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 Library of Congress Music Division and the 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 for the calendar years are as follows:
- $40 for students (full-time, in residence, 5-year limit, ID required)
- $50 for retirees
- $60 for those with annual income less than $30,000
- $75 for those with annual income between $30,000 and $50,000
- $85 for those with annual income between $50,000 and $80,000
- $95 for those with annual income above $80,000

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.

The program committee for the 38th Annual Conference, capably led by Tony Sheppard, has assembled a program that reflects the wonderful diversity of scholarship in American music, including two exciting seminar topics: Music and Disability, and Music and Television. They have arranged for a pair of special sessions sponsored jointly by SAM and the Society of Historians of the Gilded Age and Progressive Era (SHGAPE) to explore music in late nineteenth-century society from the perspective of both musicologists and historians.

Our local arrangements committee, headed by Neil Lerner, has arranged for a Gospel Shout performance (featuring a trombone “shout band” and an a cappella African American gospel ensemble) to follow the reception on Thursday evening sponsored by our host institution, Davidson College. Before you head out to explore Charlotte on Friday afternoon, be sure to check out two extraordinary events. The first is a panel discussion titled “The Black Composer Speaks,” featuring three eminent African American composers who live and work in Virginia and North Carolina. A performance of selected song cycles will follow, then a luncheon to which all members are invited. The second special event on Friday will honor the iconic singer/performer Doc Watson, this year’s Honorary Member. Mr. Watson will attend the brief ceremony during which several SAM members will describe his significant contributions to American music.

I look forward to seeing you!

Katherine K. Preston
President
Dear Members of the Society for American Music:

It is an honor for Davidson College to host SAM’s 38th Annual Conference. I hope that your time together is rewarding, exhilarating, informative, entertaining, and inspiring. As most of the conference will be in Charlotte, I trust you will have a chance to sample the unique personality and cultural offerings of the city.

We are especially excited that you will have the opportunity to spend some time on our campus and experience the Davidson College community. As one of the top liberal arts colleges in the nation, we cherish our distinctive qualities: a longstanding honor code, rigorous academics, Division I athletics, a commitment to leadership and service, and an exceptional liberal arts experience. Our curriculum reflects our deepest values: unfettered inquiry, analytical rigor, clarity of expression, and service to something larger than oneself. Our faculty excel at teaching our talented students and supervising undergraduate research. Many of you are familiar with WDAV 89.9 classical public radio, whose studio is on campus. We take special pride in our other arts facilities, two of which you will visit during the Thursday afternoon papers: the Katherine and Tom Belk Visual Arts Center and the Sloan Music Center. The Thursday evening reception and Gospel SHOUT performance—a celebration of southern religious roots music—will occur in our Knobloch Campus Center, a dynamic hub of student activity. I hope you will leave the conference with a sense of what makes Davidson College such a special place.

Warmest regards,

Carol E. Quillen
President

Davidson College
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March 14, 2012

Greetings!

On behalf of the citizens of Charlotte, I would like to welcome the attendees to the Society for American Music 38th Annual Conference on March 14–18, 2012. We are happy that you have chosen Charlotte for this event and we trust that you will feel comfortable and at home in the Queen City.

It gives me great pleasure to share our fast-growing, dynamic, and innovative city with such a diverse and impressive group. Charlotte continues to be recognized and selected as a meeting destination by an increasing number of organizations. It is a community of pleasant tree-lined neighborhoods, parks and museums, restaurants, and sports facilities. We are especially proud to be the home of the NASCAR Hall of Fame, the Levine Center for the Arts which includes the Bechtler Museum of Modern Art, and the Harvey B. Gantt Center for African-American Arts + Culture. In addition, the activities available in our vibrant Center City mixes dining, entertainment, and cultural amenities that are distinctly Charlotte.

Again, we are pleased to have you join us in Charlotte and we welcome the opportunity to share our southern hospitality with you.

Sincerely,

Anthony R. Foxx
Mayor
Doc Watson,
2012 SAM Honorary Member

Induction Ceremony
Friday, 16 March, 6:00 p.m.
Mecklenburg Hall

The Society for American Music is proud to induct North Carolina native Doc Watson as its newest Honorary Member at the 2012 conference. Through a professional career spanning almost sixty years, Watson has exerted a powerful influence over urban folk music, bluegrass, and numerous other tradition-based styles. Drawing on the humble roots of his musical family in Western North Carolina, Watson negotiated the boundaries between authentic old-time Appalachian music, country blues, and urban folk music through a wide-ranging song repertoire delivered with his relaxed and comfortable baritone voice.

His consummate fingerpicking on the steel-string acoustic guitar and clawhammer banjo playing transmitted older styles from both black and white traditions to younger generations, while his virtuosic and innovative flatpicking technique paved the way for the guitar’s emergence as a formidable lead instrument in bluegrass. Now in his eighty-ninth year, Doc Watson has achieved an iconic status in traditional American music, simultaneously a preserver, a popularizer, and an innovator whose musical and cultural legacy is immeasurable.

Songs My Mother Taught Me:
Song Cycles of T.J. Anderson and Adolphus Hailstork

Louise Toppin, soprano
John O’Brien, piano
Alfonze Linney, violin

Mecklenburg Hall, Conference Hotel
Friday Morning, 11:30 a.m.

“Open the Gates” (2005)…………………………..Adolphus Hailstork
from Preach the Word: Three Spirit Songs

“Better than Before” (2010)………………………….T.J. Anderson
from In Front of My Eyes: An Obama Celebration

— A luncheon reception will follow the recital in Piedmont Crescent Promenade. —
All are invited.
TRANSPORTATION TO EVENTS

Thursday Davidson Sessions, Reception, and Concert

All Thursday late-afternoon and evening sessions will take place at Davidson College. Buses will depart from the conference hotel beginning at 4:15 p.m., with several return trips from Davidson to the conference hotel scheduled for the evening. The transportation schedule will be posted at the conference hotel.

Friday Afternoon Excursions

To get to the Bechtler Museum of Modern Art from the Hilton: walk down E. 3rd Street one block; turn left onto S. Tryon Street, and walk down a block and a half. The Bechtler Museum will be on your right. It’s a striking four-story building with a firebird in front. Meet Tom Hanchett there at 2:00 pm.

Friday Night SAM JAM

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

SAM 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. All bidders must have a conference badge and a $20 minimum bid. We hope you will find something you want to bid on. The auction opens at 8:00 p.m. and closes before midnight. The winners will be notified as they are selected.

SAM Saturday Banquet

Tickets are required for this event. Additional tickets are available from the SAM registration desk until 12:00 noon on Thursday. The banquet is being held on Saturday, April 6, at 6:00 p.m. in the Carolina Ballroom of the Hilton Hotel. The cost is $50 per person. Reservations are required. Call the hotel at 704-339-1200 for reservations.

SAM 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. They are open to all conference attendees, and their sessions are planned entirely by the groups themselves. Some have speakers or performers, others have informal discussions.

Pianos

Pianos for the conference have been graciously provided by Piedmont Music Center, Charlotte.

SOCIETY FOR AMERICAN MUSIC

8TH ANNUAL CONFERENCE
Above: Chambers Building on the Davidson College campus. 
Below: Sloan Music Center.
SPECIAL EVENTS

Welcome Reception
Sponsored by Davidson College
Davidson College Jazz Combo
Patrick Brown, director
Mecklenburg Hall
Wednesday Evening, 8:00–10:00 p.m. Free

GospelSHOUT!
Duke Family Performance Hall, Davidson College
Thursday Evening, 8:00 p.m. Free (but register for bus transportation)
Featuring the high-energy trombone “shout band” tradition of the United House of Prayer for All People, bluegrass gospel from the Cockman Family, and a cappella African American singing by Men Standing for Christ in an evening celebration of religious roots music (see page 16). Buses will leave the conference hotel at 4:15 pm, and return from campus to the hotel at 6:45 p.m., 8:30 p.m., and 9:45 p.m. (after the concert).

The Black Composer Speaks:
Cross-Generational Discussion of the Trials and Triumphs of the Contemporary Black Composer
Mecklenburg Hall, Conference Hotel
Friday Morning, 10:15 a.m.
The landmark monograph The Black Composer Speaks (1978) features interviews that addressed the plight of the African American composer, individual compositional approaches, and repertory. Each was and continues to be signified as some of the seminal African American compositional voices within the spectrum of American classical music. This special session seeks to further the conversation started by this book through a roundtable discussion with composers T.J. Anderson, Adolphus Hailstork, and Anthony Kelley. These composers will discuss the plight of the contemporary composer as well discuss issues of accessibility to the concert hall and how they have managed to withstand the changing culture of classical music in the new millennium.

Songs My Mother Taught Me:
Song Cycles of T.J. Anderson and Adolphus Hailstork
Mecklenburg Hall, Conference Hotel
Friday Morning, 11:30 a.m.
This lecture-recital will feature pieces from selected song cycles written by composers T.J. Anderson and Adolphus Hailstork. The works featured during this concert were written for and debuted by famed soprano Louise Toppin (University of North Carolina-Chapel Hill), who performs them on this recital (see p. 7 for program). A luncheon reception will follow the recital in Piedmont Crescent Promenade—all are invited.

