John Luther Adam's Sonic Geography

SABINE FEISST, Arizona State University

Captivated by the beauty of the Arctic, John Adams has established himself as the composer most strongly associated with Alaska. A passionate environmentalist and explorer of "sonic geography," he uses Arctic sounds, elements of native cultures and celebrates Alaska's white and spacious landscapes through experimental compositional techniques. In this paper I will investigate how Alaska shaped three works by Adams: *Earth and the Great Weather*, a music theater work; *In the White Silence* for ensemble; and *The Place Where You Go to Listen*, a sound installation. With his music Adams showcases fragile soundscapes threatened by (noise) pollution and global warming.

"Never that which is shall die": Ecocriticism and Environmentalism in R.

Murray Schafer's *Patria 9: The Enchanted Forest*

KATE GALLOWAY, University of Toronto

Nothing dies in Schafer's *The Enchanted Forest* (1993). All natural things are transformed or re-born and everything is inextricably part of the circle of life. It is the only work in the *Patria* cycle where Schafer directly addresses his ecological platform and overtly incorporates social commentary. Using fieldwork from the 2005 Haliburton production of *The Enchanted Forest*, I will examine how the complex layers of Schafer's social commentary are integrated into the work. I will also illustrate how Schafer's ideas of acoustic ecology and soundscape, as exemplified in *The Enchanted Forest*, resonate with contemporary arguments in the field of ecocriticism.

Session 4d

Negotiating Government Policies

Cuban Musicians, Musical Performance, and the Cuban Independence

Movement in New York City in the 1890s as Represented in José Martí's

Patria

JOHN KOEGEL, California State University, Fullerton

Cuban-American choral conductor, music educator, impresario, and piano accompanist Emilio Agramonte (1844–1918) was an important participant in New York's concert life in the 1890s. He and his students, most notably operatic soprano Rosalia Chalia (1864–1948)

and concert singer and baritone Emilio de Gogorza (1872–1949), promoted the goals of the revolution through their performances. I investigate the ways in which Agramonte, Chalia, and Gogorza maneuvered between the Cuban émigré community and concert and operatic stages, and between performance, pedagogy, and the early recording industry. Their reception among Cuban and "mainstream" audiences and musical promoters demonstrates the fluidity and inter-ethnic nature of their careers.

In the Wrong Geographic Location: The Roles of Society and Politics in the Rise and Downfall of the Montreal Women's Symphony Orchestra

MARIA L. NORIEGA, University of Calgary

The Montreal Women's Symphony Orchestra—Canada's only women's orchestra—was created in response to the exclusion of women from professional Canadian symphony orchestras in the mid-twentieth century. Although public support was strong and praise was extensive, the three levels of government repeatedly refused to pledge financial support to the orchestra on the account that orchestra was in the wrong geographic location. This presentation will examine the factors that contributed to the collapse of the women's orchestra and the roles that gender, politics, and social relations played in the orchestra's final demise in 1965.

Film Screening & Discussion: *The Waltz to Westphalia*

A documentary film by Joe Weed

The Waltz to Westphalia provides a well-documented look at a twentieth-century example of the Americanization of a tune. Polish-American communities played "Pytala Sie Pani" in New England, Pennsylvania, Wisconsin, Chicago, and Texas. Waco fiddler Cotton Collins, steeped in Texas' fiddling tradition, heard "Pytala Sie Pani" and then named his version the "Westphalia Waltz." The film illustrates the tune's journey from its ethnic niche to national distribution and acceptance by an American audience. Many of the principals and their descendants talk about the musicians and cultures in which the "Westphalia Waltz" emerged, changing its name and identity.

Interest Group: Dance

Transnational Movement: Irish Step and Okinawan Classical Dance

RENÉE CAMUS, Scarecrow Press

MARTA ROBERTSON, Gettysburg College

This participatory panel examines two different dance styles that came to America from other countries, but that have become part of the American framework. We identify changes the dances have undergone, and consider how movement and music reflects culture, both of the dance's origin and its current place in America. We will describe and demonstrate an Okinawan classical dance and an Irish step dance. Then we will teach basic folk dances in an effort to express the importance of studying dance and music together, and the idea of embodying the movement and experiencing it kinesthetically in order to understand it.

Interest Group: Connecting Outside the Academy

Using Dvořák and American Song to Infuse the Arts into the Classroom: NEH Teacher-Training Workshops

Chair: JOSEPH HOROWITZ

DEANE ROOT, University of Pittsburgh

MARIANA WHITMER, University of Pittsburgh

JOSEPH HOROWITZ, New York City

JEAN E. SNYDER, Independent Scholar

With the continuing disappearance of Music and Art programs in inner-city middle and high schools, infusing the arts and humanities into the classroom has become an educational emergency. Long past are the days when *Life Magazine* or the Ed Sullivan Show shared the arts with a mass public. Curricular guidelines and overworked teachers intensify the challenge. One promising response is offered by summer teacher-training workshops funded by the National Endowment for the Humanities—two of which, “Dvořák in America” and “Voices Across Time”—instruct teachers in using music to teach American History.

Session 5a: Panel: Jewish Music, American Music: Negotiating Jewishness and Anti-Semitism in the 20th Century (and Beyond)

Contesting Identities in the Music of John Zorn, Anthony Coleman, and the Radical Jewish Culture Movement

JOHN BRACKETT, Chapel Hill, North Carolina

This talk examines how the music of John Zorn and Anthony Coleman—two composers/performers associated with the Radical Jewish Culture movement centered in New York’s Lower East Side—engages with questions relating to the notion of “Jewish music” and Jewish identity. By closely examining selected works by Zorn and Coleman, I hope to show how the musical languages of these composers express two very different images of Jewish identity and what Jewish music can and might mean for the future.

The Decline of Anti-Semitic Antimodernism: Daniel Gregory Mason and American Responses to Nazism in the 1930s

MAUREEN DEMAIO, University of California, Santa Barbara

As modernism penetrated American art music during the 1920s, some critics attacked the new sounds as being characteristically “Jewish.” Scholars have exposed the anti-Semitic rants of Daniel Gregory Mason, award-winning author, Columbia music department chair, and music appreciation pioneer. Yet to be explored, however, is a gradual shift in Mason’s views that occurred during the 1930s as reports of Nazism arrived from Europe. This paper will trace that shift, from the private appeals of conductor Ossip Gabrilovich and pianist Arthur Whiting to Mason’s eventual recognition that his race-based comments were not only erroneous but injurious to people he held dear.

From Boston to Tel Aviv: Leonard Bernstein, Israel, and Jewish American Identity

ERICA K. ARGYROPOULOS, University of Kansas

In his early career, Leonard Bernstein assumed the lifelong role of *de facto* musical ambassador between Israel and the United States. I argue that in his enduring quest to foster musical and political ties between the two countries, Bernstein remained continually cognizant of the identities that ultimately shaped his musical output: those of both an American and a Jew. This paper examines the complex and profound influence Bernstein’s relationship with Israel exerted over his musical career, creating a sense of responsibility within the composer to write music that would set him apart as both a Jewish and American musical artist.

Session 5b Emigres in the Early American Republic

Charlottle Le Pelletier: A Rare French Connection in Early-American Music

ELISE KIRK, Catholic University of America

Charlotte Le Pelletier (1778–1855) appears to be the first woman in America to publish an ambitious volume of music that contains not only her own music, but her arrangements of other contemporary composers. This paper discusses Le Pelletier’s challenges during the Reign of Terror and the bloody slave rebellions in St. Domingue, and finally her life in Baltimore, where

she taught in the early nineteenth century. Le Pelletier’s *Journal of Music* (Baltimore, 1810) comprises thirty-one vocal and pianoforte works. It offers a new look at the significance of French culture in an early America dominated largely by England.

Entertainment, Intervention, Escapism . . . ? “Distressed French Emigrants” and Mrs. Pownall in the Early Republic

GLEND A GOODMAN, Harvard University

In 1793 United States citizens found themselves in the diplomatic crosshairs of two brutal conflicts: the French Revolution and the slave rebellion on the French colony of Saint-Domingue. This paper looks at how concert culture in Philadelphia reacted to the disastrous conflicts overseas, how it masked the terrifying news and mediated troubling questions about the viability of republicanism and the future of both slavery and colonialism. I focus on the activities of English émigré singer and composer, Mrs. Mary Pownall, in particular her benefit concerts for French musicians and her songster partly based on those concerts, *Mrs. Pownall’s Address*.

Italian Musicians in the Early United States, 1780–1830

ELISSA GLYN HARBERT, Northwestern University

Until the 1830s, Italian immigrants to the United States were scarce, and Italian culture remained foreign to Americans. While some Italian immigrants, such as Lorenzo Da Ponte, were greeted with respect and fascination, others who had enjoyed successful careers in Europe met with prejudice, unfair treatment, and financial ruin in America. This paper discusses the social conditions and musical activity of Italian musicians in the early United States. Exploring the experiences of these immigrants can enrich our understanding of the musical culture of the early Republic and the attitudes of Americans towards foreigners in the years before mass migration.

Session 5c Ziegfeld and Broadway

Reconstructing a Revue: Creating a Critical Edition for the *Follies of 1908*

ANN VAN DER MERWE, Miami University

This presentation explores the process of creating a critical edition for the *Follies of 1908*, an early example of the Broadway revue. Reconstructing this loosely-structured sequence of topical songs and scenes demands a number of special considerations. These include privileging sources in accordance with the production’s genesis and performance history, providing necessary background information on topical humor, suggesting alternatives for certain portions of the program, and allowing for modification on the part of the performer as was done in the original version.

Dancing Downtown: The *Follies of 1914*

MARY SIMONSON, Colgate University

Though successful, the Ziegfeld *Follies of 1914* was dismissed by most contemporary critics as relatively unremarkable. Yet the show’s finale can hardly be ignored. Originally performed by a black cast as part of J. Leubrie Hill’s 1914 *Darktown Follies* at the Lafayette Theater in Harlem, the number was later purchased by Ziegfeld and performed by white dancers as part of his annual revue. In this paper, I will trace the migration of this finale from Harlem to Broadway, and the transmission of cultural knowledge, artistic practices, and racial and gendered identities were transmitted across the bodies of performers to audiences.

Florenz Ziegfeld, Jr. and the Genesis of *Show Boat*

KATHERINE L. AXTELL, James Madison University

American musical theater historiography celebrates *Show Boat* (1927) primarily as the product of two masterminds: Jerome Kern and Oscar Hammerstein II. However, intensive concentration

on the composer and librettist neglects the role of the producer, Florenz Ziegfeld, Jr. Historians dismiss Ziegfeld as a mere fundraiser rather than a creative collaborator. Yet, during 1927–1932, his name loomed larger than either Kern's or Hammerstein's in critical reviews of the musical. This paper examines Ziegfeld's contributions to *Show Boat* and argues that the musical may be better understood as the end of an era in Broadway history than as the beginning of one.

Session 5d

Ruralities

"I, too, am a song catcher, though I cannot sing": A Musicologist in Southern Mountains

LYDIA HAMESSLEY, Hamilton College

The film *Songcatcher* ostensibly relates the backstory of Cecil Sharp's visits to Appalachia through musicologist Dr. Lily Penleric, presumably a fictionalized representation of Olive Dame Campbell. Actually, *Songcatcher* is primarily indebted to folksong collector Dorothy Scarborough's book: *A Song Catcher in Southern Mountains* (1937). Scarborough is the model for Lily; her experiences, particularly the foregrounding of her collection process, inform the film. Scarborough's self-reflective ethnographic method provides a sensitive portrait of the culture in which these folksongs were preserved, and *Songcatcher* uses Scarborough's source material to focus imaginatively on the journey of songs, from ballad singer to collector to collection.

The Guitar Styles of Riley Puckett

GREGORY REISH, Roosevelt University

In the 1920s and 1930s no guitarist was more celebrated for his inventive accompaniments to hillbilly string band music and solo song than Riley Puckett (1894–1946). In his prolific solo recordings and work with Gid Tanner's Skillet Lickers, Puckett's distinctive guitar accompaniments demonstrated the instrument's versatility and virtuosic possibilities. This paper offers a fresh perspective on Puckett's idiosyncratic styles and techniques, revealing his accompaniments to be sophisticated melodic and contrapuntal formulations, and demonstrating a remarkable stylistic range at a time when the guitar was rarely considered a soloistic instrument in hillbilly music.

