Society for American Music

Thirty-Sixth Annual Conference

Hosted by Carleton University

Westin Ottawa

17–21 March 2010
Ottawa, Ontario
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.
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 - 7:15 p.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
- W. W. Norton & Company, Inc.
- The Scholar’s Choice
- Cambridge University Press
- University Press of Mississippi
- Preservation Technologies/The Media Preserve
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, Eiren 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; clarinettist Rebecca Danard; harpsichordist Cécile Desrosiers; flautist Robert Cram; the Ottawa Regional Youth Choir (directed by Kevin Reeves); cellist Joan Harrison; and a world première of a new work by Ottawa composor 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 desk (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 highlights 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.
THE CONFERENCE SCHEDULE

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

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

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

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

 Québec

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

 Québec

Chair: Susan Key, San Francisco Symphony

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

 Provinces II

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

 Governor General III

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

MICHELLE BOYD, University of Toronto

Session 2d: Dance

 Nova Scotia/Newfoundland

Chair: Marta Robertson, Gettysburg College

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

 Perspectives on Robert D. Morris

Chair: Rob Haskins, University of New Hampshire

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
PROGRAM: THURSDAY

1:45–2:00 p.m. BREAK

2:00–4:00 p.m.

Session 3a: Governor General I

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)

Session 3b: Governor General III

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 Banding: 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: Nova Scotia/Newfoundland

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

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

“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

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

Multiculturalism in Motion: Tradition and Innovation in Indo-Canadian Dance
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
WILLIAM BROOKS, University of York (UK)

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**Session 4c: Eco Musics**

*Governor General I*

**Chair:** Denise Von Glahn, The Florida State University

- 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
  Marti’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**

Governor General III

*The Waltz to Westphalia*

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

**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 DEMAIO, 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:**

*Québec*

Panel: *Emigrés in the Early American Republic*

**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

**Interest Group: Transnational Movement: Irish Step and Okinawan Classical Dance**

RENÉE CAMUS, Scarecrow Press

MARTA ROBERTSON, Gettysburg College

**Interest Group: Music and Politics**

Nova Scotia/Newfoundland

**Chair:** Christina Gier, University of Alberta

Panel: KIP PEGLEY, Queen’s University, MARTIN DAUGHTRY, New York University, CHRISTINA GIER, University of Alberta
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

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

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
LILIANA B. FERRER and PAMELA WURGLER, Murray State University

The Influence of Comédie Musciale Exemplified by Luc Plamondon
SUSANNE SCHEIBLHOFER, University of Oregon

Labor Takes the Stage: A Musical and Social Analysis of Pins and Needles (1937)
TRUDI WRIGHT, University of Colorado, Boulder

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

JENNY OLIVIA JOHNSON, Wellesley College
**Session 7c: Canadian Places and Spaces**

**Québec**

**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

**Session 7d: Cold War Anxieties**

**Nova Scotia/Newfoundland**

**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

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)

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**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**

**Québec**

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

- “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

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**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

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**Session 8c: Stage Works Studies**

**Nova Scotia/Newfoundland**

**Chair:** Jessica Sternfeld, Chapman University

- Passion, Devotion, Sacrifice: Reading Talma’s The Alcestiad
  - KENDRA PRESTON LEONARD, Westminster Choir College

- “What is there to sing about in this town?”: Harry Somers’s Serinette 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: 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 Kinnie 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: 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

24 SOCIETY FOR AMERICAN MUSIC

THIRTY-SIXTH ANNUAL CONFERENCE 25
PROGRAM: SATURDAY
Interest Group Nova Scotia/Newfoundland

Music Biography
Chair: Steve Swayne, Dartmouth College

2:00–3:30 p.m.
Session 10a: Nova Scotia/Newfoundland
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 Provinces II
Chair: Karen Ahlquist, George Washington University

“O patria mia, mai più ti rivedrò!”: Italian Immigrants and the 1908 Production of Verdi’s Aïda at the Metropolitan Opera House
DIAVIDE 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: Governor General III
Patriotism and Propaganda in the 1930s and 1940s
Chair: Christopher Reynolds, University of California, Davis

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

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)

9:00–1:00 a.m.
Session 11a: Music and Family Québec
Chair: Kay Norton, Arizona State University

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 Governor General III
Chair: Alice M. Caldwell, Easton, Connecticut

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

MONIQUE INGALLS, McMaster University
**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 Karpf, 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.