Doc Watson, 2012 SAM Honorary Member
Mecklenburg Hall, Conference Hotel
Friday Night 6:00 p.m.
The Society for American Music is proud to induct North Carolina native Doc Watson as its newest Honorary Member at the 2012 conference. Now in his eighty-ninth year, Doc Watson has achieved an iconic status in traditional American music, simultaneously a preserver, a popularizer, and an innovator whose musical and cultural legacy is immeasurable.

FRIDAY AFTERNOON EXCURSIONS

Guided Tour of the Bechtler Museum of Modern Art
Cost: $5.00 Limited to 50 registrants; advanced registration is required. Additional tours can be scheduled.
This curator-led tour features fifteen galleries devoted to permanent exhibits of art housed in a unique four-story structure that features a soaring glass extending through the museum’s core to diffuse natural light throughout the building. The Museum opened in 2010 (shown in the photo above) and houses an important collection of mid-twentieth-century artists, including works by Miró, Giacometti, Picasso, Calder, Warhol, Tinguely, Le Corbusier, and many others.

Walking Tour of Uptown Charlotte
Cost: $7.00 Limited to 25 registrants; advanced registration is required.
Get a quick introduction to the history of Charlotte, from Charlotte’s heyday in the 1930s as a recording hotspot for country, gospel, and blues to the city’s current boom as the U.S.’s second largest banking center. Led by Charlotte history authority Dr. Tom Hanchett of the Levine Museum of the New South, the tour will also include a music-history-themed guided tour of the Museum.

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 Piedmont Crescent Promenade. A limited number of tickets may still be available.

— SOLD OUT! —
GospelSHOUT!

presented by
Davidson College Music Department
Davidson College Friends of the Arts
The Levine Museum of the New South
The Society for American Music
WDAV 89.9 FM

Thursday, 15 March 2012
8:00 p.m.
Duke Family Performance Hall, Knobloch Campus Union
Davidson College

Cockman Family (Bluegrass Gospel)
Bluegrass roots run deep here, dating back at least to 1936 when Bill Monroe, soon to become the “Father of Bluegrass,” cut his first records in the Queen City. John Cockman, Sr. along with his sons and daughter make up The Cockman Family of Sherrill’s Ford, NC. Highly respected singers and songwriters in the bluegrass tradition, they help produce the annual Fiddler’s Grove Festival in Union Grove NC, the longest running such gathering in the U.S.

Men Standing for Christ (African-American A Cappella Quartet)
Four-part-harmony singing hit a peak of popularity in the 1930s and ’40s with such national groups as the Golden Gate Quartet, who started their recording career in Charlotte and still perform in Paris, and the Dixie Hummingbirds, who included Charlotte’s own Beachy Thompson. Men Standing for Christ is a ministry of Mt. Carmel Baptist Church that, with inspiration from member David Thompson, Beachy’s nephew, keeps the old sounds alive and blends them seamlessly with new material.

Cedric Mangum & Company (Trombone Shout Band)
No one remembers exactly when multiple trombones became a sonic signature of the United House of Prayer for All People, but likely it was sometime around the 1940s. Today these youth bands are found in most of the denomination’s 130+ churches located up and down the east coast and as far west as California. Cedric Mangum, one of the most respected players and teachers, led the Clouds of Heaven band when it recorded for Smithsonian Folkways at Wolftrap in the 1990s.

THE CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the conference hotel.

WEDNESDAY, 14 March

2:00–6:00 p.m.  SAM Board of Trustees Meeting (Morehead Executive Boardroom)
2:00–6:00 p.m.  Registration Open (Piedmont Crescent Promenade)
3:00–8:00 p.m.  Exhibitor Set-up (Charlotte Hall)
6:30–8:00 p.m.  Committee on Governance in Committees
8:00–10:00 p.m. Opening Reception (Mecklenburg Hall)

THURSDAY, 15 March

7:30–8:30 a.m.  RAMH2 Meeting (Walker A)
8:00–3:00 p.m.  Registration (Piedmont Crescent Promenade)
8:00–5:00 p.m.  Exhibits Open (Charlotte Hall)
8:30–10:00 a.m. Session 1

Session 1a: Song in the Antebellum South
Chair: Kay Norton, Arizona State University
Listless Drones and Melancholy Dependents?: William Bradbury’s Lament of the Blind Orphan Girl and Perceptions of Blindness in the Mid-Nineteenth Century
NITA KARPF, Case Western Reserve University
Music Education and Performance in the Antebellum South: The Case of Southern Belle/Music Prodigy Eliza Fisk Skinner
CANDACE BAILEY, North Carolina Central University
Gone Fishin’: The Partnership of Sexuality and Music in the Antebellum South
DOUGLAS SHADLE, University of Louisville

Session 1b: Global Jazz
Chair: Benjamin Piekut, Cornell University
Blue Bossa: Race, Jazz Mythologies, and a Brazilian Music’s Popular Crossover, 1960–1964
KARIANN GOLDSCHMITT, New College of Florida
Gofio & Jass: Improvising Orthography and Canarian Jazz Subject Formation
MARK LOMANNO, University of Texas at Austin
“Indian Enough”: Vijay Iyer, Rudresh Mahanthappa, and Improvised Music at the Diasporic Crossroads
JASON ROBINSON, Amherst College

Session 1c: Institutions and Orchestras
Chair: John Spitzer, San Francisco Conservatory
The Boston Symphony Orchestra and Patriotic Cosmopolitanism, 1918–1930
ANNE SEARCY, Harvard University
Adventuring in Serious Music: The Rockefeller Foundation and Music Programming in Midcentury America
TIFFANY M. KUO, Mt. San Antonio College
THIRTY-EIGHTH ANNUAL CONFERENCE

PROGRAM: THURSDAY

Going for Broke: Brinkmanship, Bankruptcies, and the American Orchestra
SEAN TWOMEY, University of Western Ontario

Session 1d: Panel: Children, Music, and the “Mainstream”  Ardwell
Chair: Diane Pecknold, University of Louisville

DIANE PECKNOLD, University of Louisville

The Children’s Popular Music Industry and Child Counterpublics
TYLER BICKFORD, Columbia University

Gender, Fandom, and Musicianship among ’Tween Girls
SARAH DOUGHER, Portland State University

10:00–10:30  Break

10:30–12:00  SESSION 2

Session 2a: Seminar: Musicians and Disability  Graves
Moderator: Kendra Preston Leonard, Journal of Music History
Pedagogy; Respondent: Joseph Straus, CUNY Graduate Center

Disabled Bodies, Disabled Instruments: Civil War Veterans as Organ Grinders
MICHAEL ACCINNO, University of California, Davis

Disability and Outsider Music: Mental Illness and the Reception of Three Austin-Affiliated Singer-Songwriters: Daniel Johnston, Roky Erikson, and Townes Van Zandt
BRUCE QUAGLIA, University of Utah

“He may get some better, but he’ll never get well no more”: Locating the Disabled Body of the Rediscovered Skip James
JOSHUA BUSMAN, University of North Carolina–Chapel Hill

Beethoven’s Nightmare and Music Making in Deaf Culture
JEANNETTE JONES, Boston University

Session 2b: Old New Orleans  South Carolina Hall
Chair: Scott Deveaux, University of Virginia

Baroque and Far From Home: The Sun King in New Orleans
KIM PINEDA, University of Oregon

Cultural Rivalry in the Crescent City: The Development of New Orleans’s Social and Cultural Life during the Antebellum Golden Era
GILLIAN RODGER, University of Wisconsin–Milwaukee

Performing the “Changing Same” in Wynton Marsalis’s Congo Square
J. GRIFFITH ROLLEFSON, University of California, Berkeley

Session 2c: Music in Wartime  Mecklenburg Hall
Chair: Dorothea Gall, University of Michigan

“I’m Going to Raise My Boy to be a Soldier:” The Strong Mother in WWI Popular Song
KATHRYN LAWSON, University of Iowa

War, Intertextuality, and Pop Art: Reassessing Cumming’s We Happy Few
GABRIEL ALFIERI, Boston University/Providence College

Music “in tempore belli”: On George Crumb’s Black Angels and the Vietnam War
WILL FULTON, CUNY Graduate Center

12:00–12:45  Lunch

12:00–12:45  Nominating Committee (Ardwell)
12:00–1:00  Cultural Diversity Committee (Walker B)
12:00–2:00  Long-Range Planning Committee (Walker A)

12:45–1:45  Student Forum Panel
Navigating the Job Market
Moderators: Jennifer Myers (Northwestern University) and Brian Jones (University of North Carolina–Chapel Hill)

Panelists: DALE CHAPMAN (Bates College), BETH LEVY (University of California, Davis), LAURIE MATHESON (University of Illinois Press), and WILLIAM GIBBONS (Texas Christian University)

Interest Group Session: Early American Music  Graves
Resources & Future Projects
Chair: Raoul Camus, Queensborough Community College, CUNY (Emeritus)

Interest Group Session: Gay/Lesbian/Bisexual/Transgendered  Ardwell
Chair: W. Anthony Sheppard, Williams College/L.A.S., Princeton, NJ

When Did Jazz Go Straight? A Queer Question for Jazz Studies
SHERRIE TUCKER, University of Kansas

Lecture-Recital
Dominican Nationalist Art Music during the American Occupation
ANGELINA TALLAJ, CUNY Graduate Center

1:45–2:00  Break

2:00–4:00  SESSION 3

Session 3a: Seminar: Music in Television  Graves
Moderator: James Deaville, Carleton University