"The Curse of Hank": Intertextuality and Vocal Performance Practice in Western Canadian Alt-Country

GILLIAN TURNBULL, Ryerson University

Often the defining marker of alt-country is the voice; the potential for a singing voice to imbue meaning makes it a ripe area for analysis. This paper will explore the vocal performance practices of independent alt-country artists in Calgary, Alberta. Lyric pronunciation, register, and "textless" vocalizations will be analyzed. The intersections of these vocalizations, a "natural" voice, and melody are where meaning is most significant; here intertextual references to past performance practice combine with personalized subject matter to speak to an audience. Several examples will demonstrate how a perceived authenticity and connection to tradition resonates with a contemporary urban audience.

Lecture-Recital: Ragtime and Beyond: Solo Piano Music of William Bolcom, Amy Rubin, and Jelly Roll Morton

Jocelyn A.K. Swigger

Recital of three kinds of jazz available to the "classically trained" pianist. Bolcom's *Four Rags from the Garden of Eden* (1971) follow in and also expand the tradition of published ragtime pieces from the early 20th century. Rubin's *American Progressions* (2002) is a contemporary work, almost completely notated, incorporating a jazz style reminiscent of barrelhouse blues

players. Morton recorded "Finger Buster" in 1938; James Dapogny's transcription makes it available to live performers and audiences now.

Session 6

Poster Papers

Honoring Lost Works: A Case Study in the Life and Works of Margaret R. Lang

SARAH E. BAER, Women's Philharmonic Advocacy

The foundation of musicological research is the availability of tangible evidence in the creation and performances of works. But what of the works that leave little or no evidence as to their existence? Does the absence of physical evidence also discredit the history and value of the work as a whole? This paper uses the life and work of Margaret R. Lang, the first American woman composer performed on a symphony stage, as a case study to investigate larger questions regarding how to acknowledge and honor significant but no longer extant works in the history of American music.

Music in Seventeen Magazine 1944–1980

LYNELLEN BURKETT, Crane School of Music, SUNY Potsdam

We are documenting all references to music in each issue of *Seventeen* magazine from the first issue (September 1944) to the first mention of MTV. We have identified five categories of the magazines' content to search for references to music: (1) record reviews; (2) feature articles on music; (3) advertisements; (4) non-fiction; and (5) fiction. Early issues of *Seventeen* magazine address a wide variety of musical genres, including jazz, folk, symphonic, opera, and avant-garde. Our presentation will include selected images and articles from magazines, as well as data pertaining to recordings reviewed in selected issues from 1944 through 1981.

"Playing Together": Defining Lou Harrison's Hybrid Style in His Works for Gamelan and Western Instruments

RACHEL CHACKO, Vassar College

In considering Lou Harrison's works for gamelan and solo Western instruments, this paper illuminates how Harrison maintained his distinctive voice, while blending and fusing what others would normally consider to be incompatible resources. An analysis of these works illustrates the traits vital to Harrison's creative voice, notably his love of melody and his enjoyment in creating and then solving compositional puzzles. Not only was Harrison expressing freedom from Indonesian conventions of musical structure, but he was writing beautiful, long-phrased melodies when it was considered unfashionable to do so in many American music circles. In remaining true to his own musical impulses, Harrison transcended normative expectations of both traditional gamelan music and modern American music.

Decolonizing Hip Hop in the Canadian Imagination

ROBIN DESMEULES, Carleton University

In this paper I argue that hip hop plays an important role in forming new narratives for collective identity formation across cultural boundaries in Canada. More specifically, the spaces and subjectivities articulated by the hip hop made by Aboriginal artists in Canada contribute narratives in three interlinked ways: to the formation and reformation of Aboriginal subjectivities in Canada, to the narratives related by hip hop in Canada, and to other collective identities in Canada. Grounded in critical approaches to Canadian studies, contemporary indigenous theorizing, and hip hop scholarship, I detail how the textual and musical elements of this music construct and contribute to these narratives.

Women Drummers in Northwest Argentina: Caja, Coplas, and the Pachamama

LILIANA B. FERRER and PAMELA WURGLER, Murray State University

Copleras are women drummers from Northwest Argentina; the *caja* is the double-headed frame drum they play. Copleras keep and transmit Andean traditions traceable back to pre-Columbian and perhaps even pre-Incic times, most notably the ancestral belief system of the Pachamama. They use the *caja* to accompany the singing of *coplas*, songs that blend Spanish poetry and indigenous traditions, and use them to express a variety of themes, including identity, the natural world, relationships and sexual empowerment, and economic and social marginalization.

The Influence of Comédie Musicale Exemplified by Luc Plamondon

SUSANNE SCHEIBLHOFER, University of Oregon

Through the work of Luc Plamondon, this paper investigates the influence of Francophone musicals on the development of the genre. Exemplified by the most successful collaborations of the Quebec lyricist, Starmania and Notre Dame de Paris, this presentation will trace the development of Francophone musicals. I will highlight distinct features of French-Canadian musicals, e.g. the concert-esque structure and theatrical effects. A juxtaposition of the French originals with European productions and other global adaptations will round off the presentation.

Labor Takes the Stage: A Musical and Social Analysis of *Pins and Needles* (1937)

TRUDI WRIGHT, University of Colorado, Boulder

Pins and Needles, a musical revue performed by union garment workers, was an unlikely hit of the late Depression. An yet, Brooks Atkinson, the chief drama critic of the New York Times, lauded it as “one of the best musical shows of the year.” How did this seemingly amateur show become the highlight of Broadway? By comparing two of the show’s original songs, “Nobody Makes a Pass at Me,” and “Room/Womb for One,” I will demonstrate how composer Harold Rome juxtaposed current and timeless lyrics with recognizable musical forms to aid in the success of this socially significant revue.

Session 7a: Panel: *The legacy of Leadership: Lessons from the Creation of Orchestral Institutions in Gilded Age Boston, Chicago, and New York*

Most major United States orchestras active in the twenty-first century were founded and shaped in the late nineteenth century through the efforts of cultural leaders such as Henry Higginson, Mary Sheldon, and Norman Fay. Their goal was to establish a self-perpetuating musical legacy. They succeeded and their results continue to resonate today. Based on detailed archival research, the three papers and a response offered in this panel examine the origins of three such musical institutions—the Boston Symphony (1881), Chicago Orchestra (1891), and New York Philharmonic (1842)—to outline a method for analyzing collective action in American musical culture in terms of leadership, structure, and legacy.

The Multiple Worlds of “Boston’s Foremost Citizen”: Henry Lee Higginson and Cultural Leadership

JOSEPH HOROWITZ, New York City

Are cultural leaders born or made? Henry Higginson, who as “Boston’s foremost citizen” managed at the same time to embody and to lead taste, was both. The stereotype of Higginson (inventor/owner of the Boston Symphony) as a Boston Brahmin is partly correct: his family’s lineage conferred a sense of noblesse oblige. Yet, drawing on class ties, family experience, foreign exposure, and wartime duress, molded a varied social/professional identity. To understand Higginson’s cultural leadership is to grasp multiple worlds—of edifying Brahmin culture and of “barbarian” business; of music-making, democratic philanthropy, and intense interpersonal affection.

Structural Harmony: Charles Fay and the Chicago Orchestral Association Fundraising Model

MARK CLAGUE, University of Michigan

In Gilded Age Chicago, the institution was the collective force that made ambition practicable. So, the “real work” of founding Theodore Thomas’s Chicago Orchestra in 1891 was done not in rehearsal but in the boardroom, and centered on the creation of the Chicago Orchestral Association, the umbrella organization that operates the symphony to this day. This model, which comprises large public boards on multiple levels, was hugely successful in that it has influenced the structure of many U.S. orchestras. This paper examines the decisions that enlarged and propelled the philanthropic board model of orchestral organization.

New York and the Philharmonic in the Time of Mahler: The Transformation from a Cooperative to a Managed Institution

BARBARA HAWS, New York Philharmonic

By 1909 the players of the New York Philharmonic, realizing the need for a sustainable economic structure, opened its season as a fully-funded organization led by Gustav Mahler but managed by non-musicians. Brooklyn-born Mary Sheldon led these Guarantors, a group New Yorkers who provided \$300,000 to underwrite “the greatest orchestra America has ever heard.” Their efforts have been dismissed as meddling, yet the Guarantors moved the Philharmonic into the modern era. Based on unprecedented access to the Philharmonic’s archives, this paper focuses on this transition period, investigating the myths and analyzing the successes, failures, and motivations of the Guarantors.

Response: Orchestras and Nineteenth-Century American Urbanism

ALAN LESSOFF, Illinois State University, and editor, *Journal of the Gilded Age and Progressive Era*

This critical response ties together the cases of Boston, New York, and Chicago by considering symphony orchestras in the context of American urban culture and institution-building. Despite their individual distinctions, civic leaders in all three cities understood orchestras as vehicles for civic spirit and urban improvement. Such elite activities certainly contained elements of status-seeking and class condescension, the cliché view of Gilded Age elites. More important potentially was their fusion of patrician consciousness with the newer professional mindset identified with progressivism. Suspicious of mass politics and ethnic bosses, Gilded Age elites pursued urban improvement through non-profit institutions, not government.

Session 7b *Surveillance, Violence, and Trauma*

Musicology and Malevolence: Documenting the Musics of White Supremacy

ANGELA D. HAMMOND, University of Kentucky

Protestant white hegemony in North America has been maintained through racialization, its resulting legal and social boundaries, and the enforcement of those boundaries by threat and violence since colonial times. Racial hate groups have garnered support for the causes of white purity and divinely authorized racial supremacy by spreading ideologies based on distorted theology, extreme patriotism, fear, and intimidation. Musical products have been vehicles of these propagandas for over one hundred years. This paper proposes moral and ethical reasons for the study of these products, documents source materials, and addresses issues of legality and safety in research methodologies.

“Righting” History: System of a Down and the Armenian Genocide

PAUL A. AITKEN, University of Leeds (UK)

This paper examines how the music of Armenian-American heavy metal band System of a

Down (SOAD) is operationalised as a critique of those who deny the Armenian Genocide at the hands of the Ottoman Turks in the early twentieth century. Michel Foucault's archaeological and genealogical approaches are combined with an analysis of SOAD's rapid and extreme shifts in dynamics, rhythm, and timbre, in order to demonstrate how the band renders audible the irruptive and embodied violence of the Genocide, its contested history, and the complex politics of immigrant cultures that criticise their adopted homelands.

I Am Not a Number: Musical Responses to Custodial Techniques at Angola Prison, Louisiana

BEN HARBERT, University of California, Los Angeles

As the brutal practices of Southern prison farms ended, so too did the African-American work-songs at Louisiana's Angola Prison. Music, however, continues to offer today's inmates crucial transcendent experiences. "The count," a custodial practice centered on regularly counting inmates, contributes to major stresses for life-term inmates. In response, music facilitates a sense of privacy and re-inhabitation of life before incarceration. This paper examines where musical life-term inmates go when they transcend prison aesthetically by engaging lyrical content, performance practice, and formal music analysis drawn from fieldwork at Angola Prison. There is a substantial video component.

Broken Music Boxes, Distorted Children's Songs, and Traumatic Memories: The Musical Trauma Aesthetics of Childhood Sexual Abuse on North American Radio, Film, and Television, 1980–2008

JENNY OLIVIA JOHNSON, Wellesley College

Between 1976 and 2008, approximately 190 popular songs, 284 television specials, and 96 films on the subject of childhood sexual abuse were broadcast in North America. Many of these child-molestation narratives employ similar musical tropes, what I am calling a "trauma aesthetic," convey how the experience of sexual abuse looks, feels, and sounds. This paper explores the relationship between these musical trauma aesthetics and the memories of four real-life sexual abuse survivors, all of whom grew up in this era and experience somatically intense hallucinations of being abused whenever they hear certain songs or TV shows from their childhoods.

Session 7c Canadian Places and Spaces Intertextual Allusion and the Evocation of Tradition in the Québécois Chanson

KAREN JONES, Yale University

The standard narrative of the development of the Québécois chanson since the 1960s recounts how the more traditional, uniform national identity in earlier chansons was gradually replaced with a more pluralist outlook. This apparent tension, between the cultural specificity represented by the chanson and postmodern notions of hybridity and pluralism that have come to characterize it, is a starting point from which to discuss songs from important moments in the history of the genre. Intertextual relationships between these songs create a sense of continuity within the tradition, and add another layer to the problematic notion of "authenticity" in later chansons.