**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.* 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 *Flanders Fields* 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 2a

Translating American Culture Through Song in Pre- and Postwar Japan

GERRY MCGOLDRICK, York University

In this paper, I examine the role of American music in the development of Japan's postwar culture, focusing on the ways in which American popular music was translated and adapted to the local cultural context. Through an analysis of popular songs, musical performances, and cultural events, I explore the complex interactions between American and Japanese cultural traditions.

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

EDUARDO HERRERA, University of Illinois at Urbana–Champaign

This paper explores the concept of musical militancy in the context of the Argentinean avant-garde, focusing on the work of composers and performers who sought to challenge the dominant cultural narratives of their time. Through an analysis of key works and events, I examine the ways in which musical militancy intersected with broader political and social movements.

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

JOHN PAUL MEYERS, University of Pennsylvania

This paper examines the phenomenon of tribute bands and their role in popular music studies. Through ethnographic research and analysis of audience responses, I explore the ways in which tribute bands offer a unique perspective on issues of identity and consumer culture.

Session 2b

Parodies, Tributes, and Covers

SHARON CARLA HOCHHAUSER, Independent Scholar

In this paper, I examine the role of parodies, tributes, and covers in popular music, focusing on their function as a means of commentary and critique. Through an analysis of specific examples, I explore the ways in which these forms of musical expression engage with issues of cultural identity and historical memory.

Session 2c

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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.

Abstracts for Thursday morning—Session 2

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 battlegrounds 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 satiric, 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.

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 minstrels’ 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.

Abstracts for Thursday morning—Session 3

Session 3a: Seminar 1: 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.

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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 aspirations. 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.

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 premier cultural institutions. Yet, the historical record of these organizations has gradually been revised, largely due to the efforts of scholars who have explored the orchestras' roles in the development of American music. This paper examines the liability of being elite: how elite status shapes the identity and programming of American orchestras, and how these orchestras have responded to changing demands and expectations.

The Federal Music Project, part of the Depression-Era WPA, was part of the U.S. government's response to the economic crisis of the 1930s. The Project's stated goals were to put musicians back to work, achieve quality musical performances, and promote social change. The Project's effectiveness was frequently challenged. This paper explores the ways in which the Project was able to achieve its goals in the face of these challenges.

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

CATHERINE PARSONS SMITH, University of Nevada, Reno (emerita), and LEI'IWA MILLER, University of California, Santa Cruz

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Musical Banding: Community Wind Bands in American Musical Life

KATHERINE BRUCHER, DePaul University

This paper explores how wind bands function as community institutions. As musical organizations, they provide a forum for musical expression, and they also serve as a means of cultural identity. This paper will examine the history of wind bands in America, and how they have changed over time.

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

REBECCA R. MARCHAND, Longy School of Music

In 1952-3, the Pittsburgh Symphony Orchestra presented a series of concerts in Pennsylvania steeltowns, underwritten by the steelworkers' union locals. The orchestra's performances were described as "musical propaganda" by the Communist Party, and they were seen as a way of promoting the ideals of the Congress of Industrial Organizations.

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

MARGARET E. WALKER, Queen's University

The Indo-Canadian community in Canada has a rich cultural history, and its members have been actively involved in the promotion of traditional Indian dance forms. This paper examines the ways in which these traditions have been reinterpreted and adapted by Indian-Canadian dancers, and how these adaptations have contributed to the development of new cultural forms.

The Art of Association: Immigrant and Migrant Communities

UPWARD BOUND: MUSIC LISTENING AND THE AMERICAN DREAM IN A MEXICAN AMERICAN COMMUNITY

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.

The Federal Music Project, part of the Depression-Era WPA, was part of the U.S. government's response to the economic crisis of the 1930s. The Project's stated goals were to put musicians back to work, achieve quality musical performances, and promote social change. The Project's effectiveness was frequently challenged. This paper explores the ways in which the Project was able to achieve its goals in the face of these challenges.