“Did anyone last night . . . burst into song?”: When Serial Television Puts on a Musical
CHRISTOPHER CULP, University at Buffalo, SUNY

Soy tu dueña: Music, Class, and Gender in Univisión’s Telenovelas
ELIZABETH L. KEATHLEY, University of North Carolina–Greensboro

PROGRAM: THURSDAY

Session 2d: Commercial Country Music  Ardwell
Chair: Jocelyn Neal, University of North Carolina–Chapel Hill

“The Hardest Part is Knowing I’ll Survive:” Death and Mourning in Emmylou Harris’s Duets
MARCUS DESMOND HARMON, University of California, Los Angeles

Remarkable Women and Ordinary Gals: Performance of Identity in Songs by Loretta Lynn and Dolly Parton
KATE HEIDEMANN, Columbia University

DAVID PRUETT, University of Massachusetts, Boston
Treme’s Aural Verisimilitude
ZARAH ERSOFF, University of California, Los Angeles
DAVID CLEM, University at Buffalo, SUNY
“Contemporary Cool” as Trope: A Fourth Semiotic Space of American Television Music
RONALD RODMAN, Carleton College

Session 3b: Re-Imagining Black Music
Chair: Richard Mook, Arizona State University
Mecklenburg Hall

Beyond Nostalgia: Re-Imagining a Black Musical Past
CHARLES CARSON, University of Texas at Austin
John Benson Brooks and Harold Courlander's Negro Folk Music, U.S.A.
 BENJAMIN BIERMAN, John Jay College, CUNY
The Poetic Mingus and His String Quartet No. 1
VILDE AASLID, University of Virginia
“Authenticity,” Anthropology, and Appropriation in Gershwin’s Porgy and Bess
KASSANDRA HARTFORD, SUNY–Stony Brook

Session 3c: Music and Place
Chair: Denise von Glahn, The Florida State University
South Carolina Hall

The Case of Theodore Ward’s Big White Fog: Musical Representations of the South in a Social Drama about the North?
JENNIFER MYERS, Northwestern University
A Francophile in America: Ned Rorem’s Songs and the Significance of Place
TONI L. CASAMASSINA, The Florida State University
Negotiating Nature and Music through Technology: Ecological Reflections in the Works of Maggi Payne and Laurie Spiegel
SABINE FEISST, Arizona State University

Session 3d: New York School
Chair: David W. Patterson, Independent Scholar
Ardwell

John Cage’s Musical Multiverse
CHRISTOPHER BRUHN, Denison University
Generic Traditions and Aesthetic Principles in John Cage’s Sonatas and Interludes
BYRON SARTAIN, Stanford University
Modernist Performance, Patronage Aesthetics, and Morton Feldman’s Rothko Chapel
RYAN DOHONEY, Colby College
The “Feedback Condition” of Earle Brown’s Calder Piece and His Collage-Paste-Up Process
ELIZABETH HOOVER, University of Pittsburgh

4:00 Break
4:15 Busses leave for Davidson College. returning to the hotel at 6:45pm, 8:30pm, or 9:45pm (after the concert).

The remaining Thursday activities will be held at Davidson College.
Please consult page 13 for the college campus map.
Busses will drop off and pick up at the Campus Union.

Session 4a: Hip Hop and Local Histories
Hance Auditorium (Chambers Building)
Chair: Dale Chapman, Bates College

Who Invented the Transformer Scratch?: Innovation Narratives in a Community of Musicians
MARK KATZ, University of North Carolina–Chapel Hill
“Southerngospeltality for Sinners”: Sound and Identity in the Christian Hip Hop Tradition of Houston, Texas
CARRIE ALLEN, University of Houston–Downtown

Session 4b: Sacred Tunebooks
Lilly Gallery (Chambers Building)
Chair: Stephen Shearon, Middle Tennessee State University

“Lord, Have Mercy in the Storm”: Double Consciousness and the Colored Sacred Harp
JONATHON SMITH, Pellissippi State Community College
Songbook Publishing Companies of the South: Mapping the Southern Gospel Music Industry Up to 1950
JESSE FEYEN, York University

Session 4c: Spirituality in Celluloid
Tyler Tallman Hall (Sloan Music Center)
Chair: Sally Bick, University of Windsor

Pastoral and Religious Dichotomies in Walter Schumann’s Film Score for The Night of the Hunter
RYAN ROSS, Millikin University
Scoring the “Oriental Monk”: Three Film Scores about the Dalai Lama
ERIC HUNG, Rider University

Session 4d: Negotiating Nationalism in the Nineteenth Century
Semans Lecture Hall (Belk Visual Arts Center)
Chair: Michael Broyles, The Florida State University

Style and Nationality in the Search for American Opera: George Bristow’s Rip van Winkle
WILLIAM GIBBONS, Texas Christian University
“I understand very well how to fill the hall”: Gottschalk’s Tactical Maneuvers during the Civil War
LAURA MOORE PRUETT, Merrimack College

6:30–7:45 Reception (900 Room, Knobloch Campus Union)
6:45–8:15 Sacred Harp Sing (Lilly Gallery, Chambers Building)
8:00 Gospel SHOUT! Concert (Duke Family Performance Hall, Knobloch Campus Union)
FRIDAY, 16 MARCH

7:00–8:30 a.m.  JSAM Advisory Board Meeting (Waring)
7:00–8:30 a.m.  First Time Attendees Breakfast (Gwynn)
7:45–8:30 a.m.  Site Selection Committee Meeting (Walker A)
8:00 a.m.–3:00 p.m.  Registration (Piedmont Crescent Promenade)
8:00 a.m.–5:00 p.m.  Exhibits Open (Charlotte Hall)
8:30–10:00  SESSION 5

Session 5a: Repositioning Babbitt  Graves
Chair: John Brackett, University of North Carolina–Chapel Hill
Milton Babbitt and the Historiography of Postwar American Music
JOSEPH STRAUS, CUNY Graduate Center
My Fair Lady and Philomel: Ovid’s Voice in 1964 America
MARCE RAY, Michigan State University
Who Cares If You Listen? (He Just Wanted You to Participate): Milton Babbitt and Popular Music
MARISSA OCHSNER, University of Oregon

Session 5b: Sacred Song  Ardwell
Chair: Peter Mercer-Taylor, University of Minnesota
The Five-Part Hymn Tradition of the Ephrata Cloister
HILDE BINFORD, Moravian College
Making Melody in your Heart to the Lord: Improvisation as Praying in the “Old Way of Singing”
CARLOS ODRIA, The Florida State University
Musical Decolonization: The Catholic Indian Hymns of the Salish and Coeur d’Alene
CHAD HAMILL, Northern Arizona University

Session 5c: Film Music Pre-1950  Mecklenburg Hall
Chair: Neil Lerner, Davidson College
Before King Kong was King: Competing Strategies in Hollywood Symphonic Scores, 1931–33
NATHAN PLATTE, University of Iowa
Russian or American? Aaron Copland’s Music for The North Star
PETER KUPFER, Southern Methodist University
Helen van Dongen and the “Noise-Music” of Oil Drilling in Louisiana Story (1948)
BLAKE HOWE, Louisiana State University

Session 5d: Jazz, the Avant-Garde, and Resonant Silences  South Carolina Hall
Chair: David Ake, University of Nevada–Reno
“You Can’t Improvise on Nothing”: Charles Mingus and Avant-Garde Jazz Aesthetics
EDUARDO LOPEZ-DABDOUB, CUNY Graduate Center
Politics, Theater, and Play: The Art Ensemble of Chicago’s “Get in Line”
PAUL STEINBECK, Syracuse University

10:00–11:15 SESSION 6

Poster Papers  Pre-Function Area 2

Composing the Great American Symphony: George Antheil’s Symphony #2–3 Understood through Sources and Documents
SABRA STATHAM, Pennsylvania State University
A Glance into the Creative Process of 1940s Broadway Musical Productions: Two Different Librettos of Kurt Weill’s One Touch of Venus (1943)
MICHAEL BAUMGARTNER, Cleveland State University
Mobley’s Musings: The Evolution of Hank Mobley’s Compositional Notation
RUSSELL M. CLARK, University of Illinois at Urbana-Champaign
JAMES-CHRISTOPHER KILBOURNE, University of Illinois at Urbana-Champaign
Finding His Operatic “Voices” through Collaboration: Stephen Schwartz’s Scence on a Wet Afternoon
PAUL LAIRD, University of Kansas
Music in Black and White: Music in Petersburg, Virginia, in the Late Nineteenth Century
ETHEL NORRIS HAUGHTON, Virginia State University
Louis Grunewald as Publisher of Minority Composers in Nineteenth-Century New Orleans
EVERETTE SCOTT SMITH, Louisiana State University

10:15–11:00  Lecture-Recital  Graves

Reflections, Resonance, Reminisence: The Just Intonation Resophonic Guitar and Lou Harrison’s Scenes from Nek Chand
GIACOMO FIORE, University of California, Santa Cruz

10:15–12:15  Event: The Black Composer Speaks:  Mecklenburg Hall
A Cross-Generational Discussion of the Advancement of the Afro-Classical Aesthetic
Moderator: Tammy Kernodle, Miami University