The Local History of an Insignificant Place? Situating a History of Musical Life in Edmonton

DAVID GRAMIT, University of Alberta

The musical life of Edmonton, Alberta, before the Depression demonstrates how studying peripheral locations can contribute to understanding the dynamics of musical culture. As Edmonton grew into a regional centre, it imported a wide range of urban musical practices. Drawing on studies of colonialism and metropolitan-hinterland relations, I situate those

practices (and the apparent absence of recognizably local voices) in the context of Edmonton's role in one of North America's last colonization projects. Imported musical practices helped naturalize settlement and could mark the city as distinct from its rural surroundings, but they also reinforced the city's dependency on the metropolitan centres that it emulated.

Québec Francophone Traditional Music Milieu in Its Place

MARTIN LUSSIER, Memorial University of Newfoundland

Musical expressions are often conceived as belonging to specific places. This is based in part upon the assumption that popular music has the power to create a "sense of place" (Massey, 1993), the meaning of a locality in relationship to others. In Québec's francophone traditional music milieu, festivals are sites where a "sense of place" is produced. Using an ethnographic approach, this paper offers a case study of two Québec festivals. I propose that in the traditional music milieu, "placeness" is constructed out of wider interconnections that put the local into question, as one intersection of globalization/localization practices.

Scenes of Community: Bluegrass and Oldtime Music as Social Practice in Vancouver

GRAHAM BLAIR, Memorial University of Newfoundland

Within popular music studies, the metaphor of "scenes" is widely used as a substitute for older notions of community because it is seen as better describing the fluidity and openness of contemporary metropolitan landscapes. Drawing upon research concerning bluegrass and oldtime music scenes on Canada's West Coast, this paper advocates for a view of music scenes—particularly those organized around collective practices—as new forms of community identifiable not on the basis of territoriality or an assumed homogeneity among a given group, but by the presence of a shared sense of purpose and identification with others.

Session 7d Cold War Anxieties A "Great American Symphony" During McCarthyism

PHILIP GENTRY, College of William & Mary

Leonard Bernstein's rarely performed and generally disfavored second symphony, subtitled *The Age of Anxiety*, is an exploration of post-war apathy and exhaustion at the dawn of McCarthyism. Examining the work both in its political context and also within the context of Bernstein's beloved American symphonic tradition, I show how Bernstein flipped the triumphal musical rhetoric of the "Koussevitzky manner" on its head to bid farewell to the modernist and Popular Front traditions that had previously nurtured him.

Aaron Copland and the FBI

JENNIFER DELAPP-BIRKETT, Silver Spring, Maryland

Aaron Copland's most public encounter with Red Scare politics came in 1953 when he testified for Senator Joseph McCarthy's subcommittee. Yet a careful study of Copland's FBI file, compared with other McCarthy-era primary sources, reveals that J. Edgar Hoover was the more substantial adversary. Where Copland was concerned, Hoover had a surprising degree of influence among other U.S. Government agencies in the early 1950s. At the same time, the files show that the FBI was far less omniscient than its reputation would suggest. This paper describes how Hoover hindered Copland's career using information that was often inaccurate, incomplete, or outdated.

The Voice of Freedom: Polish Responses to the Dave Brubeck Quartet's 1958 State Department Tour

KEITH HAITSCHKE, University of the Pacific

This paper focuses on the 1958 U.S. State Department-sponsored tour of the Dave Brubeck

Quartet, with the majority of the research considering the impact of the Polish leg of the tour on both Polish culture and that country's emerging jazz genre, at a time when jazz was contested territory between East and West. The author argues that jazz, and Brubeck in particular, played a key role in raising the expectations for artistic and political freedom of expression in Poland. A little known aspect of Cold War cultural diplomacy, the "jazz-Lift," will also be analyzed.

Cold War Spectacle and the Polarized Reception of the Film *The Music Man* (1962)

LEANNE WOOD, Princeton University

In June 1962 the film premiere of Meredith Willson's *The Music Man* opened in Mason City, Iowa, with a gala band competition and parade. While most reviewers felt the spirit and energy of the film was exactly what the country needed, a vocal few thought the brassy spectacle mirrored rather than repudiated the practices of America's Cold War enemies. This paper brings to light the film's polarized reception and examines the events surrounding its premiere. I show how Willson's 1957 stage musical had been transformed from a nostalgic ode to small-town life into contested site of Cold War propaganda.

Session 8a *Fiddlers and Fiddling*

"J'me souviens du passé, j'y fête le présent": Negotiating the Past in an Island Acadian Community

MEGHAN FORSYTH, University of Toronto

Drawing on fieldwork conducted in 2008 and 2009, this paper explores how collective memory and constructed notions of the past inform contemporary Acadian musical practices on PEI. I consider how social and musical memories are embedded in the instrumental practices and repertoire(s) of this small island community. Moreover, I suggest that a collective awareness of a shared history mediates not only Acadians' individual and group identities but also their relationships with other cultural groups locally, regionally, nationally and globally.

Fiddle Tune Evolution in Cape Breton

SALLY K. SOMMERS SMITH, Boston University

The traditional fiddle music of Cape Breton, Nova Scotia, presents an interesting case study of tune identity and evolution. Although the traditional dance music repertoire is based on an 18th–19th century Scottish model, in recent years, the repertoire shared by many fiddlers on the island has undergone a major change, as older tunes associated with the Scottish tradition have been replaced by newly composed melodies. The competing pressures of constraint and innovation in Cape Breton are resulting in the evolution not of individual tunes, but of an entirely new traditional fiddle repertoire.

Tune Complexes in North American Traditional Fiddling

PAUL F. WELLS, Middle Tennessee State University

Samuel P. Bayard pioneered the concept of "tune family" as a means to aid in what he termed "the distinguishing of variant forms of different individual folk tunes in the tradition." However, he proposed tune-family theory for use in connection with ballads and folksongs and employed it relatively little in connection with his work on fiddle tunes. In this paper I offer case studies of several sample fiddle tunes and apply some of Bayard's principles to see how useful they are, or are not, in identifying diagnostic traits that we can use to establish links between seemingly dissimilar tunes.

Session 8b *Black Vocalities* Singing the Body Politic: Bert Williams's Vocal Challenge

SCOTT A. CARTER, University of Wisconsin—Madison

To listen to Egbert Austin "Bert" Williams's voice is to hear the racial ambiguities of early-twentieth-century American popular music. As a West Indian immigrant and blackface performer, Williams exposed the performative nature of minstrelsy through tactics of parody, mimicry, and appropriation. What can a re-hearing of William's vocal performance tell us about race, voice, and popular music in the early twentieth century? In this paper, I argue that his vocal performances inaugurated new understandings of black vocality in the early twentieth century as he worked to destabilize notions of black singing in American public discourse.

The Historical and Cultural Contexts of Billie Holiday's "My Man"

MAYA C. GIBSON, Washington University, St. Louis

This paper integrates two opposing Billie Holiday typecasts (tragic victim and triumphant heroine) by contextualizing variant renditions of "My Man." I trace the song's history from French music-hall chanson to American torch song, and then to jazz standard in Holiday's repertoire. Holiday's recorded performances of "My Man" situate her at a crux between true and "new" black womanhood ideologies. Mining evidence from her autobiography *Lady Sings the Blues*, her recordings of "My Man," and the song's intriguing pre-Holiday history enriches our understanding of the song and the complex and seemingly contradictory interpretive approaches to Holiday's life, artistry, and politics.

Male Vocal Practice in Rap: Young Jeezy's Construction of Black Masculinity

ALYSSA WOODS, University of Ottawa/Carleton University

This paper explores the construction of masculinity via vocal production in rap music. Rappers' vocal performances are not only primary carriers of the lyrics, but also convey musical meanings through vocal nuance, declamation, and rhythmic delivery. To demonstrate how these techniques contribute to the performance of identities in the rap sphere, I will discuss Young Jeezy's construction of masculinity in the songs "Soul Survivor" and "Hustlaz Ambition." A reading of these songs that combines the interpretation of the lyrics and vocal delivery, as well as considers how the artist works within rap's conventions, helps us to better understand the meanings conveyed and the way in which he is constructing his identity.

Session 8c *Stage Works Studies*

Passion, Devotion, Sacrifice: Reading Talma's *The Alcestiad*

KENDRA PRESTON LEONARD, Westminster Choir College

Louise Talma's opera *The Alcestiad* can be read as autobiographical: its themes reflect crucial elements of Talma's own life. These correlations, manifested in the music, include the demands and restrictions of society upon women's behavior; represented by Alcestis's hesitant acceptance of motherhood and Talma's reluctant teaching career; the yearning for a life of devotion, in which Alcestis's desire to serve Apollo and Talma's desire to dedicate herself as a Catholic and as a composer are parallel tropes; and the craving for self-sacrifice, seen in Alcestis's willing death and Talma's actions in her relationships with her mother and Nadia Boulanger.

"What is there to sing about in this town?": Harry Somers's *Serinettes* and the Delineation of Canadian Culture in the 1980s

COLLEEN LYDIA RENIHAN, University of Toronto

In this paper, I consider the curious relationship between religion and nationalism in Canada, as well as the delineation of Canadian culture from American and British influences in the 1980s, through an examination of Harry Somers's penultimate (and relatively unexamined)

opera *Seriette*. By arguing that several important political events during the 1980s inspired the curious combination of the realms of history, religion, and community in the opera, I hope to further elucidate the problematic relationship between religion, nationalism, and culture in Canada.

Stepping Stones and Missteps in Sondheim's *Anyone Can Whistle*

LARA E. HOUSEZ, Eastman School of Music

Ridden with problems from its inception, Stephen Sondheim and Arthur Laurents's musical *Anyone Can Whistle* (1964) closed after nine performances. But, as Sondheim's friend Burt Shevelove stated, "Steve learned more about the theater from *Whistle* than from any of the other shows." This paper investigates aspects of the score and script, including sources housed at the Wisconsin Historical Society, that begin to explain what from the failure of *Whistle* Sondheim learned and stored away for his arsenal. Looking ahead to *Company*, my analysis demonstrates that *Whistle*, with its motivic score, use of pastiche, and metadramatic devices, exhibits traits that eventually coalesce in Sondheim's signature style.

Session 8d Composers, Conductors, and Critics

Composer versus Critic: The Politics of Writing Programs at the New York Philharmonic

JONATHAN WAXMAN, New York University

The turn of the twentieth century saw an explosion in explanatory literature written by composers and critics about individual pieces, but it also saw disagreements about what should be included in these writings. This paper presents two case studies: the premiere of "From the New World" Symphony by Antonin Dvořák, which featured a harmonious relationship between composer and program annotator, and the premiere of Mahler's First Symphony, which highlighted tensions on these issues. Examining program notes surrounding the premieres of these two pieces reveals an emerging power struggle between composers and symphony orchestras about how music is best presented to the audience.

Cultural Politics and the Nation: Olin Downes's Music Program for the 1939 New York World's Fair

bruce d. mcclung, University of Cincinnati

This paper reconstructs how Olin Downes wrested control of the Fair's music program away from its Fine Arts Committee for "an American Salzburg Festival." Organized by class, Downes's festival followed an evolutionary scheme, beginning with folk and popular music in the amusements, working its way up through high school bands and choruses in the exhibit and government areas, and arriving at Carnegie Hall and the Met for orchestral music and opera. When American composers discovered that none of their works were planned for the highest tier, they staged a protest. This study addresses the critical issue in American music history to which the Fair spoke: the inter-war quest for American cultural identity in music.

Virgil Thomson and Theodor Adorno: An Unlikely Team Fights an "Appreciation Racket"

REBECCA BENNETT, Northwestern University

As music-appreciation books and radio broadcasts increasingly peppered the American landscape of the 1930s, the composer and author Virgil Thomson critiqued a "fake-ecstatic," commercialized "music appreciation-racket" in *The State of Music* (1939). When we explore this critique and the dialogue it inspired, we find an alliance between Thomson and a man who typically appears his mirror opposite: Theodor Adorno. This paper shows that Thomson and

Adorno published similar appraisals of music appreciation and exchanged letters addressing the appreciation industry. These letters clarify their complaints about that industry and link them to widespread debate about what it meant to "understand music."

