

**Society for  
American Music**

**Thirty-Eighth  
Annual Conference**



**Hosted by  
Davidson College**

**Hilton Charlotte Center City**

**14–18 March 2012**

**Charlotte, North Carolina**

## 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](http://www.American-Music.org).

# SAM

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

## BOARD OF TRUSTEES Officers

Katherine Preston (College of William & Mary), president  
Thomas Riis (University of Colorado at Boulder), past president  
Denise Von Glahn (The Florida State University), vice president  
Neil Lerner (Davidson College), secretary  
E. Douglas Bomberger (Elizabethtown College), treasurer

## Members at Large

Daniel Goldmark (Case Western Reserve University)  
Tammy Kermode (Miami University)  
Scott DeVeaux (University of Virginia)  
Gillian Rodger (University of Wisconsin, Milwaukee)  
Renée Camus (Independent Scholar)  
Paul Machlin (Colby College)



March 14, 2012


Greetings!

On behalf of the citizens of Charlotte, I would like to welcome the attendees to the Society for American Music 38<sup>th</sup> 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

Anthony R. Foxx, Mayor  
Office of the Mayor 600 East Fourth Street Charlotte, NC 28202-2839 704/336-2244

Office of the President



Dear Members of the Society for American Music:

It is an honor for Davidson College to host SAM's 38<sup>th</sup> 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 GospelSHOUT 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,



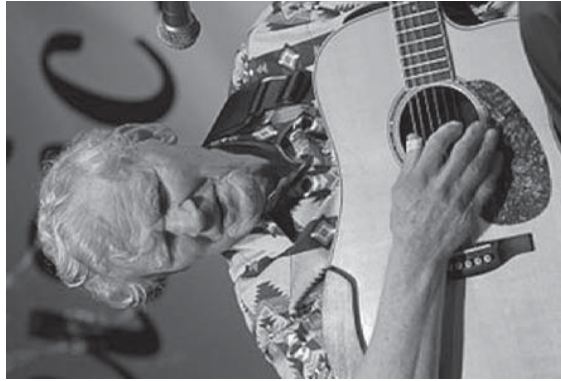
Carol E. Quillen  
President



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**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.



“The Song of Ruth” from *Two Biblical Songs* (1984) . . . . . Adolphus Hailstork  
“Cody and the Chicken” from *Songs of Illumination* (1995) . . . . . T.J. Anderson

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Excerpt from *A Sonic Language* (2006) . . . . . T.J. Anderson  
*Words My Mother Taught Me* (1999) . . . . . T.J. Anderson  
The Future  
I Want to Be Free (1)  
Life

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

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*Songs of Love and Justice* (1992) . . . . . Adolphus Hailstork  
Difficulties  
Decisions

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

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*Cornerstones* (2011) . . . . . T.J. Anderson  
The Flying Squirrel  
Dovey Junction  
Dancing with Her

*Who Is Sylvia* (2004) . . . . . Adolphus Hailstork

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

## GENERAL CONFERENCE INFORMATION

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### Transportation to Events

#### *Thursday Davidson Sessions, Reception, and Concert*

All Thursday late-afternoon and evening sessions will take place at Davidson College. Busses will depart from the conference hotel beginning at 4:15 p.m., with several return trips from Davidson to the conference hotel during the evening. The GospelSHOUT! concert is free, but registration is necessary in order to plan for bus transportation. Busses will pick up registered attendees in front of the hotel at times designated in the schedule, and will drop off and pick up at the Campus Union at Davidson.

#### *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 at the lobby of the Bechtler Museum at 2:00 p.m.

The **Walking Tour** will start from the main lobby (opening onto the front courtyard with a huge outdoor fountain). 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 instrument(s) and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

#### **SAM 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 12:00 noon on Thursday.

#### **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, 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 graciously provided by Piedmont Music Center, Charlotte.

#### **SAM Brass Band**

The SAM Brass Band will perform during the pre-banquet reception. Performers of any ability level are welcome. Bring your instrument and come to rehearsal on Friday afternoon at 4:00 p.m. in Carolina Hall. Contact Craig Parker for more details.

#### **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 6:45–8:15 p.m. on Thursday evening in the Lilly Gallery, Chambers Building at Davidson College. 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.