Roundtable Discussion (10:15–11:15)
T.J. ANDERSON (University of North Carolina–Chapel Hill, retired), ADOLPHUS HAILSTORK (Old Dominion University), and ANTHONY KELLEY (Duke University)

Recital (11:30–12:15)
Songs My Mother Taught Me: The Art Songs of Black Composers
LOUISE TOPPIN, soprano (University of North Carolina–Chapel Hill)

A luncheon reception will follow the recital in Piedmont Crescent Promenade. All SAM attendees are invited.
## PROGRAM: FRIDAY

### 11:15–1:15 SESSION 7

**Session 7a: Seminar: Music on Television**  
**Moderator:** James Deaville, Carleton University  
**Ardwell**

- Singing about Diversity: *Sesame Street* and Televised Musical Education in the Twentieth Century  
  **ELIZABETH A. CLENDINNING,** The Florida State University
- Visualizing the Classics: Debates over Classical Music Programming in Early U.S. Television  
  **SHAWN VANCOUR,** University of South Carolina
- Performing Performances: Presenting Toscanini on Television  
  **GAIA VARON,** University of Bologna
- Dancing into Visibility: Asian Americans and Popular Music on TV  
  **MINA YANG,** University of Southern California
  
*Austin City Limits* and the “Live Cut”: Style, Meaning, and Music on PBS  
**TRACEY LAIRD,** Agnes Scott College

### Session 7b: Southern Rock and Soul  
**Graves**

**Chair:** Travis Stimeling, Millikin University

- “The South’s Gonna Do It Again,” or How Southern Rock Brought Jimmy Carter from Peanuts to President  
  **DANA GORZELANY-MOSTAK,** McGill University
- Groove Metal: Pantera and Southern Rock  
  **SPENCER NEIL LAMBRIGHT,** Middle Tennessee State University
- I’ll Take You There: Music and Mystique in Muscle Shoals  
  **CHRISTOPHER M. REALI,** University of North Carolina–Chapel Hill
- Lifted by the Audience: Audience-Performer Interaction in the Live Recordings of Donny Hathaway  
  **AARON J. JOHNSON,** Columbia University

### Session 7c: Musical Theater  
**South Carolina Hall**

**Chair:** Steve Swayne, Dartmouth College

  **LYDIA HAMESSELY,** Hamilton College
- Kindred Spirits: Kurt Weill and Davy Crockett  
  **NAOMI GRABER,** Mount St. Mary’s University
- Tinkling Bells, Harems, and Gongs, Oh My!: Conflicting Representations of Siam in Rodgers and Hammerstein’s *The King and I*  
  **JESSAMYN DOAN,** University of Pennsylvania
- A Waltz in Four?: The Manipulation of Accompaniment Schemata in the Identification of Stephen Sondheim’s Musical Style  
  **PETER PURIN,** Oklahoma Baptist University

**1:15–2:15 Interest Group Session: Musical Theater**  
**Chair:** Jim Lovensheimer, Vanderbilt University  
**Mecklenburg Hall**

- Whisper the News to Marian: The Endangered Digital Treasures of the Musical Theater Archive  
  **DOUG RESIDE,** New York Public Library

## PROGRAM: SATURDAY

### SATURDAY, 17 MARCH

**7:00–8:30 a.m.**  
**Student Breakfast** (Dunn)

**7:00–8:30 a.m.**  
**Publications Council Meeting** (Walker A)

**7:00–8:30 a.m.**  
**Membership Committee Meeting** (Walker B)

**8:00–4:00 p.m.**  
**Registration** (Piedmont Crescent Promenade)

**8:00–4:00 p.m.**  
**Exhibits Open** (closed during Annual Meeting) (Charlotte Hall)

**5:30–7:00 p.m.**  
**Exhibits Open** (Charlotte Hall)

**8:30–10:00 SESSION 8**

**Session 8a: SAM/SHGAPE Panel I**  
**Mecklenburg Hall**

Women Cultural Activists at the Turn of the Twentieth Century  
**Chair:** Joseph Horowitz; **Respondent:** Judith Tick

- A Life in Limbo: Laura Langford and Brooklyn’s Seidl Society  
  **JOSEPH HOROWITZ,** Independent Scholar
- Singing Wagner to Navajos: Natalie Curtis’s Journey from Classical Music to Native and African American Folk Songs  
  **MICHELLE WICK PATTERSON,** Mount St. Mary’s University
- Prima Donna, Opera Manager, and Marketing Genius: Emma Abbott and “Opera for the People”  
  **KATHERINE K. PRESTON,** College of William and Mary

**Session 8b: Social Dance**  
**South Carolina Hall**

**Chair:** Renée Camus Bradley, Independent Scholar

Crossover Contras: Tradition and Transformation in American Contra Dance Communities  
**DEBORAH BYRD,** University of Maryland, College Park

“You Can’t Dance to It”: Mura Dehn’s *The Spirit Moves* and Bebop as Popular Dance Music  
**CHRISTOPHER WELLS,** University of North Carolina–Chapel Hill

Polka for Profit: The Creation, Manipulation, and Monetization of an Ethnic Community in Pennsylvania Coal Country  
**JESSAMYN DOAN,** University of Pennsylvania
Session 8c: "Political Theater" Session 8c: "Political Theater"
Chair: Carol Oja, Harvard University

Labor Education and Racial Equality: How "Pins and Needles" Changed the Lives of Black Workers during the Great Depression
TRUDI WRIGHT, Metropolitan State College of Denver

Downsizing the Myth: Reconsidering Brecht's and Weill's Influence on Blitzstein's Agit-Prop Theater
MARIA CRISTINA FA VA, Eastman School of Music

"To Burn with Pride and Not with Shame": Bernstein and Lerner's "1600 Pennsylvania Avenue" and Cultural Memory
ELISSA GLYN HARBERT, Northwestern University

Session 8d: "Postmodern Memories"
Chair: W. Anthony Sheppard, Williams College and I.A.S., Princeton, NJ

Entering the "Memory Space": On the Transmigration of Souls, 9/11, and the Politics of Memorialization
MATTHEW TOTH, University of Western Ontario

"No more minutes, no more seconds!": The Manipulation of Time in Act II of John Adams's "Doctor Atomic"
ROBERT LINTOTT, University of Maryland, College Park

Session 9a: SAM/SHGAPE Panel II: Music in Urban Settings and City Life, 1870–1914
Chair: Joseph Horowitz, New York City

Respondent: Alan Lessoff, Illinois State University

Cultural Utopia: Real Estate Mogul Ferdinand Peck and the Development of Chicago as City and Citizenry
MARK CLAGUE, University of Michigan

Blood on Fire: Prostitution, Music, and Dance in Victorian America
DALE COCKRELL, Center for Popular Music (MTSU)/Vanderbilt University

Double V oiced: Musical Freaks of the Variety Stage, 1860–1910
DAVID MONOD, University of British Columbia

Session 9b: Seminar: Autism and the Musical Representation of Disability
Moderator: Kendra Preston Leonard; Respondent: Joseph Strauss

Victims, Prodigies, Savants: Music in the Discourses of Autism
ANDREW DELL’ANTONIO, University of Texas at Austin

Blood on Fire: Prostitution, Music, and Dance in Victorian America
DAVID MONOD, Wilfrid Laurier University, Waterloo, Canada

The Sound of Disability: Music, the Obsessive Avenger, and Eugenics in America
MEGHAN SCHRADER, University of New Hampshire

Session 9c: "Folk" Music in the 1960s
South Carolina Hall
Chair: Ronald Cohen, Indiana University–Northwest

Transforming the Black "Folk" on Odetta and the Redefining of Black Folk Traditions
TAMMY KENNEDO, Miami University

"Seeger Sings Anti-American Song in Moscow": Pete Seeger and The New York Times
SOMMER BENTON NICKERSON, Arizona Western College

Doc Watson and Ralph Rinzler: (Re)Presenting the Folk
KIP LORNELL, George Washington University

10:30–1:30 Honors and Awards Committee Meeting (Walker A)

10:30–1:30 Lecture-Recital

Early Country Guitar Styles of Maybelle Carter, Roy Harvey, Alfred Kames, and Alton Delmore
GREG REISH, Roosevelt University

Visiting the Nickelodeon: An Illustrated Song Experience (Graves)
ESTHER MORGAN-ELLIS, Yale University

Interest Group: "Russians in America"
Chair: Kevin Bartig, Michigan State University

Stravinsky and Ingolf Dahl: Portraits of a Collaboration
CRAIG B. PARKER, Kansas State University

Reassessing a Legacy: Rachmaninoff in America
ROBIN GEHL, University of Cincinnati, College-Conservatory of Music

Advising Koussevitzky: Copland, Mahler, and the BSO Canon
MATTHEW MUGMON, Harvard University

12:00–12:45 Lunch

12:30–1:30 Honors and Awards Committee Meeting (Walker A)

12:45–1:45 Lecture-Recital

Performing Indeterminacy in the Music of John Cage
LOUIS GOLDSTEIN, Wake Forest University

Interest Group: "Twentieth-Century Music"
Chair: Sara Hennemuder Hartfield, Harvard College

Double V oiced: Musical Freaks of the Variety Stage, 1860–1910
DAVID MONOD, Wilfrid Laurier University, Waterloo, Canada

The Sound of Disability: Music, the Obsessive Avenger, and Eugenics in America
MEGHAN SCHRADER, University of New Hampshire