Session 9a: Panel: Cultural Renewal and Community Responsibility: Three Case Studies of Aboriginal Music-Making in Canada

This panel brings together perspectives from three understudied and contrasting musical repertoires of Aboriginal groups in Canada: Mi'kmaq church music, urban intertribal women's hand-drumming circles, and hip-hop. In each of these papers, the presenters explore the cultural, spiritual and community renewal that is accomplished through music-making, while demonstrating the roles that communities and individuals play in this renewal. The papers also explore the musical and cross-cultural negotiation that contemporary Aboriginal musicians engage in through their music-making, while also exploring the processes of music-making and their impact on a sense of community and affirmation of spirituality.

"Singing and Praying Saint Anne": Spiritual Renewal and Social Interaction in a Mi'kmaq Church

GORDON E. SMITH, Queen's University

In this paper I focus on ways in which music serves as an agent of expression in Holy Family Roman Catholic Church, a pivotal site of religious and community interaction in Eskasoni, a Mi'kmaq community located on Cape Breton Island in Nova Scotia. I focus on the narratives of two individuals who are musical and spiritual leaders in the Church: the choir director, and a traditional chanter. These narratives demonstrate processes of music making within Mi'kmaq religious and spiritual contexts, as well as how music is an emergent, socially constructed process, invoking creativity, knowledge, and memory.

Aboriginal Women's Hand-drumming Circles: Empowerment and Renewal

ANNA HOEFNAGELS, Carleton University

All-women's Aboriginal hand-drumming circles can be found in various Native organizations and institutions in urban centres across Canada. For many urban Native women, all-women's drum circles are sites for cultural and spiritual renewal, connecting them with their Native identities and heritage through the selection and performance of various songs. Drawing on fieldwork attending an all-women's drum group circle and interviews with leaders and participants in the drum circle, this paper argues that these music-making venues are important sites where Aboriginal women are empowered, drawing strength and a sense of self and cultural well-being from their participation in music-making.

Reluctant Warrior(s)?: Indigeneity, Gender, and Politics in the Music of Hip Hop Artists Kinnie Starr and Eekwol

CHARITY MARSH, University of Regina

"It's my responsibility, as a musician, as a woman, as a half-breed, to be as honest as I can be because my dad couldn't." —Kinnie Starr

"My goal is to get more girls feeling comfortable doing music, and being a part of hip-hop, and being proud to be a woman, and proud to be Indigenous." —Eekwol

Reflecting on music, identity, and responsibility, Kinnie Starr and Eekwol position themselves as racialized and gendered subjects within hip hop culture. In this paper I argue these women are a new generation of Indigenous warriors contributing to processes of decolonizing in Canada.

Session 9b Performing Ethnicity

“Scandalize My Name”: Louise Burleigh Becomes Princess Nadonis Shawa

JEAN E. SNYDER, Independent Scholar

The marriage of Louise Alston and singer/composer Harry T. Burleigh promised a partnership that might bring her verse and his songs to a shared public stage. When Burleigh's rising eminence left little room for Louise's lesser gifts, she turned to her Native American heritage. Leaving New York City in 1918, she created a persona as Ojibway Princess Nadonis Shawa, heading The Princess Nadonis Indians, and later pursuing a solo career as “Princess Nadonis Shawa, American Indian Entertainer.” This paper explores questions of personal and racial identity along with presumptions of authenticity in representing Native American culture on the stage.

“The Celebrated Sandwich Island Hula! Hula!”: Charles Derby and the California Hula Tour of 1862

JAMES REVELL CARR, University of North Carolina, Greensboro

In 1862, Charles Derby, the proprietor of the Royal Hawaiian Theater, brought a hula troupe to California advertising a program of sacred hula geared toward the Hawaiian diaspora. This was the first tour organized specifically to present a professional hula show for American audiences. This paper will reconstruct this landmark hula tour, focusing on Charles Derby, a forgotten hero in the preservation of hula. I hope to show that Hawaiians were not passive in the commercialization of their music and dance, but rather were conscious actors who allied with sympathetic Americans to control and shape the selling of their culture.

American Ballet at the Metropolitan: Henry F. Gilbert's *The Dance in Place Congo*

CAROLYN GUZSKI, State University of New York, College at Buffalo

In 1918, the Metropolitan Opera premiered the first ballet score credited to an American composer, *The Dance in Place Congo* by Bostonian Henry F. Gilbert (1868–1928), as part of a pioneering Progressive Era initiative to present American works. Enabled by a sleek corporate management structure effected by board chairman Otto H. Kahn, the production featured the first hearing of American vernacular musical materials and the first appearance of performers of color on the Metropolitan's stage. Yet the controversial creative results reflected a collision among institutional imperatives of national mission, economic exigencies, and artistic responses to the emerging modernist aesthetic in music, dance, and design.

Session 9c Modern Musicals, Modern Audiences

Does the Cradle Still Rock? Recreating an Infamous Premiere on Film

DAVID C. PAUL, University of California, Santa Barbara

The events attendant upon the 1937 premiere of *The Cradle Will Rock*, Marc Blitzstein's “proletarian opera,” have inspired three screenplays, the separate efforts of Ring Lardner Jr., Orson Welles, and Tim Robbins. Each writer re-enacts the tumultuous opening night of *Cradle* with some degree of verisimilitude. But, as I argue, these screenplays have as much to tell us about American public culture of the '80s and '90s, when they were written, as they do the New Deal period. Lardner's and Welles's scripts represent opposing reactions to the Reagan-era culture wars; Robbins's screenplay is a “New Left” quest for roots.

“Just Listen to the Message”: *Rent: School Edition* Performed by a High School, Its Audience, and Its Community

JESSICA STERNFELD, Chapman University

When Corona Del Mar High School's spring 2009 production of *Rent: School Edition* got

cancelled, then reinstated, it became national news. The principal and some parents expressed concerns about the show's content (including homosexual characters and references to drug use), so the students and their director, Ronald Martin, became passionate conveyors of their interpretation of the show's message of tolerance. The result of the controversy was a community-wide performance of cultural values; performers and audience members alike took various social stands, creating a revealing picture of the meeting of a Broadway musical and a conservative community.

“Is this what it takes just to make it to Broadway?!”: Marketing *In the Heights*, a Twenty-First-Century Musical

ELIZABETH T. CRAFT, Harvard University

Tony-winning musical *In the Heights* defied box-office odds when it recouped its \$10-million investment only ten months after opening March 9, 2008 on Broadway. The marketing campaign of this unlikely “hit,” which blends musical theatre, Latin, and hip-hop styles to portray a group historically underrepresented on stage—namely, the Hispanic Washington Heights community—was as innovative as its subject and style. This paper analyzes the musical's marketing in relation to target demographics and issues of representation, focusing on how web-based technologies use interactivity, humor, and popular-culture references to attract new audiences and cultivate the traditional Broadway fan base.

Session 9d: Panel: Domestic Contexts for U.S. Musical Diplomacy

The engagement of musicians and other U.S. citizens with State Department-sponsored cultural presentations cast their own local interests in a new international light. Ulysses Kay, Marian Anderson, and the Juilliard String Quartet found their careers and reputations altered by the experience of musical ambassadorship. Overseas cultural presentations responded to conditions abroad but remained in close contact with conversations at home about American music and identity. Cultural presentations changed how ordinary Americans and cultural elites thought about their nation's music in relation to the rest of the world, encouraging ambitious plans for showcasing American music abroad and cultivating it at home.

“We seem to be regarded as successful cultural U.S. Ambassadors”: The Juilliard String Quartet's Early Tours (1951–61)

STEVE SWAYNE, Dartmouth College

The Juilliard String Quartet was founded “to play old music as if it had been just written and new music as if it had been around for a long time”: its early years coincided with a heightened interest in Washington, D.C., to showcase American music and musicians in foreign countries for political gain. Newspaper reviews, embassy reports, and personal letters from the members of the Quartet reveal the impact of their appearances in West Germany, Scandinavia, Austria, Italy, Spain and Hungary (1951, 1955, 1958) and the Far East (1961) and document their unsuccessful attempts to undertake a U.S.S.R. tour.

A Cold War Composer-Diplomat in the Civil Rights Era: The Case of Ulysses Kay

EMILY ABRAMS ANSARI, University of Western Ontario/Harvard University

African-American composer Ulysses Kay's 1958 government-funded tour of the USSR is here assessed in two contexts: first as evidence of the State Department's increasing turn to African-American musicians for overseas tours during the Civil Rights era, and second in counterpoint with a national cultural dialogue surrounding the promotion of African-American classical musicians. For a black composer uninterested in writing music inspired by his heritage, a State Department tour opportunity seemed to mark an arrival point. In fact, it was simply another chapter in a career marked by highly politicized, racialized promotions that endured over subsequent decades.

“The Right and the Best Ambassador”: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour

DANIELLE FOSLER-LUSSIER, The Ohio State University

After Marian Anderson toured Asia for the U.S. State Department in 1957, Edward R. Murrow showcased the tour in a CBS television special. The program inspired hundreds of letters. Most viewers warmly embraced her as their representative; a few explicitly rejected her as an ambassador because she was African-American. Video excerpts from the TV special and the viewers’ letters demonstrate how Anderson’s carefully cultivated persona facilitated her acceptance. The letters also reveal Americans’ self-consciousness about the U.S. role in world politics. The special thus afforded viewers new vantage points on race relations and on their own role in the world.

Lecture-Recital: *The Contradanza: Its Influence in Popular and Art Music of the Americas*

ANGELINA TALLAJ, Graduate Center, CUNY

In this lecture recital, I will highlight the importance and influence of the habanera rhythm and other rhythmic formulas which came out of the Cuban contradanza. I will perform on the piano early examples of nationalist art music from Brazil, Argentina, the Dominican Republic, Haiti, and Puerto Rico. I will also present recordings that demonstrate the habanera influence in popular musics of the Americas. Some of the composers that will be included in this recital are Ernesto Nazareth (Brazil), Julio A. Hernández (the Dominican Republic), and Ignacio Cervantes (Cuba).

Lecture-Recital: “Water Colors in Sound”: Ernst Bacon’s Settings of Emily Dickinson

MARVA DUERKSEN and CHRISTINE WELCH ELDER, Willamette University

The year 1998—centennial of the birthday of composer Ernst Bacon—witnessed a wave of tribute concerts and press coverage. Scant mention of Bacon’s music has appeared in major papers since the centennial year. But for a composer whom Marshall Bialosky eulogized as having “set a great number of [Dickinson’s] poems into some of the finest art song music, if not actually the very finest, of any American composer in our history,” it is appropriate and timely, twenty years after Bacon’s death, to perform the songs at an international conference devoted to music of the Americas, and to examine them from historically and critically minded perspectives.

Session 10a: Panel: *New Directions in Archival Research on Spanish New Mexican Music Sound Archives and Spanish New Mexican Music*

This session offers an overview of sound archives that are significant for the study of Spanish New Mexican music and reports on new research based on two of these archives, the Rubén Cobos Collection and the Rowena A. Rivera Collection. The session’s twin goals are to stimulate interest in historical and comparative research on Spanish New Mexican music, and to demonstrate some of the ways in which original research based on sound archives can be incorporated into undergraduate study.

Sound Archives and Spanish New Mexican Music

VICTORIA LINDSAY LEVINE, Colorado College

Spanish New Mexican musical culture entered the American consciousness in 1893 with the publication of *The Land of Poco Tiempo* by Charles Lummis. Since then, the repertoire has been documented and recorded by music scholars, folklorists, and language scholars, providing rich archival sources for historical and comparative study. This paper summarizes the history and

disposition of sound archives of Spanish New Mexican music, with emphasis on the Rubén Cobos Collection and the Rowena A. Rivera Collection, the sources used for the two papers that follow.

Songs in the Rubén Collection: Translation and Interpretation

MARÍA DEL MAR MACK, Colorado College

The Rubén Cobos Collection of Indo-Hispanic Folklore is a sound archive compiled between 1944 and 1974. The texts of the songs in this collection reveal aspects of New Mexican history, social life, and cultural values. Yet transcription and translation of these texts is problematic, because of their frequent use of proverbs and other idioms, raising issues of cross-cultural interpretation that must be resolved through contextual analysis. This paper explores the issues of translation and interpretation, illustrated with excerpts from the recordings as well as with texts and translations.

Edwin Berry and the New Mexican *Alabado*

JACQUELINE MARINA DANZIG, Colorado College

Edwin Berry (1918–2000), a Spanish New Mexican singer, was as well known for his deep and extensive knowledge of the Hispano musical repertory and its history as he was for his individual style and performance practices. In addition to his contributions to general collections of Spanish New Mexican music, Berry was the sole contributor to a collection made by Rowena Rivera between 1979 and 1980, focused on *alabados*, a genre of religious songs. This paper describes the scope, content, and style of the Rivera Collection, illustrated with recorded excerpts of *alabados* from the collection.