#### **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 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.

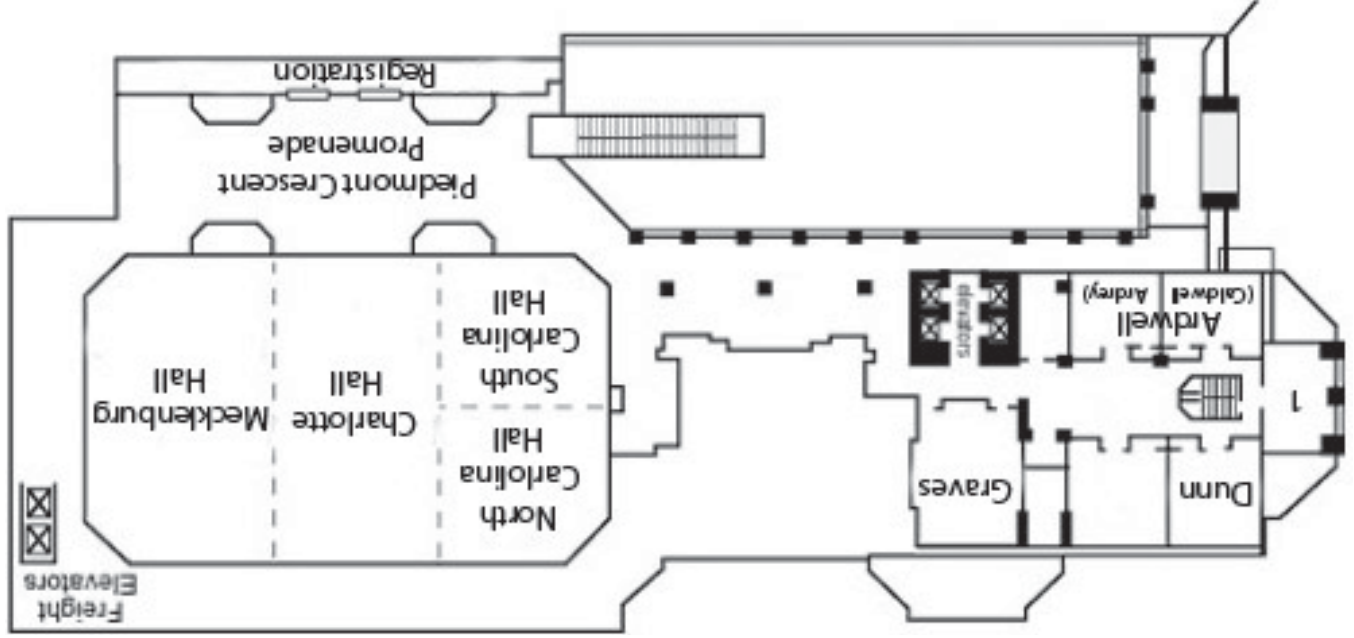
#### **Exhibits**

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. Coffee is available in the exhibit area every morning. Exhibitors this year include:

Archeophone Records	Routeledge
Ashgate Publishing Co.	The Scholar's Choice
Cambridge University Press	<i>Southern Cultures</i>
The Edwin Mellen Press	University of Illinois Press
Indiana University Press	University of Rochester Press
Oxford University Press	University Press of Mississippi
Piedmont Music Center	W. W. Norton