Performing Indeterminacy in the Music of John Cage
LOUIS GOLDSTEIN, Wake Forest University
PROGRAM: SATURDAY

2:00–3:30  SESSION 10  Graves

Session 10a: Rethinking the “Field” in Fieldwork
Chair: Ray Allen, Brooklyn College, CUNY

Sailors’ Journals and Nineteenth-Century Popular Music: Ethnohistorical Musicology in the Archival “Field”
JAMÉS REVELL CARR, University of North Carolina Greensboro

Hillbilly Recordings as Fieldwork, 1920–1940
ANNE DHU MCCLUCAS, University of Oregon

Insider/Outsider Perspectives and Performative Ethnography in Jazz Research
YOKO SUZUKI, University of Pittsburgh

Session 10b: Writing for Dance  South Carolina Hall
Chair: James Lovensheimer, Vanderbilt University

Blowzy Women and Spineless Men?: Doris Humphrey and Vivian Fine’s The Race of Life
RACHEL LUMSDEN, CUNY Graduate Center

Dancing through Dogpatch: A Dance Arranger’s Workshop
JANE RIEGEL FERENCZ, University of Wisconsin–Whitewater

Teiji Itō’s Watermill: Controversy over the Use of World Music at the Ballet
JESSICA PAYETTE, Oakland University

Session 10c: Music and Media Technology  Mecklenburg Hall
Chair: S. Andrew Granade, University of Missouri–Kansas City

Recalling Koyaanisqatsi: Television and Minimalism’s Cultural Reception
REBECCA M. DORAN EATON, Texas State University–San Marcos

A Song at the End of the World
WILLIAM CHENG, Harvard University

i Want My i-MTV: YouTube and the Potentials and Pitfalls of the New Media Music Broadcast Universe
PHILIP A. STAUFFER TODD, University of Oklahoma

Session 10d: Twelve-Tone or Not Twelve-Tone  Ardwell
Chair: Michael Boyd, Chatham University

No False Disarray: Serial Anomalies in the Music of Milton Babbitt
ZACHARY BERNSTEIN, CUNY Graduate Center

Writing with “Twelve Tones”: Elliott Carter’s Identity Construction
DANIEL GUBERMAN, University of North Carolina–Chapel Hill

Twelve-Tone Tonality?: Leonard Bernstein and Serialism
JONATHAN BLUMHOFER, Independent Scholar

3:30–4:00  Break

4:00–5:30  Annual Meeting (South Carolina Hall)

6:00–7:30  Reception, SAM Brass Band Performance (Piedmont Crescent Promenade)

7:30–  Banquet (Mecklenburg Hall)

PROGRAM: SUNDAY  South Carolina Hall

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

9:00–10:00  SESSION 11  Graves

Session 11a: Uplift and the Power of Black Music  Mecklenburg Hall
Chair: Felicia Miyakawa, Middle Tennessee State University

Uplift and Beyond: The Songwriting Team of Cole and Johnson Brothers and the Ladies’ Home Journal
BONNY H. MILLER, Independent Scholar, Bethesda MD

A Movement Divided: Uplift, Black Power, and the Carawans
KRISTEN TURNER, University of North Carolina–Chapel Hill

Session 11b: The Steel Guitar  Graves
Chair: Gary Boye, Appalachian State University

Country Authenticity and the Shifting Semiotics of the Steel Guitar
SAMUEL PARLER, Harvard University

A Technological Call-and-Response: The Development of the Pedal Steel Guitar, 1950–1975
TIMOTHY D. MILLER, University of North Carolina–Chapel Hill

Session 11c: Music and Public Radio  Ardwell
Chair: Steven Baur, Dalhousie University

American and Syrian State-Sponsored Radio and the Integration of American Pop Music into Syrian Musical Genres
BEAU BOTHWELL, Columbia University

LOUISE CHERNOSKY, Columbia University

Session 11d: Transcending Minimalism  South Carolina Hall
Chair: Cecilia Sun, University of California, Irvine

“Emotion we have no words for”: Meredith Monk’s Education of the Girlchild and Human Emotion
JESSICA A HOLMES, McGill University

DAVID CHAPMAN, Washington University in St. Louis

10:00–10:30  Break

10:30–11:30  SESSION 12  Mecklenburg Hall

Session 12a: The Banjo  Chair: Stephanie Vander Wel, University at Buffalo, SUNY

The Contested Terrain of Creations and Continuities: The Banjo in Diaspora
BARBARA L. TAYLOR, University of California, Santa Barbara

“Songs of Dixie”: Buell Kazee and the Reinvention of the Mountain Ballad
ERIC HERMANN, University of Maryland–College Park
Session 1a: Song in the Antebellum South

Graves

Chair: Melissa de Graaf, University of Miami

A “Phrenzy of Accomplishments”; or, the Power of Sentimental Songs
GLENDA GOODMAN, Harvard University

Jane Manner’s “Readings with Music” and the Creation of Melodramatic Performance, ca. 1890–1935
MARIAN WILSON KIMBER, University of Iowa

Session 1b: Global Jazz

Ardwell

Chair: Robert W. Fry, Vanderbilt University

Music and Queer Culture: Negotiating Power and Identity at Pride Festivals
TODD ROSENDAHL, The Florida State University

Celebration and the City: Two Hare Krishna Rath Yatra Processions and the Transformation of Urban Space in New York City and Los Angeles
SARA BLACK BROWN, The Florida State University

Session 1d: Frank Zappa

South Carolina Hall

Chair: Steve Waksman, Smith College

Numerous music books that survive from the antebellum period provide a glimpse into parlor music performed by young women throughout the United States. Occasionally scholars have been able to link a particular book to its owner, but rarely do we find a wealth of information relating to whom exactly played what when. This being the case, the discovery of three music books that belonged to the same young woman, about whom significant biographical detail survives, is a remarkable opportunity to examine more closely the musical education and progression of study of a southern belle in the 1840s and 1850s. This paper will examine the contents of these music books from the 1840s and 1850s, and provide a context for their collection by placing them in the musical life of their owner, Eliza Fisk Skinner. It will show how the collection typifies many others, but also how it reflects the personal taste of its owner and upper-class society in the antebellum South.

Session 1e: Song in the Antebellum South

Confusion and Melancholy Dependents?: William Bradbury’s Lament of the Blind Orphan Girl and Perceptions of Blindness in the Mid-Nineteenth Century
NITA KARPF, Case Western Reserve University

In an 1833 address, Samuel Howe, pioneering educator of the blind, decried a prevailing image of blind persons as “listless drones and melancholy dependents.” William Bradbury’s Lament of the Blind Orphan Girl (1847), popularized by Abby Hutchinson, offers a musical interpretation of blindness and its social construction. The blind girl of Bradbury’s lament engages in what Lauren Berlant identifies as “Diva Citizenship.” Although she appeals to the sympathies of her audience, she must also, nonetheless, satisfy the public’s need to gaze upon her Otherness, dependency, and vulnerability. Yet she also displays “sentimental heroism,” described by Bill Ellis as an expressed realism about one’s condition combined with a recommendation for enlightened accommodation. In this case, the girl makes a plea for a “home” for the blind, thus recalling the 1844 speech by blind poet Frances Crosby who lobbied for federal support for educating the blind.

Music Education and Performance in the Antebellum South: The Case of Southern Belle/Music Prodigy Eliza Fisk Skinner
CANDACE BAILEY, North Carolina Central University

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Gone Fishin’: The Partnership of Sexuality and Music in the Antebellum South
DOUGLAS SHADLE, University of Louisville

Many musical activities in the antebellum South cut across the boundaries of class and often served as sites for flirtatious engagements that were proscribed in more rigidly stratified arenas. Yet music provided more than a convenient excuse for sexually charged interaction. Using the remarkably detailed journal of a student at the University of North Carolina in the 1840s, this paper demonstrates that it also played an active role in the definition of sexuality itself. From “fishing” at a brothel to the seductive strains of parlor song, music provided a central source of meaning in a variety of commonplace sexual encounters.

Session 1f: Global Jazz

Blue Bossa: Race, Jazz Mythologies, and a Brazilian Music’s Popular Crossover, 1960–1964
KARIANN GOLDSCHMITT, New College of Florida

At the height of its U.S. popularity, bossa nova was at the center of debates about criticism, commercialization, and exoticism in popular culture. This paper draws from periodicals aimed at African American readers between 1960 and 1964 to argue that African Americans responded in complex ways to bossa nova because white players and audiences rapidly adopted the music at the same time that numerous Latin dance crazes proliferated. By investigating how these audiences responded to bossa nova, we can further understand how a Brazilian genre interacted with, and at times reinforced, the racial discourse in jazz during the 1960s.

Gofio & Jass: Improvising Orthography and Canarian Jazz Subject Formation
MARK LOMANNO, University of Texas at Austin

Alcide “Yellow” Nunez, a member of the Original Dixieland Jazz Band, was a descendant of...
Abstracts for Thursday morning


DIANE PECKNOLD, University of Louisville

Session 1c: Institutions and Orchestras

The Boston Symphony Orchestra and Patriotic Cosmopolitanism, 1918–1930

ANNE SEARCY, Harvard University

Session 1d: Children, Music, and the “Mainstream”

In the past decade, the explosion of ‘tween pop has drawn attention to the increasingly important role that children’s music plays in shaping both the popular music landscape and constructions of the genre. This session explores the ways in which children’s music has been marketed and consumed, focusing on the intersection of entrepreneurship, marketing strategies, and cultural ideologies.