Session 10b

Staging Ethnicity

“O patria mia, mai più ti rivedrò!”: Italian Immigrants and the 1908 Production of Verdi’s *Aida* at the Metropolitan Opera House.

DAVIDE CERIANI, Harvard University

New York City’s Italian community expressed great pride in the fact that singers and administrators from their homeland dominated the Metropolitan Opera’s 1908 production of *Aida*. Verdi’s work had significance on two levels for these new Americans: it helped to promote a more positive image of Italy, and of Italian culture; at the same time, immigrants viewed this opera as a metaphor that captured their feelings of nostalgia. Thus, the performance of Italian opera in America at the turn of the century was both a means of social legitimization and a way for Italians to remember their lost motherland.

Welcoming *Elijah* in 1920s Chicago: Mendelssohn in Yiddish Socialist Clothing

MICHAEL OCHS, Harvard University (*emeritus*)

Mendelssohn’s *Elijah* was performed “for the first time in Yiddish” at Chicago’s Orchestra Hall in 1927. But the oratorio’s text was no mere translation: it was deftly rewritten by a Yiddish poet to reflect the sweatshop workers’ struggle against the ruling classes. The oppressed Jews of Chicago found their new redeemers in Lenin and Communism. In the new version, the freedom would come not from rain bestowed by God—who is notably absent from *Elijah*’s pleadings—but from a new generation of young workers who would rise up in justified anger and destroy the enemy.

Head Tax and Exclusion Acts: Intertwined Histories of Chinatown Opera Theaters in the U.S. and Canada

NANCY YUNHWA RAO, Rutgers University

From 1882 to 1930, the U.S. and Canada’s immigration policies affected their Chinatown THIRTY-SIXTH ANNUAL CONFERENCE

theaters quite differently. While the U.S. Chinese Exclusion Act (1882) hampered the livelihood of Chinatown theaters and led to their demise, the Canadian government's raise of the Head Tax to \$500 for each Chinese entering Canada (1903) did not deter the troupes. Using business records, immigration files, and playbills, this paper considers the different impacts and shows how Canada's active scene of Chinese troupes was largely responsible for the 1920's return of Chinatown theaters to the U.S., and how the histories of their theaters were closely intertwined.

Session 10c *Patriotism and Propaganda in the 1930s and 1940s*

Hanns Eisler: Negotiating a Political Double Life

SALLY BICK, University of Windsor

The German Marxist composer Hanns Eisler was actively engaged in writing film music to support his socialist cause. After immigrating to the United States in 1938, he looked to Hollywood, recognizing that to succeed he needed to comply with the industry's musical and political expectations. Yet, to be true to his own political identity, Eisler retained musical gestures linked to his political identity some considered unacceptable within Hollywood. In *Hangmen also Die*, many appear covertly but generate strong symbolic and rhetorical signs capturing the complications inherent in negotiating the double life of an exiled artist functioning between two political realms.

A Dirge, But For Whom? The Reception of Samuel Barber's *Funeral March*

JEFFREY WRIGHT, University of North Carolina–Chapel Hill

This paper explores the reception of Barber's *Funeral March*, a work written during the composer's tenure with the army, through the lens of genre signification. In writing the work, Barber composed a stylized march in the same vein as those within Beethovenian or Mahlerian symphonies. Despite the march's stylized qualities, Barber promoted the work as a purely functional one. What resulted was a piece that was interpreted by many not as a commemoration for fallen soldiers, but rather as a swan song for the young military division. Ultimately, the work remained unpublished and largely unperformed.

Between the Lines: "Lili Marlene," Sexuality, and the Desert War

CHRISTINA BAADE, McMaster University

"Lili Marlene" was "the most bewitching, haunting, sentimental song of the war," according to one captain stationed in North Africa during the Second World War. This paper examines how, via radio, adaptation, and performance, "Lili Marlene" crossed boundaries of nationality, language, and gender to become an object of exotic fascination, censure, and nostalgia for the Allies both during the North African campaign and later in the war. This paper contends that, in a war that expanded opportunities for women while subjecting their bodies to heightened state surveillance, the song's mixed reception is best understood through discourses of women's sexualized patriotism.

Session 10d: Panel: *Composer-Fellowships at the American Academy in*

Rome: Early History and Post-War Politics

Founded in 1894, the American Academy in Rome today describes its mission as "to foster the pursuit of advanced research and independent study in the fine arts and humanities." Originally conceived as an institution serving architecture, the AAR soon expanded its purview to include painting, sculpture, and classical studies. Music entered the AAR in 1921, offering the Rome Prize in composition in ways that paralleled and indeed were influenced by the Prix de Rome at the *Académie française*. The three papers in this session explore the ideological origins, strategies of implementation, and modern impact of the Rome Prize for American classical

composers, ca. 1893 through the 1950s. The papers are based on the extensive archives for the AAR held at the Smithsonian Institution's Archives of American Art and are supplemented individually by biographical research.

The Classicist Origins of the Rome Prize in Music: How American Composers Found Their Way to Rome

JUDITH TICK, Northeastern University

My paper explores the ideology behind the Rome Prize in music in 1921. The key concept is "classicism," used not in its musical sense but rather as "a devotion to the cultures of Antiquity and the Italian Renaissance." My point is to show how "classicism" evolved as a socially constructed discourse from ca. 1890 through 1920 in ways that enabled the fellowship program in music. The research is based on Academy archives as well as primary sources about Charles McKim, architect, Edward MacDowell, and the amateur musician, Margaret Chanler. It concludes with journalistic coverage of the Prize ca. 1920.

Implementing a Rome Prize in Music: Aesthetic Lineages and Gender Paradoxes

CAROL J. OJA, Harvard University

This paper focuses on the earliest composer-fellowships at the American Academy in Rome (AAR), a subject that is virtually absent from narratives of the 1920s. These awards were designed to facilitate international collaboration in the arts; they also constructed a bulwark against modernist experimentation. Selection juries privileged certain composer networks, and women were not permitted to apply. Drawing upon newly uncovered archival materials about AAR, together with correspondence between the patron Elizabeth Sprague Coolidge and Leo Sowerby (the first Rome Prize recipient), fascinating connections emerge between philanthropy, high society, artistic opportunity, and aesthetic ideology.

"Class of '54," Grand Ideologies, and Intimate Relations at the American Academy in Rome

MARTIN BRODY, American Academy in Rome

"Class of '54" views the American Academy in Rome as a volatile cultural site involved in a complex and changing network of institutions and values. I will discuss the 1954 festival, *La Musica nel XX Secolo*, organized in Rome by Nicolas Nabokov in his capacity as Secretary General of the Congress for Cultural Freedom, and Composer in Residence at the American Academy in Rome in 1953–4. My paper traces the impact of this festival—and the relationship between the American Academy in Rome and the Congress for Cultural Freedom—on the career of Elliott Carter, a Rome Prize winner in 1953–4.

Session 11a

Music and Family

Music, Memory, and Autobiography: The Case of Laura Ingalls Wilder

DALE COCKRELL, Vanderbilt University

The role of autobiographical memory in the *Little House* books by Laura Ingalls Wilder has long been debated, and many narrative details do seem to be accurate reflections of Wilder's life. What of the abundance of music-making embedded in the books? Certainly Wilder grew up hearing music constantly and its importance was impressed upon her. Music-making might be more than narrative detail, though. Recent research by neuroscientists and cognitive psychologists on how musical and autobiographical memories may be connected suggests that music might well have been the key that enabled Wilder to unlock her childhood memories.

We Cannot Keep from Singing: Two Hundred Years of Music in an Anglo-Saxon American Family

JAMIE LYNN WEBSTER, University of Oregon

Despite the common perception that northern-states, Anglo-Saxon Americans do not have a musical culture, my family has practiced music-making together over the course of two hundred years and seven generations. I combine methods from musicology and ethnomusicology with family documents and interviews in order to explore how music-making evolved in the family in spite of changes in region, language, religion, and social conscience. A driving question is why music-making continued uninterrupted, to which I conclude that musically talented family matriarchs provided music education for younger family members and organized singing activities at all family events.

Session 11b

Hymnody

Charles James Stewart and the First Canadian Anglican Hymn Book

KENNETH HULL, Conrad Grebel University College, University of Waterloo

The earliest known hymn collection published in Canada for use in the Church of England was compiled in 1808 by Charles James Stewart for his mission congregation at St. Armand, Quebec, just north of the Vermont border. The area was settled after the War of Independence by Americans who had remained loyal to Britain. The small collection Stewart created for his congregants' use blends features of both the English collections he would have been familiar with and American Episcopal hymn collections of the period. This presentation will examine the contents of the collection to show how Stewart created a collection suited to the unique circumstances of his mission.

Mary Baker Eddy and the *Christian Science Hymnal*

ALEXANDRA ROEDDER, University of California, Los Angeles

The *Christian Science Hymnal* remains unchanged since its third edition of 1932. Included among its four-hundred-odd hymns are multiple settings of seven poems by the movement's founder, Mary Baker Eddy (1821–1910). In this paper I closely examine two settings of “Mother’s Evening Prayer,” including the tune *Morecambe* (known to most as “Abide With Me”), as well as one setting of “Feed My Sheep.” I consider the interactions between music and text, especially in light of the musical borrowing, and also consider these hymns within their historical contexts of Sentimentalism and Mrs. Eddy’s role as a feminist leader.

Session 11c

Constructing Local and Regional Identities

“When the Bands Play ‘Dixie’ Over Our Team, It Can Whip Eleven Red Granges”: The Use of Civil War Melodies in Southern Collegiate Fight Songs

MICHAEL LANFORD, Washington University, St. Louis

Throughout the twentieth century, Southern university bands regularly performed arrangements of “Dixie,” “Marching through Georgia,” and other Civil War melodies at pep rallies and athletic contests. When combined with prominent visual symbols such as the Confederate flag or the use of African-American mascots in a subservient role, these historically resonant tunes played an important role in perpetuating Southern “Lost Cause” ideology. This paper examines when and how these fight songs entered the symbolic regional conflict of collegiate sports, bringing a musical dimension to a significant postbellum narrative: the reconstruction of Southern identity and honor through athletic success.

“In Detroit It Was Good Old-Fashioned, Gloves-Off, Bare Knuckled, Fist-In-Your-Face Competition”: Alice Cooper’s Motor City Move

SARAH GERK, University of Michigan

In early 1970, Alice Cooper relocated from Los Angeles to metro Detroit. As producer Bob Ezrin and local groups including the Stooges and the MC5 fostered Alice Cooper’s creative growth, the band produced three of their most successful albums. Thus, Alice Cooper’s Detroit work yields insights into the group’s development and informs our understanding of how place is constructed in rock music. This paper combines theories offered by R. Murray Schafer and Philip Tagg with musical analysis to understand the role of Detroit in Alice Cooper’s music and subsequently the emerging genre of heavy metal.

Session 11d

Canadian Hybridity

Shifting Musical Languages: Mi’kmaq Expressive Culture as Source and Inspiration in Late Twentieth Century Classical Music

JANICE ESTHER TULK, Cape Breton University

Orchestral settings of Nation-specific music and scores that accompany traditional stories remain salient spaces for inquiry into the musical representation of native identity and culture (see Bom and Hesmondhalgh 2000; Bellman 1998). In this paper, I illuminate the varied ways in which four composers (Adams, Hatfield, Macmillan, and Parker) approached the representation of Mi’kmaq culture and identity, engaged with issues of appropriation, and (re)configured source material. I also reflect on what these compositions say about current trends in musical representation of the “Other” and the relationship between composers and the people they represent through musical gestures, instrumentation, and timbral effects.

(Mis)Reading Multicultural Hybridity: John Oswald’s *A Time to Hear for Here* and Jesse Stewart’s *Canada Remix Project*

DYLAN ROBINSON, University of Toronto

With the establishment of official multiculturalism by the Canadian Government in 1971, cultural diversity became a guiding principle the programming and commissioning of music in Canada. The music-based interdisciplinary works analyzed here explore Canadian identity and multiculturalism. Oswald’s sound installation interlays sonic Canadiana with “Qui,” a fifteenth-century motet by Josquin des Prez “transliterated” into twenty-nine languages. Stewart’s thirteen-turntable performance brings “multiple recorded voices into dialogue with one another, to explore the roles that multiple and divergent voices and narratives have played . . . in constructions of Canada.” My presentation discusses how these works mobilize “diversity” through re-laying voices of Canadian history.