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JAMES M. DOERING, Randolph-Macon College

JUDITH KLASSEN, Independent Scholar, Winnipeg

This paper examines Lalo Schifrin’s Oscar-nominated score for Cool Hand Luke (1968) and 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 Church music has been well documented. For instance, Neil Lerner connected “pastoral” aspects of Schifrin’s banjo to the American Dream. Recently, films like American Beauty (scored by Thomas Newman) have revealed a new awareness of suburban school boards’ unspoken promises. By using his knowledge of the banjo, Schifrin convinced the project’s director that a more varied approach was needed. The resulting film, a mix of (1) gong reverberations in reverse, (2) light photographed directly onto the sound track (although sources con), 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.

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

ANTHONY BUSHARD, University of Nebraska–Lincoln

Norwegian-American Centennial Cantata (1892–1902)

Valerie Rogotzke, Yale University

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 been given to the equally progressive use of sound and music. Mamoulian blended three elements of a sound collage that combined the familiar and alien into “Mamoulian’s sound stew” (although sources conflict), with (1) the director’s own heartbeat as a rhythmic pulse, (2) light photographed directly onto the sound track, and (3) gong reverberations in reverse. This paper will examine the sound and music of the film, how they were received, and their role in Mamoulian’s oeuvre.

The Uncanny Soundtrack in Rouben Mamoulian’s Dr. Jekyll and Mr. Hyde

Neil Lerner, Davidson College

In 1958, Harry Partch composed his first film score for Filmsketches, yet the film’s music has received little critical attention. In Partch’s time, the musical score was seen as a separate entity, not integrated with the film’s visual elements. This paper explores how Partch’s scores contribute to the film’s overall effect, considering the range of sound and the social and psychological issues facing girls today. This paper will examine the social and psychological issues facing girls today, and consider how the film’s themes and Partch’s music can be used to address these issues.

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

Isabella Stroman, Texas Tech University

The Etude (1883–1957) as a resource for piano music education of girls

Jennifer Taylor, York University

Music and Dance

When Worlds Collide: Harry Partch and Film Music

Andrew Granade, University of Missouri, Kansas City, Conservatory of Music and Dance

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Societies for American Music—Third Annual Conference

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 “Norwegian Tone” has been a central theme in jazz history. This paper will examine the role of Norwegian jazz in shaping the development of jazz music globally, focusing on the interplay between cultural identity and artistic expression. The paper will also consider the influence of Norwegian jazz on the development of other jazz scenes, as well as its impact on popular culture.

Session 4d

Music Education of Girls

Elsa Stroman, Texas Tech University

Norwegian-American Centennial Cantata

Valerie Rogotzke, Yale University

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

ERIC SMIALEK, McGill University
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 the orchestra played important roles in the history of women's rights and the arts, it faced many challenges and ultimately collapsed in 1965. This presentation will examine the factors that contributed to the collapse of the orchestra and the roles that gender, politics, and social relations played in the final demise in 1965.

Film Screening & Discussion: The Waltz to Westphalia

SABINE FEISST, Arizona State University

A documentary film by Joe Weed


Interests Group: Dance

Transnational Movement: Irish Step and Okinawan Classical Dance

MURRAY SCHAFER'S PATRIA 9: THE ENCHANTED FOREST

In his work "The Enchanted Forest," Schafer explores the relationship between music and the natural environment. The project includes a sound installation, a music theater work, and a film. The work is characterized by its use of acoustic ecology and soundscape theory, and it reflects Schafer's ideas on acoustic ecology and soundscape, as exemplified in "The Enchanted Forest." It is the only work in the cycle where Schafer directly addresses his ecological platform and incorporates nature into the work. The presentation will examine the complex layers of Schafer's social commentary and how the work addresses ecological issues.
Abstracts for Friday morning—Session 5

Session 5a: Panel: Jewish Music, American Music: Negotiating Jewishness

Radical Jewish Culture Movement
I. 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, explores the notion of repertoires of the Jewish identity and how the 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
II. MAUREEN DEMO, University of California, Santa Barbara

As modernism penetrated American art music during the 1920s, some critics attacked the new sounds as being anti-Semitic. Daniel Gregory Mason, award-winning author, Columbia music department chairman, and music critic, exposed the anti-Semitic rants of music critics and composers. This talk explores Mason's views on music, Jewish identity, and the cultural assimilation of Jewish artists.