Session 2a: Seminar: Musicians and Disability

Disabled Bodies, Disabled Instruments: Civil War Veterans as Organ Grinders

SEAN TWOMEY, University of Western Ontario

Disability and Outsider Music: Mental Illness and the Reception of Three Austin-Affiliated Singer-Songwriters: Daniel Johnston, Roky Erikson, and Townes Van Zandt

BRUCE QUAGLIA, University of Utah

Adventuring in Serious Music: The Rockefeller Foundation and Music Programming in Midcentury America

TIFFANY M. KUO, Mt. San Antonio College

The 1958 Rockefeller Foundation program and policy report, “Adventuring in the Arts: Music,” concluded that “Americans should be hearing a wider range of serious music.” This statement was made nine years after the Foundation’s initial efforts to explore music programming, and six years before the Rockefeller Foundation’s Arts Division formally dedicated its resources to serious music programming. This session explores the motivations and strategies behind the Foundation’s efforts, and the impact of these initiatives on the American musical landscape.

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Session 2c: Music in Wartime

"He may get some better, but he'll never get well no more": Locating the Disabled Body of the Rediscovered Skip James

JOSHUA BUSMAN, University of North Carolina–Chapel Hill
KATHERYN LAWSON, University of Iowa

On 25 July 1964, Nehemiah “Skip” James took the stage at the Newport Folk Festival, performing a short set that included a new work entitled “Sick Bed Blues.” In the recording sessions that followed, James describes an osmotic manifestation in the work of the “terrible things” occurring when it was composed, and a later realization that it was about the Vietnam War. Yet into this, the work reflects its time and transcends it in remarkable ways. This essay evaluates Cumming’s work in relation to its commission and reception history, its function as cultural commentary during the Vietnam War and its place in the mid-twentieth-century and the ways it may speak especially meaningfully to audiences of war, intertextuality, and pop art.

Beethoven’s Nightmare and Music Making in Deaf Culture

GABRIEL ALFIERI, Boston University/Providence College
JEANNETTE JONES, Boston University

Often forgotten today, *We Happy Few*, is an important example of the large American song cycle, as well as a complex and elegant musical comment upon its subject matter (war), a work that both reflects its time and transcends it in remarkable ways. This essay evaluates Cumming’s work as a paradigmatic work for its paradoxical relationship to its subject, and addresses how Black Agency manifests itself in his lyrical content, the sounds of his recorded performances, and the critical reception of his work.

Remarking Women and Ordinary Gals: Performance of Identity in Songs by Loretta Lynn and Dolly Parton

KATE HEIDEMANN, Columbia University

This paper explores how Loretta Lynn and Dolly Parton combined their unique vocal styles with lyrics, music and presentation to create different yet equally commercially viable representations of Country femininity. Lynn and Parton’s work is examined in relation to cultural expectations of bereavement and memorialization of war victims.

Music “in tempore belli” – On George Crumb’s *Black Angels* and the Vietnam War

WILL FULTON, CUNY Graduate Center

On writing *Black Angels* (1970), George Crumb describes an osmotic manifestation in the work of the “terrible things” occurring when it was composed, and a later realization that it was about the Vietnam War. Yet into this, the work reflects its time and transcends it in remarkable ways. This essay evaluates Crumb’s work in relation to its commission and reception history, its function as cultural commentary during the Vietnam War and its place in the mid-twentieth-century and the ways it may speak especially meaningfully to audiences of war, intertextuality, and pop art.
Abstracts for Thursday afternoon


DAVID PRUETT, University of Massachusetts, Boston

In his seminal study Creating Country Music: Fabricating Authenticity (1997), sociologist Richard Peterson emphasizes the role of the music industry in shaping the image of country music. Peterson argues that the industry uses a variety of techniques to control the sound and image of country music, including the use of recording studios, the promotion of certain artists, and the control of distribution channels. This paper examines the impact of the John Rich effect on the sound and image of commercial country music, 2004–2011.

Interest Group Session: Gay/Lesbian/Bisexual/Transgendered

When Did Jazz Go Straight? A Queer Question for Jazz Studies

SHERRIE TUCKER, University of Kansas

Jazz Studies has been attentive to the many ways that jazz, historically, has served as a site for the negotiation of race and gender. This paper examines the question of whether jazz has truly been as straight as it has been presented. Through an analysis of key moments in jazz history, the paper argues that jazz has been a site for the negotiation of race and gender, rather than simply a site for the expression of these identities.

Session 3b: Re-Imagining a Black Musical Past

Beyond Nostalgia: Re-Imagining a Black Musical Past

CHRISTOPHER CULP, University at Buffalo, SUNY

This paper examines the ways in which contemporary African American visual artists use the black musical tradition as a springboard for new artistic explorations. Through a detailed examination of the works of John Benson Brooks, John Davis, and Harold Courlander, the paper argues that the black musical tradition is a rich and complex source of inspiration for contemporary art.

Concert Hall

Contemporary Cool: A Fourth Semiotic Space of American Television

BENJAMIN BIERMAN, John Jay College, CUNY

The opening credit sequence for the TV program Hawaii Five-O is a prime example of the ways in which television producers use music to create a specific image of the show. The paper examines the role of music in the opening sequence of Hawaii Five-O, and how it helps to create a sense of mystique and intrigue for the audience.

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Session 3a: Seminar: Music in television

"Did anyone last night . . . burst into song?" When Serial Television Puts on a Musical

ELIZABETH L. KEATHLEY, University of North Carolina–Greensboro

The serial musical episode is a genre-defining phenomenon that has shaped television as a medium. This paper examines the ways in which serial television programs use music to create a specific image of the show. Through a detailed examination of the works of John Benson Brooks, John Davis, and Harold Courlander, the paper argues that the black musical tradition is a rich and complex source of inspiration for contemporary art.

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I will illuminate Payne's *Apparent Horizon* (1996) and Spiegel's *Sound* (2003). My study is based on musical, environmental, and ecofeminist studies.

**Session 3a: New York School**

**The Poetic Mingus and His String Quartet No. 1**

CHRISTOPHER BRUHN, Denison University

VILDE AASLID, University of Virginia

This paper explores Charles Mingus's *String Quartet No. 1*, his setting of a poem by Frank O'Hara. The piece, scored for four violins, cello, and voice, was commissioned by the New York City Symphony Orchestra and premiered in 1957.

**String Quartet No. 1**

CHRISTOPHER BRUHN, Denison University

VILDE AASLID, University of Virginia

This paper introduces Charles Mingus's *String Quartet No. 1*, his setting of a poem by Frank O'Hara. The piece, scored for four violins, cello, and voice, was commissioned by the New York City Symphony Orchestra and premiered in 1957.

**The Case of Theodore Ward's *Big White Fog***

RYAN DOHONEY, Colby College

JENNIFER MYERS, Northwestern University

This paper explores the controversy surrounding the black-authored social drama *Big White Fog*—premiered by the Chicago Negro Unit of the Federal Theatre Project in 1938—but focuses on its musical dimension. The play's musical score includes songs and musical interludes, reflecting the experimental nature of the work.

**Modernist Performance, Patronage Aesthetics, and Morton Feldman's *Rothko Chapel***

RAY DONOHUE, Colby College

M. WATSON, Colby College

This paper examines the relationship between Morton Feldman and the Rothko Chapel in Houston, Texas. It analyzes Feldman's *Rothko Chapel* (1966) and its impact on the development of modernist performance and patronage aesthetics in the United States.

**Negotiating Nature and Music through Technology: Ecological Reflections in the Works of Maggi Payne and Laurie Spiegel***

SABINE FEISST, Arizona State University

MARK KATZ, University of North Carolina—Chapel Hill

This paper examines the relationship between the works of Maggi Payne and Laurie Spiegel and their engagement with ecological themes. It explores the use of technology in creating music that reflects nature and the environment.

**The "Feedback Condition" of Earle Brown's *Calder Piece***

ELIZABETH HOOVER, University of Pittsburgh

TONI L. CASAMASSINA, The Florida State University

Earle Brown, a composer associated with the so-called "New York School" spearheaded by John Cage and Henry Cowell, is often pigeonholed as the creator of "open form" music during the 1950s. This paper pushes beyond ideological barriers to explore Brown's compositional "collage–paste-up process" in *Calder Piece* (1966). Described by Brown as an "infinite" feedback condition, the work's 1966 premiere at the South Coast Plaza in Laguna Beach, California, represents a significant step in the development of electronic music.
Session 4d: Negotiating Nationalism in the Nineteenth Century

RIP VAN WINKLE
First American Operas, and

Session 4b: Sacred Tunebooks

"Lord, Have Mercy in the Storm:" Double Consciousness and the Colored Sacred Harp

Session 5a: Repositioning Babbitt

Who Cares If You Listen? (He Just Wanted You to Participate): Milton Babbitt and Popular Music

Session 3a: Repositioning Babbitt

"Scared Tunebooks"

Session 4: Sacred Tunebooks

"Lord, Have Mercy in the Storm:" Double Consciousness and the Colored Sacred Harp

Session 4d: Negotiating Nationalism in the Nineteenth Century

RIP VAN WINKLE
First American Operas, and
Session 5b: Sacred Song

The Ephrata Cloister was founded by the mystic Conrad Beissel in 1732. Three 1746 manuscripts contain the earliest copies of Beissel’s Treatise on Music, and they appear to be a master set of copies designed for the three residences of the community: Beissel’s cabin, the Sisters’ House, and the Brethren’s House. This paper explores how Beissel’s extraordinary theological views are reflected in the compositions and realizations of the unique Ephrata Cloister hymns.