## Map of the Hotel Meeting Areas

Third Floor



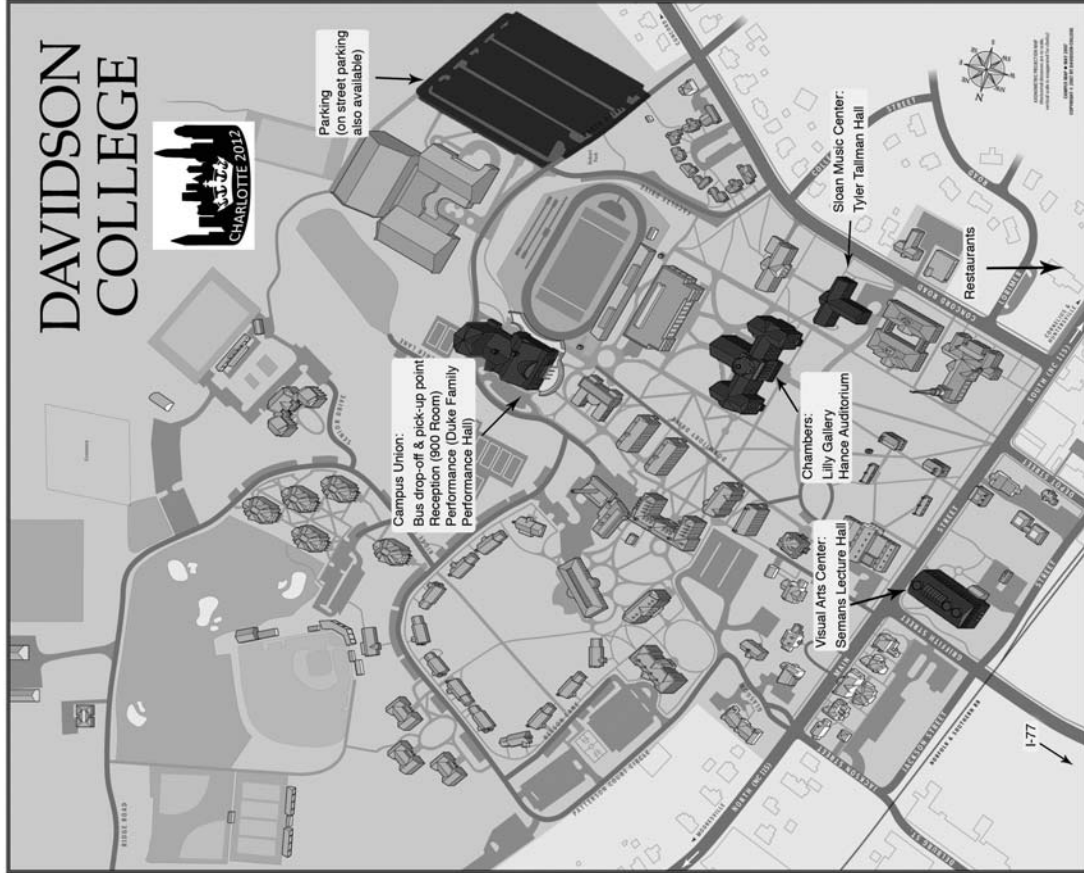
## Map of Downtown Charlotte

Hilton Charlotte Center City is located at 3rd Street and College (at the ★)



- ★ Hilton Charlotte Center City
- 3 Bechtler Museum of Modern Art
- 7 EpiCentre
- 8 Harvey B. Gantt Center for African-American Arts & Culture
- 13 Levine Museum of the New South
- 17 Mint Museum Uptown

**Map of the Davidson Meeting Locations**  
 Knobloch Campus Union, Chambers Building,  
 Belk Visual Arts Center, and Sloan Music Center



*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). Busses 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*

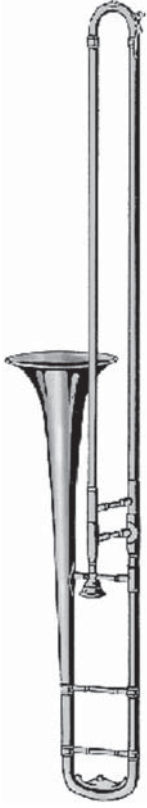
Cost: \$7.00 Limited to 25 registrants; advanced registration is required.

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.

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

# 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** Mecklenburg Hall

Listless Drones and Melancholy Dependents?: William Bradbury’s *Lament of the Blind Orphan Girl* and Perceptions of Blindness in the Mid-Nineteenth Century  
 NITA KARPFF, 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 Plekut, Cornell University** South Carolina Hall

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** Graves

The Boston Symphony Orchestra and Patriotic Cosmopolitanism, 1918–1930  
 ANNE SEARCY, Harvard University

Advertising in Serious Music: The Rockefeller Foundation and Music Programming in Midcentury America  
 TIFFANY M. KUO, Mt. San Antonio College

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**

The Bubblegum Alternative and Countercultural Kids: Child Subjectivity and Popular Music Aesthetics, 1961–1975  
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 Erickson, 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**

**Chair: Scott Deveaux, University of Virginia** South Carolina Hall

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**

**Chair: Dorothea Gail, University of Michigan** Mecklenburg Hall

"I'm Going to Raise My Boy to be a Soldier": The Strong Mother in WWI Popular Song  
KATHERYN 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

**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  
Changing the Sound and Image of Commercial Country Music: The John Rich Effect  
DAVID PRUETT, University of Massachusetts, Boston

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** South Carolina Hall

**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/I.A.S., Princeton, NJ**

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

**Lecture-Recital** Mecklenburg Hall

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 Unisviación's Telenovelas  
ELIZABETH L. KEATHLEY, University of North Carolina–Greensboro

*Treme's* Aural Verisimilitude  
 ZARAH ERSOFF, University of California, Los Angeles  
 Paradise Lost?: Comparing Cultural Coding in the Music for *Hawaii Five-O*  
 (1968–1980) and *Hawaii Five-O (2010–2011)*  
 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** Mecklenburg Hall  
**Chair: Richard Mook, Arizona State University**