Session 12a

Musical Ambassadorship

The Case for American-Soviet Friendship: Serge Koussevitzky During WWII

KEVIN BARTIG, Michigan State University

This paper examines Koussevitzky’s relationship with the USSR during the 1940s, exploring the conductor’s role in promoting a pro-Soviet agenda on American soil. Significant was Koussevitzky’s advisory role in the National Council of American-Soviet Friendship. The council promoted Soviet culture and in Koussevitzky found a means of influencing the performance of Russian music in American venues. This paper also considers the array of Soviet figures with whom Koussevitzky corresponded during the war. Both Koussevitzky and his Soviet colleagues furthered their careers using these channels of communication, reflecting the optimism of East-West musical exchange on the eve of the Cold War.

Proselytizing Inter-Americanism?: The Curious Case of Paul Bowles’s

Pastorela

JENNIFER L. CAMPBELL, Central Michigan University

In this paper, I unpack the complex nature of inter-Americanism during the late 1930s and

'40s by closely examining the subject matter, music, and reception of Paul Bowles's ballet *Pastorela*. In 1941 Lincoln Kirstein selected a traditional Mexican-Indian nativity play as the basis for a new ballet, and he commissioned Bowles to compose the score, requesting that Bowles incorporate the folk tunes and lyrics associated with this play into his music. Ultimately, their efforts resulted in a North American rendering of Mexican religious material that was crafted specifically for South American audiences and financially supported by the United States government.

Session 12b *Spiritual Revivals*

"I Got That Something That Makes Me Want to Shout": James Brown's Post-1979 Return to Sacred Song and Religious Community

CARRIE ALLEN, University of Houston—Downtown

Recent ethnographic and archival research into the Black gospel music tradition of Augusta, Georgia, indicates that after his religious crisis in 1979, global superstar James Brown consistently participated as both performer and consumer in the city's gospel community. Anchored by musical and rhetorical analyses of Brown's gospel performances on an Augusta gospel music television program, this paper explores Brown's previously neglected position within Augusta's gospel tradition and religious community. The paper concludes by assessing the role of regional ethnography in interrogating and reshaping national and even global narratives of popular music and musicians.

The Sound of Revival: The Toronto Blessing, Musical Pilgrimage, and the Building of the Global Worship Music Industry

MONIQUE INGALLS, McMaster University

In the 1990s, the Toronto Airport Christian Fellowship served as the nexus of a revival known as the Toronto Blessing, sending reverberations through revival songs around the world. This paper focuses on the series of cross-border musical relations among Canada, the U.S., and the U.K., showing how the Toronto Blessing helped to propel a particular form of worship music to popularity. This study carries implications for how music scholars understand religious music's creation and transmission within the global flows of the twenty-first century and calls for a more nuanced representation of transnational cultural processes at work within religious communities' musics.

Session 12c *Music in Gaming Worlds*

A Question of Co-Habitation: Towards a Virtual Musical Democracy in *The Lord of the Rings Online*

WILLIAM CHENG, Harvard University

Controversy erupted when the American-developed online role-playing game *The Lord of the Rings Online* (2007) first introduced a music-making system that enabled players to perform pre-composed music with in-game avatars. Some players insisted that only individuals with real-life musical talent had the right to play music in the game, but those who opposed this elitist attitude appealed to democratic principles of role-playing as a way of justifying their virtual virtuosity. Underlying this ethnography of a musical democracy and its discontents is an attempt to understand the cultural currency of musicianship and the policing of real and virtual musical identities in the digital age.

"Wrap Your Troubles in Dreams": Popular Music and American Dystopia in *Bioshock*

WILLIAM GIBBONS, University of North Carolina—Chapel Hill

This paper explores the role of popular music in establishing the dystopian environment in the

video game *Bioshock* (2007). Its soundtrack borrows extensively from the American popular music of the early twentieth century, creating a dichotomy between these optimistic songs and the game's twisted landscapes. Furthermore, the careful selection of songs frequently allows for a "misreading" of the lyrics, enabling the music to comment on the general dystopian atmosphere and the specifics of the character's situation. I examine how the songs function within specific scenes of the game, demonstrating the ironic commentary that underlies its narrative and revealing changing perceptions of popular music of the early twentieth century.

Session 12d *Experimental Music Theatre*

The Laboratory of Indeterminacy: John Cage's *Credo in US*

PAUL COX, Case Western Reserve University

Many of John Cage's compositional methods grew out of his interest in science. His first experiments with percussion led to the development of mathematically derived forms tailored to purely rhythmic music. In 1940, he sought to found a musical laboratory at Mills College where he could search for "more new sounds." By 1942, however, Cage's aesthetic position shifted away from regarding these experiments as artistic ends in themselves towards a means for developing new modes of expression in theatrical works. This paper examines Cage and Merce Cunningham's first collaboration, *Credo in US*, which ushered in a creative approach that was more intuitive, inventive, and flexible—the basis of an aesthetics of chance.

Open Tasks in Opera: Luciano Berio's Experimental Music Theater and His American Years

CLAUDIA DI LUZIO, Humboldt University of Berlin

Luciano Berio's compositional output during his stay in America (1960–71) featured special strengths in the field of "experimental" music theater. This proves particularly striking in the light of both his continuous musical research into the nexus of sound, word, voice, and space and his relevant theoretical engagement with the concepts of gesture, openness, and interpretation. Furthermore, Berio's music-theatrical production was increasingly affected by various experimental currents of the American theater culture. This becomes evident in the case of *Opera* (Santa Fe 1970; rev. Florence 1977), where *Terminal*, a significant work by the New York group Open Theater, was integrated.

SAM

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Cumberland, Rhode Island: 3b (Brucher)

Cunningham, Merce: 12d (Cox)

dance (see also ballet): 2d (Robertson [chair]; Ferenetz, Decker, Blim); 3c (Walker); 9c (Carr, Guzik); 12d (Cox); 12:45 P.M. Sat. (Lecture-Recital: Tallaj); 8:00 P.M. Sat. (Dance interest group: Camus, Robertson)

The Dance in Place Congo: 9b (Guzski)

Danzig, Jacqueline Marina: 10a

da Ponte, Lorenzo: 5c (Simonson)

Darktown Follies: 5c (Simonson)

Davies, Drew: 5b [chair]

Deaville, James: 8:00 P.M. Thurs. (Music and Politics Interest Group [chair])

Decker, Todd: 2d

Delapp-Birkett, Jennifer: 7d

DeMaio, Maureen: 5a

Derby, Charles: 9b (Carr)

Desmeules, Robin: 6

des Prez, Josquin: 11d (Robinson)

Detroit: 11c (Gerk)

DeVaue, Scott: 4b [chair]

Diamond, Beverley: 9a [chair]

Dickinson, Emily: 12:45 P.M. Sat. (Lecture-Recital: Duerksen & Elder)

Di Luzio: Claudia: 12d

Digressions: 12:45 P.M. Thurs. (Lecture-Recital: Stillwell, Williams)

"Dinna You Hear It": 2c (Boyd)

"Dixie": 11c (Lanford)

Dr. Jekyll and Mr. Hyde (film, 1931): 3d (Lerner)

Doering, James M.: 3d

Dominican Republic: 12:45 P.M. Sat. (Lecture-Recital: Tallaj)

Downes, Olin: 8d (meclung)

drums, drumming: 6 (Ferrer, Wurgler); 9a (Hoefnagels)

Duerksen, Maria: 12:45 P.M. Sat. (Lecture-Recital)

Dvořák, Antonín: 8d (Waxman); 8:00 P.M. Thurs. (Outside the Academy Interest Group: Horowitz)

Earth and the Great Weather: 4c (Feisst)

ecology: 4c (Galloway)

Eddy, Mary Baker: 11b (Roedder)

Edmonton, Alberta: 7c (Gramit)

education: 1c (MacInnis); 2a (Spilker); 4a (Rodger [chair]; Stroman, Taylor); 4d (Koegel); 5b (Kirk); 8d (Bennett); 9c (Stenfeld); 10 (Tick, Oja, Brody); 11c (Lanford); 8:00 P.M. Thurs. (Outside the Academy Interest Group: Horowitz); 12:45 P.M. Sat. (Student Forum)

Eekwol: 9a (Marsh)

Einstein, Albert: 2a (Portnow)

Eisler, Hanns: 10c (Bick)

Elder, Christine Weleh: 12:45 P.M. Sat. (Lecture-Recital)

Eljiah: 10b (Ochs)

Elliott, Robin: 11d [chair]

Emmett, Daniel Decatur: 11c (Lanford)

The Enchanted Forest: 4c (Galloway)

England: 5b (Goodman)

Englander, Roger: 1c (MacInnis)

Etkin, Mariano: 2a (Herrera)

The Etude (periodical): 4a (Stroman)

Everett, William A.: 5c [chair]

family music-making: 11a (Norton [chair]; Cockrell, Webster)

Federal Bureau of Investigation: 7d (DeLapp-Birkett)

Federal Music Project: 3b (Miller, Smith)

Federal Theatre Project: 1b (Myers); (Dance Section): 2d (Ferenetz)

"Feed My Sheep": 11b (Roedder)

Feisist, Sabine: 4c

Ferenetz, Jane Riegel: 2d

Ferrer, Liliana B.: 6

fiddle: 8a (G. Smith [chair]; Forsyth, S. Smith, Wells); 8:00 P.M. Thurs (Film Screening: Weed)

film: 2d (Decker); 3d (Bauman [chair]; Lerner; Granade, Doering, Bushard); 3c (Hemesley); 7b (Johnson); 7d (Wood); 9c (Paul); 10c (Bick); 12:45 Thurs. (Gay/Lesbian/Bisexual/Transgendered interest group: Whitesell); 8:00 P.M. Thurs. (Screening: Weed)

"Finger Buster": 10:15 A.M. Fri (Lecture-Recital: Swigger)

Florence, Italy: 12d (di Luzio)

folk & traditional: 3a (Brooks); 3c (Walker); 5d (Hemesley); 6 (Ferrer & Wurgler); 7b (Harbert); 7c (Lussier, Blair); 8a (G. Smith [chair]; Forsyth, S. Smith, Wells); 9a (Hoefnagels); 10a (Koegel [chair]; Levine, Mack, Danzig); 11a (Norton [chair]; Cockrell, Webster)

Follies of 1908: 5c (van der Merwe)

Follies of 1914: 5c (Simonson)

Foote, Arthur: 12:45 P.M. Thurs. (Lecture-Recital: Stillwell & Williams)