Session 5c: Jazz, the Avant-Garde, and Resonant Silences

Before King Kong

Dubbed “The Prince of Silence,” Miles Davis has frequently been noted for his “generous use of silence” and for the “laconic” quality of his solos. Building from empirical evidence highlighting the sheer prevalence of silence in Davis’s solos, this paper presents an analytical framework of silence within the record. By taking into account Davis’s musical and environmental principles, this study demonstrates how silence functions both aesthetically and formally within the Miles Davis myth cultivated both during and after his lifetime.

Session 5d: Film Music Pre-1950

Composing the Great American Symphony: George Antheil’s Symphony #2-3 Understood through Sources and Documents

In the 1930s, Max Steiner’s music for King Kong has been celebrated for “almost film music” (Cooke 2009). Kong’s preeminence, however, overshadows the more experimental incorporation of symphonic underscore in earlier Kong. This paper shows how studios’ competing approaches to score composition informed and influenced Steiner’s music for Kong. Drawing from production records, sketches, and contemporary press accounts, this paper confronts Kong’s historical legacy as a study in studio practice.

Helen van Dongen and the “Noise-Music” of Oil Drilling in Louisiana Story (1948)

Babbitt’s music tastes undermine his reputation as an academic elitist and help clarify what he wanted for American musical culture: a public that participated in music creation and appreciated the act of music composition.

Session 5e: Music and Race

The practice known as the “old way of singing” was an essential form of worshiping in many communities. This paper explores how the sounds of the community were transformed through religious practice and how these practices were impacted by the traditions of African American music.
Abstracts for Friday morning

Abstracts for Friday midday

A Glance into the Creative Process of 1940s Broadway Musical Productions: Two Different Liberations of Kurt Weill’s One Touch of Venus (1943)

T.J. ANDERSON, ADOLPHUS HAILSTORK, and ANTHONY KELLEY

In 1943, the musical One Touch of Venus, based on the play by George Bernard Shaw, opened on Broadway. The musical was written by Kurt Weill, with lyrics by Maxwell Anderson. It was a critical and commercial success, marking the beginning of Weill’s career in America. Weill’s adaptation of the play was innovative, incorporating elements of surrealism and modernism into the musical form.

When American composer Lou Harrison (1917–2003) set forth to write Scenes from Nek Chand (2002), he chose an instrument that would satisfy precise aesthetic requirements: a tricone resonator guitar fretted in just intonation. This lecture-recital will present a discussion of the inception of Harrison’s work, followed by a performance of his compositions for the tricone guitar.

Visualizing the Classics: Debates over Classical Music Programming in Early U.S. Television

EVELYN SCOTT SMITH, Louisiana State University

Though known primarily as a successful merchant, businessman, and hotelier in nineteenth-century New Orleans, Louis Grunewald is often overlooked as an important music publisher whose catalogue boasted a significant body of classical works. Documents in multiple archives housed in The Historic New Orleans Collection reveal that among Grunewald’s publications were works by composers such as Johannes Brahms, Franz Schubert, and Antonín Dvořák. This study illuminates Grunewald’s role in the dissemination of compositions by women and people of color in Southern United States musical culture.

Performing Performances: Presenting Toscanini on Television

SHERWOOD RAYMOND, University of California, Los Angeles

In 1910, Arturo Toscanini conducted the NBC Symphony Orchestra on 20 March 1948, his first television appearance. For Toscanini, television was a new medium that offered the potential to reach a wider audience than ever before. This performance marked the beginning of a long partnership between Toscanini and television, during which he conducted a series of concerts that were broadcast live to millions of viewers.

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**Abstracts for Friday afternoon**

**Session 7c: Musical Theater**


LYDIA HAMESSLEY, Hamilton College

Austin City Limits \(\text{ACL}\) has been a television staple since 1976. As a diegetic musical television program, it features Elizabethan hymns, carols, ballads, and popular tunes. The show is known for its intimate setting before an audience. Its live aesthetic, the result of a production style and set of values nurtured over decades, is one of ACL's most striking qualities. Over the years, the show has influenced both musical projects and embodies an underlying connection between the producers and the audience.

**Dancing into Visibility: Asian Americans and Popular Music on Television**

MINA YANG, University of Southern California

Glee Scholars in ethnic studies have long bemoaned the near absence of Asians on the small screen and popular music charts in the United States. In the last few years, however, Asians have sprung up on shows like Glee, Austin City Limits, and America's Best Dance Crew in disproportionately large numbers, challenging entrenched stereotypes and creating new audiovisual associations with Asianness. This paper considers how Asian Americans and Asian music present in hip-hop dance and what the consequent implications are for the future of Asians in American popular culture.

**The Lost Colony opened on Roanoke Island, NC, to commemorate the 350th anniversary of the founding and mysterious disappearance of the first English colony in North America.**

TRACEY LAIRD, Agnes Scott College

Supporting the English identity of Americans, it features Elizabethan hymns, carols, ballads, and popular tunes. Emphasizing the English connection to the early music movement, I argue that the score of The Lost Colony showcases ACL's influence both musical projects and embodies an underlying connection between the producers and the audience. Its live aesthetic, the result of a production style and set of values nurtured over decades, is one of ACL's most striking qualities. Over the years, the show has influenced both musical projects and embodies an underlying connection between the producers and the audience.

**A Waltz in Four?: The Manipulation of Accompaniment Schemata in the Identification of Stephen Sondheim’s Musical Style**

PETER TURBIN, Oklahoma Baptist University

Stephen Sondheim is grounded in the traditions of the American musical theatre, and yet his style is unique. This paper explores the musical mystique of "The Muscle Shoals Sound." Bringing to light the rhythm and imagery of "The Muscle Shoals Sound," the paper explores the musical mystique of "The Muscle Shoals Sound." It also examines how the rhythm and imagery of "The Muscle Shoals Sound" influenced the music of Sondheim's musicals and suggests that Sondheim's musicals are influenced by the rhythm and imagery of "The Muscle Shoals Sound."
Abstracts for Saturday morning

Session 8b: Social Dance

Christopher Wells, University of Maryland, College Park
Emergent meter, and by using patterns such as the waltz in four.

Deborah Byrd, University of Maryland, College Park
Crossover Contras: Tradition and Transformation in American Contra Dance Communities

Doug Reside, New York Public Library
On February 4, 1992, Jonathan Larson saved a file that became the text of the show we today call Rent. Although Larson saved over the file multiple times through January of 1996, we can reconstruct at least some of the revisions thanks to Larson's personal archival practices and a feature called "fast save" that was embedded in Microsoft Word 5.1, the word processing software he mostly used. By opening this feature, it is possible to see the text of the last full save along with all the emendations made since. This is a skill that scholars may use to better understand a playwright's working techniques and the importance of the exploration of digital source materials.

Christopher Wells, University of Maryland, College Park
The phenomenon of dancing socially to bebop was documented in The Spirit Moves, a study of African American folk and popular dance. Drawing on my archival research in the New York Public Library's dance music collection, I will discuss the historical and cultural context of this phenomenon and its implications for the understanding of bebop as a musical form.

Session 8c: Political Theater

Prima Donna, Opera Manager, College of William and Mary
Katherine Preston, College of William and Mary
The American soprano Emma Abbott founded the Emma Abbott Grand Opera Company to mount in English the continental repertoire that she knew. Her company toured North America (1878–1891), performing a mixed repertoire for regular American audiences. Upon first seeing the New York Metropolitan Opera, she concluded that the company would not be able to tour outside of New York, but that it could perform in smaller cities. She opened the company in New York and then ventured on the road, performing in the South and the West, where she encountered Native American folk songs. This paper examines Emma Abbott's choice to perform in English and the influence of Native American music and folklore on her repertoire.
Abstracts for Saturday morning

Session 8d: Postmodern Memories

Entering the “Memory Space”: On the Transmigration of Souls, 9/11, and the Construction of Memory

Andrew Dell’Antonio

University of Texas at Austin

The intersection of cultural trends, film music, and music in popular culture has had a strong influence on American culture and identity. A film like "9/11" and its depiction of the events of 9/11 is an example of this influence. My analysis of "9/11" and its music considers the ways in which music is used in the film and the impact of music on the audience's understanding of the events.

Session 9a: SAM/SHGAPE Panel II: Music in Urban Settings and City Life, 1870–1914

The Sound of Disability: Music, the Obsessive Avenger, and Eugenics in America

Megan Schrader

University of New Hampshire

The intersection of cultural trends, film music, and music in popular culture has had a strong influence on American culture and identity. A film like "9/11" and its depiction of the events of 9/11 is an example of this influence. My analysis of "9/11" and its music considers the ways in which music is used in the film and the impact of music on the audience's understanding of the events.