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** South Carolina Hall  
**Chair: Denise von Glahn, The Florida State University**

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** Artdwell  
**Chair: David W. Patterson, Independent Scholar**

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 College-  
 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.*

**5:30–6:30** **SESSION 4**

**Session 4a:** Hance Auditorium (Chambers Building)  
**Hip Hop and Local Histories**  
**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*  
 JONATHAN 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:** Tyler Tallman Hall (Sloan Music Center)  
**Spirituality in Celluloid**  
**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:** Semans Lecture Hall (Belk Visual Arts Center)  
**Negotiating Nationalism in the Nineteenth Century**  
**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*****Chair: John Brackett, University of North Carolina–Chapel Hill**

Graves

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

MARCIE 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*****Chair: Peter Mercer-Taylor, University of Minnesota**

Ardwell

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 ODRÍA, 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*****Chair: Neil Lerner, Davidson College**

Mecklenburg Hall

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*****Chair: David Ake, University of Nevada–Reno**

South Carolina Hall

“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

Silence in Miles Davis’s *Kind of Blue*

CLARE FRANCES ROBINSON, Stanford 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 UniversityA 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-  
ChampaignFinding His Operatic “Voices” through Collaboration: Stephen Schwartz’s *Séance  
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, Reminiscence: The Just Intonation Resophonic Guitar and

Lou Harrison’s *Scenes from Nek Chand*

GIACOMO FIORE, University of Californiz, Santa Cruz

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

Mecklenburg Hall

**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.*

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****Chair: Travis Stimeling, Millikin University**

Graves

“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. REALL, 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****Chair: Steve Swayne, Dartmouth College**

South Carolina Hall

Elizabethan Music in North Carolina: Music in Paul Green’s Symphonic Drama, *The Lost Colony* (1937)

LYDIA HAMESSLEY, Hamilton College

Kindred Spirits: Kurt Weill and Davy Crockett

NAOMI GRABER, University of North Carolina–Chapel Hill

Tinkling Bells, Harems, and Gongs, Oh My!: Conflicting Representations of

Siam in Rodgers and Hammerstein’s *The King and I*

DANIEL RHODE, Grand Valley State University

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

1:15–2:15 p.m. Interest Group Council (Mecklenburg Hall)

1:15–5:00 p.m. COPAM Meeting (Waring)

2:00– Tours / Free Time

4:00–5:30 p.m. Brass Band Rehearsal (South Carolina Hall)

5:30 p.m. Student Forum Business Meeting (South Carolina Hall)

5:30 p.m. Early Career Professionals Discussion Group (Ardwell)

6:00 p.m. DOC WATSON Award Ceremony (Mecklenburg Hall)

6:30 p.m. Student Forum Dinner Outing

6:30 p.m. Early Career Professionals Dinner Outing

10:00 p.m. SAM JAM (Mecklenburg Hall)

*Sponsored by the Folk & Traditional Music Interest Group***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****Chair: Renée Camus Bradley, Independent Scholar**

South Carolina Hall

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****Chair: Carol Oja, Harvard University**

Ardwell

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 FAVA, 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**

Graves

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

**10:00–10:30 Break****10:30–12:00 SESSION 9****Session 9a: SAM/SHGAPE Panel II:*****Music in Urban Settings and City Life, 1870–1914***

Mecklenburg Hall

**Chair: Joseph Horowitz, New York City****Respondent: Alan Lessorff, 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 Voiced: Musical Freaks of the Variety Stage, 1860–1910

DAVID MONOD, Wilfrid Laurier University, Waterloo, Canada

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

Graves

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

ANDREW DELL'ANTONIO, University of Texas at Austin

Disability as Postmodernism: Christopher Knowles and *Einstein on the Beach*

STEPHANIE JENSEN-MOULTON, Brooklyn College, CUNY

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****Chair: Ronald Cohen, Indiana University–Northwest**

South Carolina Hall

Transforming the Black "Folk?": Odetta and the Redefining of Black Folk Traditions

TAMMY KERNODLE, Miami University

"Seeger Sings Anti-American Song in Moscow": Pete Seeger and *The New York Times*, 1965

SUMMER BENTON NICKERSON, Arizona Western College

Doc Watson and Ralph Rinzler: (Re)Presenting the Folk

KIP LORNELL, George Washington University

**Session 9d: *Russians in America*****Chair: Kevin Bartig, Michigan State University**

Ardwell

Stravinsky and Ingolf Dahl: Portrait 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**