Forsyth, Meghan: 8a

Foster-Lussier, Danielle: 9d
Four Rags from the Garden of Eden: 10:15 A.M. Fri.
 (Lecture-Recital: Swigger)
France: 5b (Kirk, Goodman)
 Freeman, Charles S.: 3a
[Fry, William Henry]: 3a (Shadle)
Funeral March (Barber): 10c (Wright)
Gabrilowitsch, Ossip: 5a (De Maio)
 Galloway, Kate: 4c
gamelan: 6 (Charles)
 Gann, Kyle: 12d [chair]
gay/lesbian/bisexual/transgendered: 12:45 P.M.
 Thurs (Interest Group: Whitesell)
Gellert, Lawrence: 2d (Ferencz)
gender (general): 3b (Massey)
gender (concentrating on female: *see also women, women's groups*): 2c (Gibson); 4a (Rodger [chair]; Stroman, Taylor); 4d (Noriega); 6 (Burkett); 8c (Leonard); 9a (Hoeftagels, Marsh); 10c (Baade); 10d (Oja); 11b (Roedder)
gender (concentrating on male): 1a (Gier); 8b (Woods)
 Gentry, Philip: 7d
 Gerk, Sarah: 11c
Germany: 3c (Klassen)
 Gibbons: William: 12c
 Gibson, Joice Waterhouse: 2c
 Gibson, Maya C.: 8b
Gilbert, Henry F.: 9b (Guzski)
Gilbert, Sir William S.: 1b (Myers)
 Gier, Christina: 1a
 Goodman, Glenda: 5b
Gorgoza, Emilio de: 4d (Koegel)
gospel music: 12b (Carter [chair]; Allen, Ingalls)
 Graham, Sandra: 8b [chair]
 Gramit, David: 7c
 Granade, S. Andrew: 3d
 Graziano, John: 1c
guitar: 3d (Reish)
 Guzski, Carolyn: 9b
Hackley, E. Azalia: 1a (Karpf)
Halifax, Nova Scotia: 2c (Boyd)
 Hammesley, Lydia: 5d
Hammerstein, Oscar, II: 5c (Axtell)
 Hammond, Angela D.: 7b
Hangmen also Die: 10c (Bick)
 Harbert, Ben: 7b
 Harbert, Elissa Glyn: 5b
Harrison, Low: 6 (Chacko)
Hart, Lorenz: 2d (Blim)
 Haskins, Rob (moderator): 12:15 P.M. Thurs (20th Century Interest Group)
Hatfield, Stephen: 11d (Tulk)
 Hatschek, Keith: 7d
Hawaii: 9b (Carr)
 Haws, Barbara: 7a
heavy metal: 2b (Hochhauser); 7b (Aitken)
Hernández, Julia A.: 12:45 P.M. Sat. (Lecture-Recital: Tallaj)
 Herrera, Eduardo: 2a
 Hess, Carol: 8d [chair]
Higginson, Henry: 7a (Horowitz)
Hill, J. Leubrie: 5c (Simonson)
hip hop (*see also rap*): 6 (Desmeules); 9a (Marsh, Craft)
Hispanic-American: 9c (Craft); Koegel [chair]; (Levine, Mack, Danzig)
 Hochhauser, Sharon Carla: 2b
 Hoeftagels, Anna: 9a
Holiday, Billie: 8b (Gibson)
Hollywood Bowl: 1b (Sheppard)
 Horowitz, Joseph: 7a; 8:00 P.M. Thurs (Outside the Academy Interest Group)
 Housez, Lara E.: 8c
How Long Brethren?: 2d (Ferencz)
 hula: 9b (Carr)

Hull, Kenneth: 11b
"Husflaz Ambition": 8b (Woods)
hymnody: 11b (Hull, Roedder)
Iceland: 4b (Smialek)
Improvisation: 8:00 P.M. Thurs. (Concert, National Gallery of Canada: Snow, Stewart)
"In Flanders Fields" (Souza): 1a (Kretner)
In the Heights: 9c (Craft)
In the White Silence: 4c (Feisst)
India: 2c (Boyd); 3c (Walker)
Indian Mutiny, 1857-1858: 2c (Boyd)
 Ingalls, Montique: 12b
 Ingraham, Mary I.: 7c [chair]
Inkle and Yarico: 2c (Gibson)
Ireland: 8:00 P.M. Thurs. (Dance Interest Group: Camus & Robertson)
Israel: 5a (Argyropoulos)
Italy: 5b (Harbert); 10b (Ceriani); 12d (di Luzio)
Ives, Charles: Violin Sonata #2: 12:45 P.M. Thurs. (Lecture-Recital: Stillwell, Williams)
Japan: 1b (Sheppard, Myers); 2b (McGoldrick) [chair]; 3b (Sheppard, Myers, Baber); 2d (Blim); 4b (Bares); 7d (Hatschek)
Jervis, Harle: 3b (Miller, Smith)
Jewish: 2d (Ferencz); 5a (Brackett, DeMaio, Argyropoulos); 10b (Ochs)
 Johnson, Jenny Olivia: 7b
 Jones, Karen: 7c
Journal of Music (Baltimore, 1810): 5b (Kirk)
Juilliard String Quartet: 9d (Swayne)
Kahn, Otto H.: 9b (Guzski)
 Karpf, Nita: 1a
Kay, Ulysses: 9d (Ansari)
 Keillor, Elaine: 3c [chair]
Kern, Jerome: 5c (Axtell)
 Key, Susan: 2a [chair]
 Kirk, Elise: 5b
Kirstein, Lincoln: 12a (Campbell)
 Klassen, Judith: 3c
 Koegel, John: 4d; 10a [chair]
Koussevitzky, Serge: 12a (Bartig)
 Kreiner, Mona B.: 1a
Lady Sings the Blues (book): 8b (Gibson)
The Land of Poco Tiempo: 10a (Levine)
 Lanford, Michael: 11c
Lang, Margaret Ruthven: 6 (Baer)
Lapham, Claude: 1b (Sheppard)
Lardner, Ring, Jr.: 9a (Paul)
Larson, Jonathan: 9c (Sternfeld)
Laurents, Arthur: 8c (Housez)
 Leonard, Kendra Preston: 8c
Le Pelletier, Charlotte: 5b (Kirk)
 Lerner, Neil: 3d; 12c [chair]
 Lessoff, Alan: 7a
 Levine, Victoria Lindsay: 10a
"Lili Marlene": 10c (Baade)
Lincoln Portrait: 3b (Marchand)
The Little House on the Prairie: 11a (Cockrell)
The Lord of the Rings Online: 12c (Cheng)
 Los Angeles: 1b (Sheppard)
Lummis, Charles: 10a (Levine)
 Luongo, Paul: 1c
 Lussier, Martin: 7c
MacDowell, Edward: 10d (Tick)
 Machlin, Paul: 7b [chair]
 MacInnis, John: 1c
 Mack, Maria del Mar: 10a
Macmillan, Scott: 11d (Tulk)
magazines: *see periodicals*
Mahler, Gustav: 7a (Haws); 8d (Waxman)
Mahler, Gustav: Symphony no. 1: 8d (Waxman)
Mamoulian, Rouben: 3d (Lerner)
 Mann, Brian: 1a [chair]
 Marchand, Rebecca G.: 3b
"Marching through Georgia": 11c (Lanford)
 Marsh, Charity: 9a

Martí, José: 4d (Koegel)
Martin, Ronald: 9c (Sternfeld)
Mason, Daniel Gregory: 5a (De Maio)
 Massey, Drew: 3b
 Mauskopf, Michael: 3b
McCarthy, Joseph: 7d (DeLapp-Birkett)
 meclung, Bruce d.: 8d
 McCulloh, Judith: 4d [chair]
 McGoldrick, Gerry: 2b
McKim, Charles: 10d (Tick)
 McLucas, Anne Dhu: 2c [chair]
McNaír, Jonathan: 12:45 P.M. Thurs. (Lecture-Recital: Stillwell, Williams)
Mendelssohn, Felix: 10b (Ochs)
Memmonites: 3c (Klassen)
Metropolitan Opera: 9b (Guzski); 10b (Ceriani)
Mexican American Pioneers Project: 3c (O'Brien)
Mexico: 3c (O'Brien, Klassen); 12a (Campbell)
 Meyers, John Paul: 2b
microtonality: 3d (Granade)
Michigan People: 9a (Smith); 11d (Tulk)
 Miller, Letia E.: 3b
Mills College: 12d (Cox)
minstrelsy: 2c (Thompson); 3a (Norris)
Miranda, Lin-Manuel: 9c (Craft)
 Miyakawa, Felicia M.: 11c [chair]
Montréal: 2c (Thompson); 4d (Noriega)
Montreal Women's Symphony Orchestra: 4d (Noriega)
Morecambe: 11b (Roedder)
Morris, Robert D.: 12:15 P.M. Thurs. (20th Century Interest Group: Haskins)
Morton, Ferdinand "Jelly Roll": 10:15 A.M. Fri. (Lecture-Recital: Swigger)
"Mother's Evening Prayer": 11b (Roedder)
multiculturalism (Canada): 3c (Walker); 11d (Elliot [chair]; Tulk, Robinson)
Murrow, Edward R.: 9d (Foster-Lussier)
 Music and Politics Interest Group [Deaville, chair]: 8:00 P.M. Thurs.
music appreciation: 8d (Bennett)
The Music Man (film): 7d (Wood)
Music Press: 3b (Massey)
music theatre (avant-garde): 12d (Cox, di Luzio)
La Musica nel XX Secolo: 10d (Brody)
musical theater (*see also* opera, ballet, dance): 1b (Myers); 2d (Blim); 5c (Everett [chair]; van der Merwe, Simonson, Axtell); 6 (Scheibhofer, Wright); 7d (Wood); 8c (Housez); 9c (Sears [chair]; Paul, Sternfeld, Craft)
musique concrète: 3d (Lerner)
"My Man": 8b (Gibson)
 Myers, Jennifer: 1b
Nahokov, Nicolas: 10d (Brody)
National Council of American-Soviet Friendship: 12a (Bartig)
Native American (Canada): 6 (Desmeules); 9a (Diamond [chair]; Smith, Hoeftagels, Marsh); 11d (Elliot [chair]; Tulk, Robinson)
Native American (U.S.): 9b (Spyder)
Nazareth, Ernesto: 12:45 P.M. Sat. (Lecture-Recital: Tallaj)
New Musical Resources: 2a (Portnow)
[New Orleans: 9b (Guzski)]
New School for Social Research: 2a (Spilker)
New York: 1c (MacInnis, Graziano); 2a (Spilker); 4d (Koegel); 5a (Brackett); 5c (Everett [chair]; van der Merwe, Simonson, Axtell); 7a (Haws, Lessoff); 8d (Waxman, meclung); 9b (Guzski); 10b (Ceriani); 12d (di Luzio)
New York Philharmonic Orchestra: 1c (MacInnis); 7a (Haws, Lessoff)
Newman, Thomas: 3d (Bushard)
"Nobody Makes a Pass at Me": 6 (Wright)
 Norton, Kay: 11a [chair]
Norway: 3c (Rogotzke); 4b (Bares)

Norwegian-American Centennial Cantata: 3c (Rogotzke)
Noire Dame de Paris (comédie musicale): 6 (Scheibhofer)
Nova Scotia: 8a (Smith)
 Noriega, Maria L.: 4d
 Norris, Renee Lapp: 3a
 O'Brien, Melinda Anne: 3c
 Ochs, Michael: 10b
 Oja, Carol J.: 10d [presenter and chair]
Okunawa: 8:00 Thurs. (Dance Interest Group: Camus, Robertson)
On Your Toes: 2d (Blim)
The Open Theater (N.Y.): 12d (di Luzio)
opera (*for operetta see musical theater*): 1b (Sheppard); 2c (Gibson); 4d (Koegel); 8c (Leonard, Renhan); 10b (Ceriani, Rao); 12d (di Luzio)
Opera (title of work): 12d (di Luzio)
orchestra: 1c (Luongo, Graziano, MacInnis); 3a (Shadle); 3b (Mauskopf, Marchand); 4d (Noriega); 7a (Horowitz, Clague [also chair]; Haws, Lessoff); 8d (Waxman); 11d (Tulk)
Oswald, John: 11d (Robinson)
Ottawa: 4:00 P.M. Fri. (Soundwalk: R. Murray Schafer)
"Over the Top": 1a (Gier)
pageants: 1a (Karpf); 1b (Sheppard)
Paraskevaidis, Graciela: 2a (Herrera)
Parker, Michael: 11d (Tulk)
Partch, Harry: 3d (Granade)
Pastorela: 12a (Campbell)
 Paul, David C.: 9c
periodicals: 4a (Stroman); 6 (Burkett)
Philadelphia: 5b (Goodman)
Pins and Needles: 6 (Wright)
 Pitt, Genevieve: 2d (Ferencz)
Pittsburgh Symphony Orchestra: 3b (Marchand)
The Place Where You Go to Listen: 4c (Feisst)
Plamondon, Luc: 6 (Scheibhofer)
Poland: 7d (Hatschek)
Polish-American: 8:00 P.M. Thurs. (Film Screening: Weed)
political aspects: 2d (Ferencz); 3b (Miller, Smith, Marchand); 4d (McCulloh [chair]; Koegel, Noriega); 5a (Argyropoulos); 5b (Kirk, Goodman); 6 (Wright); 7b (Hammond, Aitken, Harbert); 7d (Pollack [chair]; Gentry, DeLapp-Birkett, Hatschek, Wood); 9c (Paul); 9d (Wright [chair]; Swayne, Ansari, Foster-Lussier); 10b (Rao); 10c (Bick, Wright, Baade); 12a (Stallings [chair]; Bartig, Campbell); 8:00 P.M. Thurs. (Music and Politics Interest Group: Deaville, chair)
 Pollack, Howard: 7d [chair]
popular song (*see also jazz, musical theater, rock*): 1a (Gier); 2b (Brackett [chair]; Hochhauser, McGoldrick, Meyers); 3a (Brooks); 8b (Gibson); 10c (Baade); 11c (Lanford); 12c (Gibbons); 8:00 P.M. Thurs (Outside the Academy Interest Group: Horowitz)
 Portnow, Allison: 2a
Pownall, Mary: 3b (Goodman)
 Preston, Katherine K.: 3a (Freeman); 3a [co-chair]
Prince Edward Island: 8a (Forsyth)
prison songs: 7b (Harbert)
program notes: 8d (Waxman)
publishers (*see also periodicals*): 3b (Massey); 5b (Kirk)
Puckett, Riley: 5d (Reish)
"Pyralia Sie Pani": 8:00 P.M. Thurs. (Film Screening: Weed)
Quebec: 6 (Scheibhofer); 7c (Jones, Lussier); 11b (Hull)
radio: 7b (Johnson); 10c (Baade)
ragtime: 10:15 A.M. Fri. (Lecture-Recital: Swigger)
 Rao, Nancy Yunhwa: 10b