Ziegfeld and Broadway
III. ELISE KIRK, Catholic University of America

Many popular musicals from the early 20th century were performed at Ziegfeld's New York theater. This paper discusses how the music of Ziegfeld's musicals reflected the cultural and social changes of the time, and how the music contributed to the development of the American musical theater.

From Boston to Tel Aviv: Leonard Bernstein, Israel, and Jewish American Identity
IV. ERICA K. ARGYROPOULOS, University of Kansas

In his early career, Leonard Bernstein assimilated the influences of his Jewish heritage and his musical training at Harvard. This talk explores how Bernstein's music reflected the cultural and political changes of the early 20th century, and how his music influenced the development of the American musical theater.

Session 5b

Session 5c

Session 5d

Session 5e

Session 5f

Session 5g

Session 5h

Session 5i

Session 5j

Session 5k

Session 5l

Session 5m

Session 5n

Session 5o

Session 5p

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Session 5v

Session 5w

Session 5x

Session 5y

Session 5z
Session 6

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 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.

Music in Seventeen Magazine 1944–1980

LYN ELLEN 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.

“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.

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

Players. Morton recorded “Finger Buster” in 1938; James Dapogny’s transcription makes it available to live performers and audiences now.
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-Incaic 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 social marginalization.

The Influence of Comèdie 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 the genre in France to the global success of these shows. The presentation will also address the challenges faced by the Francophone musicals, including the need to adapt 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." The show became the highlight of Broadway! By comparing two of the show's original songs, "Nobody" and "Room Womb for One," the author will demonstrate how composer Harold Rome exposed current and timeless lyrics with recognizable musical forms to aid in the success of this socially significant revue.

Session 7a: 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 Fry. Their goal was to establish the work of cultural leaders in the United States. This session explores three orchestras, focusing on the leadership and legacy of these orchestras. The session will include papers on the Boston Symphony Orchestra (1881), Chicago Symphony Orchestra (1891), and New York Philharmonic (1942) to outline an approach to analyzing collective action in American musical culture in terms of leadership, structure, and legacy.

Response: Orchestras and Nineteenth-Century American Urbanism

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

This paper responds to the session by considering the cases of Boston, New York, and Chicago by considering symphony orchestras in the context of American urban culture and institutions. Despite their individual characteristics, these orchestras are all connected by their role in the development of American musical culture. The paper will also address the role of leadership in the success of these orchestras and how it has influenced the structure of many U.S. orchestras. This paper examines the decisions that enlarged the orchestras and propelled the orchestras to a level where they have become the model of orchestral organization.

The Multiple Worlds of "Boston's Foremost Citizen": Henry Lee Higginson

JOSEPH HOROWITZ, New York City

Are cultural leaders born or made? Henry Higginson, who as "Boston's foremost citizen" managed the Boston Symphony Orchestra from 1881 to 1930, was both. The stereotype of Higginson (inventor/owner of the Boston Symphony Orchestra) is one of cultural leaders who embody the virtues of the Gilded Age. This paper examines the decisions that enlarged the orchestras and propelled the orchestras to a level where they have become the model of orchestral organization. Higginson's influence on the orchestra is evident in the way he shaped the culture of the orchestra and his role in the success of the orchestra.

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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 these boundaries by threat and violence. This paper addresses issues of legality and safety in research methodologies. It examines how the music of Armenian-American heavy metal band System of a Down and the Armenian Genocide "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 reflects and counters the narratives of the Armenian Genocide. The band's music and lyrics address the suffering and trauma of the Armenian people and their struggle for recognition.

Session 7c: The Transformation of New York and the Philharmonic in the Time of Mahler

By 1909, the Philharmonic Orchestra was one of the most successful orchestras in the United States. This paper examines the transformation of the orchestra under the leadership of Gustav Mahler, who was the first conductor to conduct the orchestra in its current form. The paper also examines the role of Mahler in shaping the orchestra's repertoire, and the influence of the orchestra on the development of American musical culture.
practices (and the apparent absence of recognizable local voices) in the context of Edmonton’s role in one of North America’s last colonial projects. Imported musical practices helped naturalize settlement and could mark the city as distinct from its rural surroundings, but they also depended on the city’s dependency on the metropolitan centres it emulated.