Ardwell

Early Country Guitar Styles of Maybelle Carter, Roy Harvey, Alfred Karnes, and Alton Delmore

GREG REISH, Roosevelt University

**Lecture-Recital**

South Carolina Hall

Visiting the Nickelodeon: An Illustrated Song Experience

ESTHER MORGAN-ELLIS, Yale University

**Interest Group:****American Band History Research/Dance, joint meeting****Chairs: Craig B. Parker, Kansas State University****and Renée Camus Bradley, Independent Scholar**

Graves

Play Something We Can Dance To: Band Music and the Dance

RAOUL CAMUS, Queensborough Community College, CUNY (Emeritus)

RENÉE CAMUS BRADLEY, Independent Scholar

ALEX BRADLEY, Independent Scholar

**Interest Group: Twentieth-Century Music****Chair: Sara Heimbecker Haefeli, Ithaca College**

Mecklenburg Hall

Performing Indeterminacy in the Music of John Cage

LOUIS GOLDSTEIN, Wake Forest University

2:00–3:30 SESSION 10

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

Graves

Sailors’ Journals and Nineteenth-Century Popular Music: Ethnohistorical Musicology in the Archival “Field”

JAMES REVELL CARR, University of North Carolina Greensboro

Hillbilly Recordings as Fieldwork, 1920–1940

ANNE DHU MCLUCAS, University of Oregon

Insider/Outsider Perspectives and Performative Ethnography in Jazz Research

YOKO SUZUKI, University of Pittsburgh

**Session 10b: Writing for Dance****Chair: James Lovensheimer, Vanderbilt University**

South Carolina Hall

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****Chair: S. Andrew Granade, University of Missouri–Kansas City**

Mecklenburg Hall

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****Chair: Michael Boyd, Chatham University**

Ardwell

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)**SUNDAY, 18 MARCH**

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

9:00–10:00 SESSION 11

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

Mecklenburg Hall

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****Chair: Gary Boye, Appalachian State University**

Graves

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****Chair: Steven Baur, Dalhousie University**

Ardwell

American and Syrian State-Sponsored Radio and the Integration of American Pop Music into Syrian Musical Genres

BEAU BOWWELL, Columbia University

Charting Musical Experimentalism for Public Radio: Curran’s *Maritime Rites* (1984)

LOUISE CHERNOSKY, Columbia University

**Session 11d: Transcending Minimalism****Chair: Cecilia Sun, University of California, Irvine**

South Carolina Hall

“Emotion we have no words for”: Meredith Monk’s *Education of the Girlchild* and Human Emotion

JESSICA A HOLMES, McGill University

Reconsidering Philip Glass: Space, “Presence,” and Downtown Loft Culture in the Early 1970s

DAVID CHAPMAN, Washington University in St. Louis

10:00–10:30

**Break**

10:30–11:30 SESSION 12

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

Mecklenburg Hall

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

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**Session 12b: *Sentimentality and Melodrama***  
**Chair: Melissa de Graaf, University of Miami**

Graves

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

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**Session 12c: *Contested Spaces***  
**Chair: Robert W. Fry, Vanderbilt University**

Ardwell

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

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**Session 12d: *Frank Zappa***  
**Chair: Steve Waksman, Smith College**

South Carolina Hall

Zappa and the Heavenly Bank Account: The Business of Religion  
 SARAH SCHMALENBERGER, University of St. Thomas  
 “Freaking Out” and the Photographic Image  
 CHRISTOPHER PHILLPOTT, The Florida State University

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**12:30–2:00 Development Committee Meeting (Coastal Kitchen)**



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**CONFERENCE STAFF**

**SAM Program Committee:** W. Anthony Sheppard (Chair), Steven Baur  
 (Dalhousie University), Gary Boye (Appalachian State),  
 Dorothea Gail (University of Michigan), Loren Kajikawa  
 (University of Oregon), Travis Stimeling (Millikin  
 University)

**SAM Local Arrangements Committee:** Neil Lerner (chair), Louis Goldstein  
 (Wake Forest University), Jay Grymes (University of North  
 Carolina, Charlotte), Julie Hubbert (University of South  
 Carolina), Kevin Kehrberg (Warren Wilson College), Joan  
 Titus (University of North Carolina, Greensboro)

**SAM Associate Conference Manager:** Joice Waterhouse Gibson

**SAM Silent Auction:** Jennifer Myers, Brian Jones, Student Forum Co-Chairs

**SAM Staff:** Mariana Whitmer, Executive Director

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**PROGRAM ABSTRACTS**


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**Session 1a: Song in the Antebellum South**

Listless Drones and Melancholy Dependents?: William Bradbury’s *Lament of the Blind Orphan Girl* and Perceptions of Blindness in the Mid-Nineteenth Century  
 NITA KARPE, 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

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 a southern belle in the 1840s and 1850s. This paper will examine the contents of three 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.