rap (see also *hip-hop*): 8b (Woods)
recording: 2b (McGoldrick); 4d (Koegel); 6 (Burkett); 10a (Koegel [chair]; Levine, Mack, Danzig); 11d (Robinson)
 Reish, Gregory: 5d
Renihan, Colleen Lydia: 8c
Rent: School Edition: 9b (Steinfeld)
 Reynolds, Christopher: 10c [chair]
Rivera, Rowena A Collection: 10a (Levine, Danzig)
Robbins, Tim: 9c (Paul)
 Robertson, Maria: 2d [chair]; 8:00 P.M. Thurs. (Dance Interest Group)
 Robinson, Dylan: 11d
rock: 2b (Hochhauser); 4a (Taylor); 4b (Smialek); 7b (Aitken); 11c (Gerke)
 Rodgers, Gillian: 4a [chair]
Rodgers, Richard: 2d (Blum)
 Roedder, Alexandra: 11b
 Rogotzke, Valerie: 3c
Rome, Harold: 6 (Wright)
"Room/Womb for One": 6 (Wright)
 Root, Deane: 8:00 P.M. Thurs. (Outside the Academy Interest Group)
Rosenberg, Stuart: 3d (Doering)
Rubin, Amy: 10:15 A.M. Fri. (Lecture-Recital-Swigger)
sacred: 3c (Klassen); 9a (Smith); 9b (Carr); 10a (Danzig); 12b (Carter [chair]; Allen, Ingalls); 5:45 P.M. Thurs. (Sacred Harp Sing)
 Sacred Harp Sing: 5:45 P.M. Thurs.
Sakura: 1b (Sheppard)
San Francisco: 3b (Miller, Smith)
Santa Fe: 12d (di Luzio)
Scarborough, Dorothy: 5d (Hamesley)
 Schafer, R. Murray: 4c (Galloway)
 Ottawa: 8:00 P.M. Fri. (Concert)
Schafer, R. Murray: 4c (Galloway)
 Scheibhofer, Susanne: 6
Schiffrin, Lalo: 3d (Doering)
Schumann, Robert: 1c (Luongo)
 Sears, Ben: 9c [chair]
Seriette: 8c (Renihan)
Seventeen: 6 (Burkett)
 Shadle, Douglas: 3a; 12:45 P.M. Sat. (Student Forum)
Sharp, Cecil: 5d (Hamesley)
Sheldon, Mary: 7a (Haws)
 Sheppard, W. Anthony: 1b; 12:45 P.M. Thurs. (Gay/Lesbian/Bisexual/Transgendered Interest Group [chair])
Show Boat: 5c (Axtell)
Sigur Ros: 4b (Smialek)
 Simonson, Mary: 5c
slave revolts: 5b (Kirk, Goodman)
slave trade: 2c (Gibson)
 Smialek, Eric: 4b
 Smith, Catherine Parsons: 3b
 Smith, Gordon: 8a [chair]; 9a
 Smith, Sally K. Sommers: 8a
Smithsonian Institution: Archives of American Art: 10d (Tick, Oja [also chair]; Brady)
 Snow, Michael: 8:00 P.M. Thurs. (Concert: National Gallery of Canada)
 Snyder, Jean E.: 9b; 8:00 P.M. Thurs. (Outside the Academy Interest Group)
 Society for American Music Band: rehearsal, 5:45 P.M. Thurs.; performance, 6:00 P.M. Sat. (at reception)
Somers, Harry: 8c (Renihan)
sonata: 12:45 P.M. Thurs. (Lecture-Recital: Stillwell, Williams)
Sondheim, Stephen: 8c (Housez)
A Song Catcher in the Southern Mountains: 5d (Hamesley)
Songcatcher: 5d (Hamesley)
 songsters: 5b (Goodman)
"Soul Survivor" (Young Jeze): 8b (Woods)

sources: 2a (Spilker); 2d (Ferencz, Decker); 3a (Norris, Brooks); 3d (Granade); 7b (Hammond); 7d (Delapp-Birkett); 8c (Housez); 10a (Koegel [chair]; Lavine, Mack, Danzig); 10d (Tick, Oja [also chair]; Brady); 12b (Allen)
South, John Philip: 1a (Kreiner)
The South (area of the U.S.: former Confederacy): 11c (Lanford)
Soviet Union: 9a (Swayne); 12a (Bartig)
Sowerby, Leo: 10 d (Oja)
 Spilker, John D.: 2a
 Stallings, Stephanie: 12a [chair]
Starmaria: 6 (Scheibhofer)
Starr, Kinzie: 9a (Marsh)
The State of Music: 8d (Bennett)
 Stermfeld, Jessica: 8c [chair]; 9c
Steinberg, William: 3b (Marchand)
Stewart, Charles James: 11b (Hull)
 Stewart, Jesse: 8:00 P.M. Thurs. (Concert: National Gallery of Canada)
Stewart, Jesse: 11d (Robinson)
Still, William Grant: Suite, Violin and Piano: 12:45 P.M. Thurs. (Lecture-Recital: Stillwell, Williams)
 Stillwell, Corinne: 12:45 P.M. Thurs. (Lecture-Recital)
string band: 5d (Reish)
 Stroman, Elissa: 4a
Sullivan, Sir Arthur Seymour: 1b (Myers)
 Swayne, Steve: 9d
 Swigger, Jocelyn: 10:15 A.M. Fri. (Lecture-Recital)
swing: 1b (Myers); 2b (Hochhauser)
Swing Mikado: 1b (Myers)
symphony: 1b (Baber); 3a (Shadle); 7d (Gentry); 8d (Waxman)
System of a Down: 7b (Aitken)
 Tallaj, Angelina: 12:45 P.M. Sat. (Lecture-Recital)
Talma, Louise: 8c (Leonard)
Tamiris, Helen: 2d (Ferencz)
Tanner, Gid, Skillet Lickers: 5d (Reish)
 Taylor, Jennifer: 4a
television: 1c (MacLinn); 7d (Johnson); 9d (Foster-Lussier); 12b (Allen)
Terminal: 12d (di Luzio)
Thomas, Theodore: 1c (Luongo, Graziano); 7a (Clague, Lessoff)
Thomas, Theodore, Chicago Orchestra: 7a (Clague, Lessoff)
 Thompson, Brian Christopher: 2c
Thomson, Virgil: 8d (Bennett)
 Tick, Judith: 10d
A Time to Hear for Here: 12d (Robinson)
Toronto: 12b (Ingalls)
Toronto Airport Christian Fellowship: 12b (Ingalls)
"Träumerei": 1c (Luongo)
tribute bands: 2b (Meyers)
 Tulk, Janice Esther: 11d
tune families: 8a (Smith, Wells)
 Turnbull, Gillian: 5d
 Twentieth-Century Interest Group: 12:15 P.M. Thurs. (Haskins)
unions: 3b (Miller, Smith); 6 (Wright)
United States: Federal Government see **Federal Bureau of Investigation; Federal Music Project; Federal Theatre Project; Smithsonian Institution; United States: Department of State**
U.S. Department of State: 7d (Hatschek); 9d (Wright [chair]; Swayne, Ansari, Foster-Lussier)
Unsworth, James: 2c (Thompson)
"Yaka": 4b (Smialek)
Valley Music Press: 3b (Massey)
 van der Merwe, Ann: 5c
Vancouver: 7c (Blair)
Verdi, Giuseppe: 10b (Ceriari)
video games: 12c (Lerner [chair]; Cheng, Gibbons)
 Von Glahn, Denise: 4c [chair]
Waco, Texas: 8:00 P.M. Thurs. (Film Screening: Weed)

Walker, Margaret E.: 3c
waltz: 8:00 P.M. Thurs. (Film Screening: Weed)
The Waltz to Westphalia: 8:00 P.M. Thurs. (Film Screening: Weed)
Washington Heights, N.Y.: 9c (Craft)
 Waxman, Jonathan: 8d
 Webster, Jamie Lynn: 11a
 Weed, Joe: 8:00 P.M. Thurs. (Film Screening)
Welles, Orson: 9c (Paul)
 Wells, Paul F.: 8a
"Westphalia Waltz": 8:00 P.M. Thurs. (Film Screening: Weed)
white supremacy: 7b (Hammond)
 Whitesell, Lloyd: 12:45 Thurs. (Gay/Lesbian/Bisexual/Transgendered Interest Group)
Whiting, Arthur: 5a (DeMaio)
 Whimer, Mariana: 8:00 P.M. Thurs. (Outside the Academy Interest Group)
Wilder, Laura Ingalls: 11a (Cockrell)
Wilder, Thornton: 8c (Leonard)
Williams, Bert: 8b (Carter)
 Williams, Heidi Louise: 12:45 Thurs. (Lecture-Recital)
Wilson, Meredith: 7d (Wood)
Windsong: 3d (Granade)
women (see also **gender**, **women's groups**: this entry is for papers/lecture-recitals that discuss/perform a particular person): 1a (Karpf); 2a (Herrera, Spilker); 2d (Ferencz); 3a (Brooks); 3d (Granade); 5b (Kirk, Goodman); 5d (Hamesley); 6 (Baer, Ferrer & Wurgler); 7a (Haws); 8b (Gibson); 8c (Leonard); 9a (Marsh); 9b (Snyder); 9d (Foster-Lussier); 10a (Danzig); 10d (Tick, Oja); 11a (Cockrell); 11b (Roedder); 10:15 A.M. Fri. (Lecture-Recital: Swigger); 12:45 P.M. Sat. (Lecture-Recital: Duerksen, Elder)
women's groups: 4a (Taylor); 4d (Noriega); 9a (Hofnagels)
 Wood, Leanne: 7d
 Woods, Alyssa: 8b
Work, Henry Clay: 11c (Lanford)
worksongs: 7b (Harbert)
Works Progress Administration: see **Federal Music Project; Federal Theatre Project**
World War I: 1a (Mann [chair]; Kreiner, Gier, Karpf)
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World's Fair, N.Y.: 1939; 8d (meclung)
 Wright, Jeffrey: 10c
 Wright, Josephine R. B.: 9d [chair]
 Wright, Trudi: 6
 Wurgler, Pamela: 6
Young Jeze: 8b (Woods)
Ziegfeld, Florenz: 3c (Everett [chair]; van der Merwe, Simonson, Axtell)
Zorn, John: 5a (Brackett); Simonson, Mary: 5c



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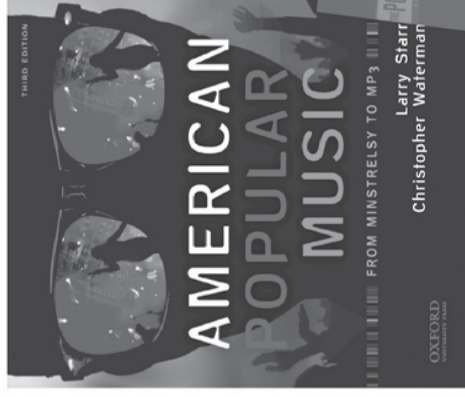
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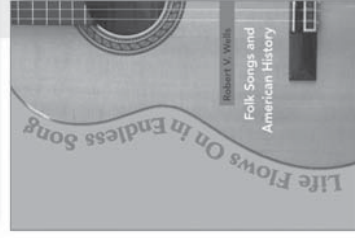
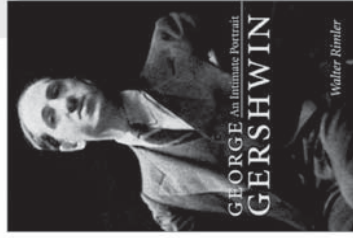
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