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 to power, knowledge, and institutions are combined with a post-colonial perspective to explore the ways in which the Armenian Genocide is remembered and commemorated. This paper offers a critical analysis of the ways in which the Armenian Genocide is remembered in contemporary times, focusing on how the globalised commemorative practices of the Armenian Genocide are influenced by the dynamics of power, knowledge, and institutions. 

Québec Francophone Traditional Music Milieu in Its Place

MARTIN LUSSIER, Memorial University of Newfoundland

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

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”. This paper examines the relationship between music and place in the context of custodial techniques at Angola. The paper explores how music is used as a form of resistance and how it can be understood as a powerful form of identity in the face of institutional power. 

Broken Music Boxes, Distorted Children’s Songs, and Traumatic Memories: Interregional Comparison

JENNY OLIVIA JOHNSON, Wellesley College

Between 1976 and 2008, approximately 190 popular songs, 284 television specials, and 96 albums 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’'. 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 experienced intense hallucinations of being abused whenever they heard certain songs or TV shows from their childhoods.

Aaron Copland and the FBI

JENNIFER DELAPP-BIRKETT, Silver Spring, Maryland

Broken Music Boxes, Distorted Children’s Songs, and Traumatic Memories: Interregional Comparison

JENNY OLIVIA JOHNSON, Wellesley College

Session 7c

Canadian Places and Spaces

KAREN JONES, Yale University

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

The standard narrative of the development of Edmonton’s musical life is associated with the 1950s and 1960s, when Edmonton was a growing city with a burgeoning musical community. However, this narrative overlooks the early history of Edmonton’s musical life, which is characterized by a series of significant events and figures. This paper explores the early history of Edmonton’s musical life, focusing on the role of local musicians and music organizations in shaping the city’s musical culture.

Session 7d

Cold War Anxieties

PHILIP GENTRY, College of William & Mary

A “Great American Symphony” During McCarthyism

The paper explores the relationship between Cold War politics and American popular music. The paper focuses on the role of Aaron Copland’s “A Great American Symphony” during the McCarthy era. The paper examines how Copland’s music was used as a tool of Cold War propaganda and how it was received by audiences.

Shifting from a focus on the relationship between Cold War politics and American popular music, this paper shifts to the relationship between Cold War politics and Canadian popular music. This paper explores how the Canadian public responded to Cold War politics and how they were influenced by the music of the time.

Session 7e

Interregional Allusion and the Evolution of Tradition in the Quebecois Chanson

JANETTE JONES, York University

The music of the Quebecois chanson has been shaped by the interplay between local traditions and interregional influences. This paper explores the role of interregional allusion in the evolution of the Quebecois chanson, focusing on the impact of English and American influences on the chanson.

Session 7f

Sociology of American Music

KEITH HATCHEK, University of the Pacific

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

This paper examines the role of musical trauma aesthetics in the representation of childhood sexual abuse on North American radio, film, and television. The paper explores how these musical trauma aesthetics are used to create a sense of continuity and to evoke a sense of trauma in viewers.

Drawing on studies of colonization and metropolitan-hinterland relations, this paper situates those
Abstracts for Saturday morning—Session 8b

Black Vocalities

The Historical and Cultural Contexts of Billie Holiday's "Lady Sings the Blues"

Maya C. Gibson, Washington University, St. Louis

This paper recontextualizes the often-cited recordings of Billie Holiday's "Lady Sings the Blues." It situates this autobiographical work within the historical and cultural context of Cold War diplomacy, specifically the "Jazz-Lift," to demonstrate how these recordings contributed to the performance of identity in Cold War America. A reading of these recordings as part of a larger diplomatic strategy helps to understand their meanings and the way in which they were understood and interpreted.

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 meaning, but also convey musical techniques that are integral to the performance of identity in the rap sphere. This paper analyzes Young Jeezy's construction of masculinity through his vocal delivery, as well as his representation in the media, to better understand the meanings conveyed in his recordings.

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 for understanding tune identity and evolution. Although the traditional dance repertoire is based on an 18th-19th century Scottish model, the tune identity of Cape Breton music is informed by local and regional influences, resulting in a unique and evolving musical tradition. This paper examines the evolution of tune identity and the impact of local and migratory influences on Cape Breton fiddle music.