**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.

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**Session 1b: 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

Canarian founders of St. Bernard Parish, Louisiana. As such, Canarian musical references to New Orleans and “Dixieland” function locally as an essential part of global and also of culturally specific histories. Establishing these connections is particularly important to Canarian jazz musicians, given the multiple forms of isolation they confront (within the Islands and among larger communities). Throughout the paper I will employ the frame of orthography to show how potentially subversive riffs on word formation echo the musical and cultural practices discussed.

“Indian Enough”: Vijay Iyer, Rudresh Mahanthappa, and Improvised Music at the Diasporic Crossroads

JASON ROBINSON, Amherst College

In an unconventional interview published by pianist Vijay Iyer and alto saxophonist Rudresh Mahanthappa, the influential Indian American jazz musicians theorize the relationship between improvisation, jazz, and the South Asian immigrant experience in the United States. This is captured in the theoretically rich phrase “Indian Enough,” a section heading in their interview that hews simultaneously declarative and interrogative. Drawing from musical analysis of recordings by Iyer and Mahanthappa, published writings and interviews by and about the musicians, and personal interviews conducted by the author, this paper explores the deeply interdisciplinary framework of several of their musical projects.

### Session 1c: Institutions and Orchestras

The Boston Symphony Orchestra and Patriotic Cosmopolitanism, 1918–1930

ANNE SEARCY, Harvard University

Confronting nativism in the 1920s, the Boston Symphony Orchestra had to position itself between two contradictory ideals: European musical traditions and American patriotism. Newly uncovered archival documents show that the orchestra’s trustees employed a variety of strategies, including advertising, programming, and musician recruitment, to claim it was a patriotic duty to bring European music to America. Moreover, they pressured government officials into allowing their foreign-born musicians through immigration controls. This paper explores the interaction of class, nativism, and cosmopolitanism in the efforts of one of America’s oldest orchestras to sustain itself and its ideology in an era of terrifying nationalism.

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 inauguration of its Arts Division. This paper demonstrates that the history of the decade-plus long road to the formation of the Rockefeller Foundation’s Arts Division paralleled three historical forces: the international politics of the cold war, the social influences of philosopher Herbert Marcuse, and the prestige of contemporary Western classical music in the United States.

Going for Broke: Brinkmanship, Bankruptcies, and the American Orchestra

SEAN TWOMEY, University of Western Ontario

Do the recent closures of orchestras in Honolulu, Syracuse, and New Mexico, along with the bankruptcy of those in Philadelphia and Louisville, and a contentious six-month-long strike in Detroit give substance to the impression that the demise of classical music is a reality? This paper explores factors contributing to these bankruptcies including historical precedents, contemporary context, and the hegemonic nature of the orchestra industry. As well, the prevalence of sustained deficits among orchestras, the use of bankruptcy as an anti-labor tactic, and the consequences of prioritizing unsustainable growth are considered. As much as orchestras are representative of the state of classical music in general, recent bankruptcies provide an alternative way to assess the interaction of overarching social and cultural attitudes toward music.

### 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 child identity. This panel explores the historical development and contemporary implications of tween music, examining children’s pop as it emerged on television programming in the 1960s, the possible formation of a new child counterpublic around tween musical identities, and the problematic images of tween girls’ musical activities that continue to deny them a legitimate presence in popular music’s public sphere.

The Bubblegum Alternative and Countercultural Kids: Child Subjectivity and Popular Music Aesthetics, 1961–1975

DIANE PECKNOLD, University of Louisville

This paper explores the pre-history of tween music, charting the emergence of two conflicting paradigms for preteen music and children’s musical agency. In the 1960s, the makers of bubblegum pop conceived of children primarily as passive consumers. But bubblegum’s visual and musical gestures articulated an alternative child culture, which its commercial success elevated into the adult mainstream. Nearly simultaneously, the rise of the counterculture produced its own conception of “authentic” child subjectivity in music. This music explicitly encouraged children’s agency, even as it lyrically and musically subsumed the child’s subject position. This pedagogical model reinforced the secondary status of children’s music, consigning it to a marginal position in the cultural landscape.