Session 9c: "Folk" Music in the 1960s

Transforming the Black "Folk": Odetta and the Reconfiguration of Black Folk Traditions

Tammy Kernels

Miami University

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Session 9b: Seminar: Autism and the Musical Representation of Disability

Victims, Prodigies, Savants: Music in the Discourses of Autism

Matthew Toth

University of Western Ontario

The intersection of cultural trends, film music, and music in popular culture has had a strong influence on American culture and identity. A film like "9/11" and its depiction of the events of 9/11 is an example of this influence. My analysis of "9/11" and its music considers the ways in which music is used in the film and the impact of music on the audience's understanding of the events.

Session 9d: "Folk" Music in the 1960s

Blood on Fire: Prostitution, Music, and Dance in Victorian America

Dale Cockrell

Center for Popular Music (MTSU)/Vanderbilt University

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Session 9e: Seminar: Autism and the Musical Representation of Disability

Aspergers Syndrome, Savants, and the Musical Representation of Autism

Elsa Glyn Harbert

Northwestern University

The intersection of cultural trends, film music, and music in popular culture has had a strong influence on American culture and identity. A film like "9/11" and its depiction of the events of 9/11 is an example of this influence. My analysis of "9/11" and its music considers the ways in which music is used in the film and the impact of music on the audience's understanding of the events.
Abstracts for Saturday afternoon

Sergei Singer and American Song: Portrait of a Collaboration

CRAG B. PARKER, Kansas State University

During his career (1893-1973), Igor Stravinsky collaborated with many American musicians. Most notably, Robert Craft, who settled in Los Angeles in 1948, worked on Stravinsky's ballets. During his early years, Stravinsky wrote for the American folk soloists, and his music was performed in various states. Following this, Lilian and her husband, Midge, provided new opportunities for Stravinsky's music. The presentation will focus on these collaborations and the impact they had on Stravinsky's career.

Sergievsky and Ingolf Dahl: Portrait of a Collaboration

MATTHEW MUGMON, Harvard University

A successful collaboration between Stravinsky and Ingolf Dahl resulted in the composition of many works. This paper will examine the relationship between the two musicians and their shared interest in modernism, particularly in the field of symphonic music. The presentation will highlight their contributions to the development of the American modernist tradition and their influence on contemporary music.

Session 9d: Russians in America

RAOUL CAMUS, Queensborough Community College, CUNY (Emeritus)

During his American years (1939-1973), Igor Stravinsky collaborated with many younger musicians, most notably from 1948. His activities included writing and composing for various Russian ensembles, ensembles, and computer music. This paper will focus on Stravinsky's collaboration with American musicians and his influence on the development of American modernism.

Reassessing a Legacy: Rachmaninoff in America

A successful composer and conductor, Sergei Rachmaninoff (1898-1953) never to return. Rachmaninoff, at the age of forty-four, transformed himself into an American composer. This study reassesses Rachmaninoff's career and reception in America, revealing his true accomplishment as an artist.
Abstracts for Saturday afternoon

Session 10a: American Ballet's Pioneering Uses of Experimental Music through the Lens of American Sailors’ Personal Diaries and Journals

WILLIAM CHENG, Harvard University

Music and monograms lie in equal runs across a devastated Washington, D.C., in the year 2277, culture reigns through this molecular lens. As the nation’s top ballet companies appear to first-hand accounts from the perspective of amateur musicians or audience members, but the personal diaries and journals of seafarers offer scholars a particularly rich source of data. American sailors were... musical genres or songs, but also about the global distribution of American popular music in the nineteenth century.

Session 10b: Music and Media Technology

REBECCA M. DORAN EATON, Texas State University–San Marcos

Hillbilly Recordings as Fieldwork, 1920–1940

ANNE DHU MCLUCAS, University of Oregon

Koyaanisqatsi (1982). Many television deployments of minimalist music reference this work, either through quotation, parody, or a similar maso-visual style. Through analyses of TV shows like South Park, we can reveal popular culture’s relationship to other cultures, in a place where personal diaries and J. S. Bach, and American big band tunes from the mid-twentieth century. This paper engages intertextual allusions to Koyaanisqatsi as a lens to reveal popular culture’s attention to music.

Session 10c: Writing for Dance

ASONG at the End of the World

WILLIAM CHENG, Harvard University

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Session 10d: Twelve-Tone or Not Twelve-Tone

ZACHARY BERNSTEIN, CUNY Graduate Center

Despite his reputation for rigid compositional procedures, Milton Babbitt’s music contains many anomalies. This paper explores Babbitt’s use of twelve-tone and serial composition in his music, with a focus on words about music. Babbitt’s music... anomalies will provide insight into the purpose, nature, and extent of his creative process.

Session 10e: Writing for Dance

i Want My i-MTV: YouTube and the Potentials and Pitfalls of the New Media Music Broadcast Universe

PHILIP STAFFER, ODEU University of Oklahoma

Many industry observers were surprised to learn that last year Google’s YouTube took the lead in playing music and videos. YouTube’s virtual unlimited content and the ability of the platform to incorporate various multimedia formats from the past symptoms of a new aesthetic. At this point, the platform that harnesses the power of YouTube to improve and enhance a greater appreciation and enjoyment of all music.
Twelve-Tone Tonality?: Leonard Bernstein and Serialism
JONATHAN BLUMHOFER, Independent Scholar

Leonard Bernstein incorporated a plethora of influences into his compositions, including jazz and the difficult balancing act of blending chromatic and diatonic elements through his own music, writings, and lectures (particularly the Norton Lectures, delivered at Harvard in 1973), and how it fits within the prevailing musical aesthetics of the day.

Analyzing documents and programming from Syrian state-run radio and the U.S. government's finessing "Americanness" in music broadcasting within the radioscape of the Middle East.

American and Syrian State-Sponsored Radio and the Integration of American Pop and Syrian Musical Genres
LOUISE CHERNOSKY, Columbia University

In 1984, Alvin Curran produced eleven broadcasts for public radio titled Maritime Rites, a quasi-journalistic survey of the composer's new-music scene and its ability to draw funding from the Satellite Program Development Fund. The piece provided a unique vehicle for songs that illustrated the team's developing philosophy and strategy: first, incorporating a music that reflected the composer's new-music scene, second, implementing uplift through positive African American role models, and third, effecting a transition to inclusive lyrics of universal human experience.

Session 11b: The Steel Guitar
SAMUEL PARLER, Harvard University

The pedal steel guitar has been an integral part of American music since the middle of the 20th century. The emergence of the pedal steel in the 1950s and '60s was the result of a collaborative effort among performers, engravers, and manufacturers. The pedal steel guitar is a multi-instrument, allowing for an expansion of the guitar's tonal range. The pedal steel guitar is often associated with the country and western music genre.
THIRTY-EIGHTH ANNUAL CONFERENCE
SOCIETY FOR AMERICAN MUSIC

Abstracts for Sunday morning

**Session 12a: Frank Zappa**

**FRANK ZAPPA and the Heavenly Bank Account: The Business of Religiosity**

SARAH SCHMIDT, University of St. Thomas

Frank Zappa’s understanding of compositional idioms, from Stravinsky and Varèse to doo-wop and rural blues, is evident in his use of religious dogma to create music. This paper explores Zappa’s complex, often contradictory, religious beliefs and their impact on his work.

**Songs of Dixie**: Buell Kazee and the Reinvention of the Mountain Ballad

ERIC HERMANN, University of Maryland–College Park

In the late 1920s, Buell Kazee, a banjo player and ballad singer from eastern Kentucky, recorded 52 sides for the Library of Congress. His music, while thoroughly modern for its time, retained the essential features of traditional ballad singing and hymnody.

**Session 12b: Sentimentality and Melodrama**

**A “Phrenzy of Accomplishments”; or, the Power of Sentimental Songs**

GLENDA GOODMAN, Harvard University

Late eighteenth-century Americans were ambivalent about feminine musical accomplishment. When young women played music, they were often considered to be displaying a form of female affec
tion. This paper explores the当时的侧阶段, which was characterized by the musical climate of the time. It examines the ways in which women's musical accomplishments were perceived and understood.

**Jane Manner’s “Readings with Music” and the Creation of Melodramatic Performance, ca. 1890–1935**

MARIAN WILSON KIMBER, University of Iowa

The career of Jane Manner (b. 1872) demonstrates the range of melodramatic approaches employed by turn-of-the-century elocutionists. Her anthology, The Silver Treasury, which was published in 1913, includes a collection of poems that were associated with the genre of melodrama.

**Session 12c: Contested Spaces**

**Music and Queer Culture: Negotiating Power and Identity at Pride Festivals**

TODD ROSENDAHL, The Florida State University

Pride festivals are a significant event for the LGBTQ+ community, and for many, music is an integral part of the celebration. This paper examines the role of music in negotiating power and identity at Pride festivals.

**Celebration and the City: Two Hare Krishna Processions and the Transformation of Urban Space in New York City and Los Angeles**

SARA BLACK BROWN, The Florida State University

At Hare Krishna festivals, musical performances and sacred chants are a central feature. This paper explores the transformation of urban space during Hare Krishna processions in New York City and Los Angeles.

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<tr>
<td>Folk and Traditional Music</td>
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<td>Federal Theatre Project</td>
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<td>Music Interest Group</td>
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<td>Dance Interest Group</td>
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<td>Students Forum</td>
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<td>American Band History Research Interest Group (joint session)</td>
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<td>American Band History Research Interest Group (joint meeting)</td>
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