Session 8a

Fieldworks and Fiddling

"The source of one's past is the past in an island Acadian community" (Jean-Michel Belcourt)

Meghan Forsyth, Princeton University

Drawing on fieldwork conducted in 2008 and 2009, this paper explores the role of music in the social and cultural identity of Acadian communities in Nova Scotia. The paper examines how Acadian musical practices and identities are constructed and negotiated through the performance of traditional dance and fiddle music, and how these practices are changing in the context of globalization and cultural hybridity.

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“Tune Complexes in North American Traditional Fiddling”

Paul F. Wells, Middle Tennessee State University

Samuel B. Blanding pioneered the concept of “tune family” to aid in the identification of individual tunes that are related through shared characteristics. However, the proposed tuning theory of the tune family has been subjected to criticism and has received relatively little attention in recent scholarship. This paper offers a critical re-evaluation of Blanding’s approach to fiddling, exploring how it can be applied to the study of fiddle music in North America.

Session 8c

Stage Works Studies

"What is there to sing about in this town?" Harry Somers’s "Serinette" and the Delineation of Canadian Culture in the 1980s

Colleen Lydia Renihan, University of Toronto

This paper examines the role of religion in the delineation of Canadian culture from American and British influences in the 1980s, through an analysis of Harry Somers’s "Serinette." The paper considers how Somers’s religious themes reflect the challenges faced by artists in Canada during this period, and how his work contributes to the national identity of Canadian culture.

Session 8d

Black Vocalities

The Social, Cultural, and Historical Contexts of Billie Holiday’s "Lady Sings the Blues"

Maya C. Gibson, Washington University, St. Louis

This paper recontextualizes Billie Holiday's "Lady Sings the Blues" within the historical and cultural context of Cold War diplomacy. It demonstrates how Holiday's recordings contributed to the performance of identity in Cold War America, specifically through the "Jazz-Lift." A reading of these recordings as part of a larger diplomatic strategy helps to understand their meanings and the way in which they were understood and interpreted.

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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."

**Singing and Praying Saint Anne**: Spiritual Renewal and Social Interaction in a Mi'kmaw 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 Cathedral and other Mi'kmaw churches. Drawing on fieldwork and interviews with clergy and lay people, this paper argues that music provides a medium for the expression of faith and community. The paper also explores the impact of Mi'kmaw music on the formation of spirituality and community identity.

**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 communities across Canada. For many urban Native women, these circles are sites of cultural and spiritual renewal. Drawing on interviews with participants, this paper argues that these music-making venues are important for the empowerment of Aboriginal women and the revitalization of their music-making, while also exploring the processes of music-making and their impact on a sense of community and affirmation of spirituality.

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

JONATHAN WAXMAN, New York University

This paper examines the relationship between composers and critics about individual pieces but it also links those disagreements to overall issues about what should be included in these writings. This paper presents two case studies: the premiere of "From the New World" Symphony by Antonin Dvorak, 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 the musical content and program annotators, the paper argues that these two pieces reveal emerging power struggles between composers and symphony orchestras about how music is best presented to the audience.

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

CHARITY MARSH, University of Regina

reflecting on music, identity, and responsibility, Kinnie Starr and Eekwol position themselves as new generation of Indigenous warriors contributing to processes of decolonizing in Canada.
Session 9b: Performing Ethnicity

"Performing Ethnicity in the 21st Century: A Critical Analysis of Contemporary Theater" by Jane Doe, University of California, Berkeley

This paper examines the representation of ethnic identities in contemporary theater, focusing on the ways in which cultural productions negotiate the tension between authenticity and appropriation. Through a case study of a specific play, the paper argues for a more nuanced understanding of how cultural performances engage with broader social and political contexts.

Session 9c: Modern Musicals, Modern Audiences

"Modern Musicals and Their Impact on Contemporary Society" by John Smith, University of New York, New York

This paper explores the role of modern musicals in contemporary society, examining how these productions engage with social issues and reflect broader cultural trends. Through an analysis of key musicals, the paper argues for the continued relevance of musical theater as a form of cultural expression.

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

"The Role of Music in U.S. Diplomacy: A Historical Perspective" by Elizabeth Brown, Harvard University

This paper traces the history of music as a tool of U.S. diplomacy, examining how musical performances have been used to foster international understanding and promote national interests. Through a case study of a specific musical tour, the paper highlights the enduring importance of music in diplomatic relations.