The Children’s Popular Music Industry and Child Counterpublics

TYLER BICKFORD, Columbia University

This paper argues that the dramatic expansion of the children’s music industry in the last decade points to an emerging identity politics of childhood. While the commercial children’s music industry in the U.S. has a long history, recent developments suggest a quantitative and qualitative shift in the status of pop music for children. Examining charged encounters between representatives of “mainstream” and children’s music onstage at MTV’s Video Music Awards in 2008 and 2009, I point out public expressions of solidarity among celebrity musicians associated with children that are articulated specifically through age identity and in opposition to an imputed (adult) mainstream, reflecting the confrontational tropes of identity politics.

Gender, Fandom, and Musicianship among Tween Girls

SARAH DOUGHER, Portland State University

Over the past decade, numerous televisual and film narratives have transformed the dominant archetype of tween music from the teenybopper to the “pop princess.” Both a character in a narrative about girls’ music and a girl who is actually participating in the mainstream music industry, the pop princess conflates the fictional and real in a way that undermines the legitimacy of girls’ music production. At the same time, commercial and non-commercial discourses of girl empowerment through music have increasingly encouraged girls to produce popular music as a means of attaining a public voice. Using interviews with participants in girls’ rock camps, this paper investigates the impact of these shifts on girls’ interrelated positions as consumers and producers of music.

### Session 2a: Seminar: Musicians and Disability

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

MICHAEL ACCINNO, University of California, Davis

In the second half of the nineteenth century, many disabled Civil War veterans played barrel organs in parks and thoroughfares throughout the United States. Drawn to organ grinding because the simple lever system of the mechanical instruments required little physical or mental acuity, veterans contributed to the developing performance practice of street music by employing instruments that were often out-of-tune and in a state of disrepair. In this paper, I use newspaper and archival accounts to demonstrate that veterans’ performances succeeded due to powerful sympathies aroused by the spectacle of impaired instruments being performed upon by disabled bodies.

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

Singer-songwriters Daniel Johnston, Roky Erikson, and Townes Van Zandt each have a diagnostic

history of mental illness and an affiliation with the Austin alternative musical scene. Their stories are mutually illuminating. In each case, public awareness of their mental illness has shaded critical and audience reception. My paper examines the reception history of each artist and then critically re-contextualizes their musical lives in relation to their individual disability histories. I proceed by analyzing the unique characteristics in each songwriter's music that are related to their disabilities, and which are most evident when they performed their music themselves.

**"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

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 recorded three songs that explicitly reference his battles with (yet undiagnosed) testicular cancer and its debilitating, emasculating effects. Drawing on recent scholarship, my paper explores the ways in which these songs locate and contextualize James's disabled body within larger social and political narratives, as well as how the performance of his disability manifests itself in his lyrical content, the sounds of his recorded performances, and the critical reception of his work.

**Beethoven's Nightmare and Music Making in Deaf Culture**

JEANNETTE JONES, Boston University

An aspect of disability studies in music is to examine a shared culture of music making within a disability group. I argue that we can distinguish deaf music-making from deaf music-makers who do not identify with deaf culture. In this paper I examine two deaf performing groups, the rock band Beethoven's Nightmare and rapper Sean Forbes, analyzing their performances, use of media, American Sign Language, and lyrics as they use their music to examine and to promote their deaf identities, as well as commenting on their experience as a minority in a hearing world.

**Session 2b: Old New Orleans**

Baroque and Far From Home: The Sun King in New Orleans

KIM PINEDA, University of Oregon

When a group of Ursuline nuns arrived in New Orleans from Rouen in 1727, they forever changed the musical landscape of Louisiana. The women brought their commitment to education, a tradition of using music in their worship, and music performed in the *chapelle royale* of Louis XIV. The Ursulines of New Orleans solidified their educational mission in 1754 with the acquisition of the manuscript entitled *Nouvelles Poésies spirituelles et morales*, copied in Paris in 1736. By examining the music in this manuscript I will show that regardless of the compiler's intention, the contents indicate an awareness of the physical and cultural landscape into which the collection found itself. All of the music in the manuscript could be used to help maintain a sense of order in a land far away, filled with temptations, potential danger, and strange people.

**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

The American population of New Orleans was well established by the 1840s and had come to dominate the business life of the city. The American social and entertainment world had come into its own, and offered a choice of theaters, as well as musical concerts, circus performances, and both public and private balls. Focusing on a number of the city's most prominent social institutions, including the French Opera House, the St. Charles Theatre, and the American Theatre, as well as on rival social organizations and ball societies, I will show how the desire to create a superior social life drove the Americans to establish venues for musical and theatrical performances in New Orleans.