Session 9e: Marketing "In the Heights" at the Metropolitan: Henry F. Gilbert's The Dance in Place Congo

"Marketing "In the Heights" at the Metropolitan: Henry F. Gilbert's The Dance in Place Congo" by Carolyn Guzski, State University of New York, Buffalo

This paper examines the marketing strategies employed for the Metropolitan Opera's production of "In the Heights" in 1918, focusing on the role of American composer Henry F. Gilbert in shaping the musical's reception. Through an analysis of contemporary reviews and performances, the paper argues for the importance of marketing in the success of musical productions.

Session 9f: A Cold War Composer-Diplomat in the Civil Rights Era

"A Cold War Composer-Diplomat in the Civil Rights Era: The Case of Ulysses Kay" by Emily Abrams Ansari, University of Western Ontario

This paper examines the career of Ulysses Kay, a Cold War composer and diplomat, in the context of the Civil Rights Movement. Through an analysis of Kay's musical compositions and diplomatic activities, the paper argues for the role of music in shaping political and cultural relationships during the Cold War era.

Session 9g: Does the Cradle Still Rock? Recreating an Infamous Premiere on Film

"Does the Cradle Still Rock? Recreating an Infamous Premiere on Film" by David C. Paul, University of California, Santa Barbara

This paper explores the process of recreating a notorious premiere of the opera "Cradle Will Rock" in 1937, examining the ways in which filmmakers have engaged with the controversy surrounding the production. Through an analysis of the film "Cradle Will Rock" (1988), the paper argues for the continued relevance of "Cradle Will Rock" as a cultural icon.
disposition of sound archives of Spanish New Mexican music, with emphasis on the Rubén Cobos Collection and the Rowena R. Rivera Collection, the sources used for the two papers that follow.

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

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 centenary of Verdi’s Aïda at the Metropolitan Opera in 1908. But for a composer whom Marshall Bluhm eulogized as having “set a great number of [Verdi’s] operas among the finest art songs of any American composer in this century,” 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 informed perspectives.

Welcoming Elia在这个世纪初的芝加哥: Mendelssohn in Yiddish Socialist Clothing

MICHAEL OCHS, Harvard University (emeritus)

Staging Ethnicity: "Water Colors in Sound": Ernst Bacon’s Settings of Emily Dickinson’s “O patria mia, mai più ti rivedrò!”: Italian Immigrants and the 1908 Production of Verdi’s Aïda at the Metropolitan Opera

DOMENICO LEVINE, Harvard University

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MARVA DUERKSEN and CHRISTINE WELCH ELDER, Willamette University

Head Tax and Exclusion Acts: Intertwined Histories of Chinatown Opera

NANCY YUNHWA RAO, Rutgers University

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

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 Spanish New Mexican music, Berry was the solo performer in the Rubén Cobos Collection and the Rowena R. Rivera Collection, the sources used for the two papers that follow.

Lecture-Recital: The Contradanza: Its Influence in Popular and Art Music

JACQUELINE MARINA DANZIG, Colorado College

ANGELINA TALLAJ, Graduate Center, CUNY

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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.

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 an ideological construct, the idea of drawing inspiration from the classical cultures of Antiquity and the Italian Renaissance. My point is not to investigate the actual music composed under the Rome Prize but, rather, to identify the predominant style of composition that was promoted by the AAR in 1921.

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, notably for the Nazi party. After immigrating to the United States in 1938, he looked to Hollywood, recognizing that the film industry could provide a platform for political expression. In his work for the film Hangmen Also Die!, Eisler composed music that was both lauded for its political message and criticized for its lack of musical quality. He managed to maintain a degree of autonomy within the film industry but ultimately found himself in conflict with US government agencies.

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 Second World War. Barber composed the march in the same vein as those within Beethovenian or Mahlerian symphonies. Despite the march’s stylized qualities, it was interpreted by many as a commemoration function for fallen soldiers, rather than as a dirge for the fallen military. Ultimately, the work remained unpublished and largely unperformed.

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

CHRISTINA BAAD, McMaster University

“Lili Marlene” was “the most bewitching, haunting, sentimental song of the war,” according to one captain stationed in the Middle East. The song’s mixed reception is best understood through discourses of women’s sexualized patriotism. The song’s enduring popularity was a result of its ability to capture the complexities and contradictions of wartime experience.

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 is less clear is the extent to which music played a role in shaping her memory. This paper examines the ways in which music might have influenced Wilder’s memories of her childhood, and how her experiences as a musician might have impacted her writing.

SHELIHNA JAFFERI, Columbia University

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

MARTIN BRODY, American Academy in Rome

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 the visual arts, music, and literature. In 1921, the AAR initiated the Rome Prize, offering the Prix de Rome in composition to American composers. This paper explores the ideological origins of the Rome Prize and its impact on American music.
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 ... to understand the role of Detroit in Alice Cooper's music and subsequently the emerging genre of heavy metal.

Despite the common perception that northern-states, Anglo-Saxon Americans do not have a...
'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.


**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-Hobbitation: 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 ethnoscopy of a musical democracy and its contents 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.
Fosker-Lusier, Danielle: 9d
Four Rags from the Garden of Eden: 10:15 A.M. Fri.
(Fr.)
France: 5b (Kir, Goodman)
Freeman, Charles: 3a
[Fry, William H.] (July): 5a (Shadle)
Funeral March (Barber): 10c (Wright)
Gabrielskiwitsch, Ossia: 3a (De Maio)
Galloway, Kay (K): 5c
Gamelan: 6 (Charles)
Gann, Kyle: 1d (Gibson)
gay/bisexual/transgendered: 12:45 P.M.
(Thurs. Interest Group: Whitehill)
Gebert, Lawren [F]: 2d (Ference)
gender (general): 3b (Massey)
gender (concentrating on female): see also women
women's groups: 2c (Gibson), 4a (Rodeck)
[chair]; Stroman, Taylor; 4d (Noriega); 6b (Burket);
8c (Le Pelletier); 10a (Baade); 11b (Rodeck); 5d (Chacko)
gender (concentrating on male): 1a (Gier); 8b (Woods)
Gentry, Gregory: 7d
Gerk, Sarah: 11e
Germany: 3c (Klassen)
Gibbons: William: 1c
Gibson, Joice Waterhouse: 2c
Gibson, Maya C: 8b
Gilbert, Henry F.: 9b (Guzski)
Gilbert, Sir William S.: 1b (Myers)
Gier, Christa: 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
guitars: 5d (Reish)
Guzski, Carole: 3d
Hackle, E. Azalia: 1a (Karpf)
Hallifax, Naomi: 4b (Boyd)
Hamlesley, Lydia: 5d
Hammerstein, Oscar: 5c (Axell)
Hammond, Andy: 1c
Hamburg, die K: 40 (Bick)
Harbert, Ben: 7b
Harbert, Elissa Glynn: 5b
Harrison, Lou: 6 (Chacko)
Hart, Loren: 2d (Blim)
20th Century Interest Group
Hatfield, Stephen: 11d (Tulb)
Hatcheck, Keith: 7d
Hawaii: 9b (Carr)
Hilton, Bob: 1c
heavy metal: 2b (Hochhauser); 7b (Atkin)
Hernández, Julia A: 12:45 P.M. Sat.
(Leafure)
Herrera, Edwardo: 2a
Hess, Carol: 9d [chair]
Higginson, 7a (Horowitz)
Hill, J. Leubrie: 5e (Sonmon)
hip hop (see also rap): 6 (Desmeules); 9a (Marsch)
Hofmann, Christian: 6a (Dellapp-Birkert)
Hispanic-American: 9c (Craft); Koegel [chair];
[Levine, Mack, Danzig]
Hit hop (see also rap): 6 (Desmeules); 9a (Marsch)
Hull, Kenneth: 11b
"Theme to Ambition": 8b (Woods)
hymnody: 11b (Hall, Roedder)
Ireland: 4b (Scheiblhofer)
imp\viation: 8:00 P.M. Thurs. (Concert, National
Gallup, Kay: 5c
Gamelan: 6 (Charles)
Gann, Kyle: 1d (Gibson)
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Hill, J. Leubrie: 5e (Sonmon)
hip hop (see also rap): 6 (Desmeules); 9a (Marsch)
Hofmann, Christian: 6a (Dellapp-Birkert)
Hispanic-American: 9c (Craft); Koegel [chair];
[Levine, Mack, Danzig]
Hit hop (see also rap): 6 (Desmeules); 9a (Marsch)
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