**Performing the "Changing Same" in Wynton Marsalis's *Congo Square***

J. GRIFFITH ROLLEFSON, University of California, Berkeley

In his suite *Congo Square*, Wynton Marsalis and Yacub Addy crafted a performance piece designed to embody the African "retentions" in jazz. It is my contention that the side-by-side

presentation asks us to make a too-easy connection between *Congo Square* and jazz modeled on Amiri Baraka's "changing same" theorization. My analysis concludes that the suite's attempt at a synthesis of jazz and African traditional music instead closely approximates the extant repertory of Latin American musics that evolved over four hundred years of contact between Africans, Europeans, and Native Americans in the New World.

**Session 2c: Music in Wartime**

**"I'm Going to Raise My Boy to be a Soldier": The Strong Mother in WWI Popular Song**

KATHERYN LAWSON, University of Iowa

Amid the chaos of World War I, stories of child soldiers invaded United States newspapers and parlor songs. The American salon became a militant space for the proliferation, interrogation, and negotiation of the relationship between child and war cultures. One central trope of WWI popular song is the "strong mother," who smiles through her tears at the loss of her son to either military service or death. Childhood nostalgia takes on a militant role as these mothers equip their young sons with guns, military and American nationalism, proud to send them to war in order to defend their native country.

**War, Intertextuality, and Pop Art: Reassessing Cumming's *We Happy Few***

GABRIEL ALFIERI, Boston University/Providence College

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 in relation to its commission and reception history, its function as social commentary during the Viet Nam/Cold War era, its situation in the context of American art and "art" music in the mid-twentieth century, and the ways it may speak especially meaningfully to audiences in the twenty-first century.

**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 late realization that it was about the Vietnam War. Yet in no way is the war referenced directly; rather, the work indicates no overt connection to the "contemporary." How then can the described "soul's journey" be allegorical for social events, or speak to the actual realities of war? I will explore Crumb's enigmatic work for its paradoxical relationship to its subject, and address how *Black Angels* illustrates the complex nature of wartime composition during this critical time in American social and cultural history.

**Session 2d: Commercial Country Music**

**"The Hardest Part is Knowing I'll Survive": Death and Mourning in Emmylou Harris's Duets**

MARCUS DESMOND HARMON, University of California, Los Angeles

This paper examines the duets of Emmylou Harris after her mentor Gram Parsons died. I will first situate the Harris-Parsons partnership within mid-century romantic country duets, noting the aural closeness evinced by performances like "Love Hurts" (1972). Then I will examine the ways that Harris negotiates the absence of her "true" partner in duets with other singers as well as solo pieces like "Boulder to Birmingham" (1975). By looking at Harris's navigations of loss, this paper illumines some ways of musically articulating grief beyond lyrics. It also places Harris's work in dialogue with cultural expectations of bereavement and memorialization.

**Remarkable Women and Ordinary Gals: Performance of Identity in Songs by Loreta Lynn and Dolly Parton**

KATE HEIDEMANN, Columbia University

This paper explores how Loreta 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 in their respective hits, "Fist City" and "Jolene." Initial hearings of these songs suggest that Lynn's persona is tough while Parton's is pliant, but a thoroughgoing analysis shows how both songs function as sites of complex negotiations of identity, artistry, and

economic viability. Through songwriting and performance, Lynn and Parton each navigated and challenged cultural and musical conventions, while also capitulating to those norms enough to create saleable songs.

### Changing the Sound and Image of Commercial Country Music: The John Rich Effect

DAVID PRUETT, University of Massachusetts, Boston

In his seminal study *Creating Country Music: Fabricating Authenticity* (1997), sociologist Richard Peterson emphasizes the structural arrangements in which musical artists work, i.e., their distinct social system, while de-emphasizing the role of innovation in the contributions of a few select people. Using Nashville artist, producer, songwriter, music publisher, and television personality John Rich as a case study, my research takes a different approach from Peterson, examining instead how a single individual, while working within Nashville's commercial structure, has contributed to significant change in the system's output, in this case, both 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 of struggle over race, gender, class, sexuality, nation, and other social categories. This paper moves from the question, "What is the place of queer theory in New Jazz Studies?" to reflect on potential objects of study as sex-spectacle in 1930s floor shows, the construction of the jazz tradition in canon formation and institution building, and musical genre in the *L-Word* soundtrack. Rather than limit our uses of queer theory to the reclamation of lost queer jazz subjects, alternative scenes, and same-sex suggestive lyrics, this paper advocates that we also develop intersectional analyses of sexuality, race, gender, and class that are queer enough to interrogate moments when jazz subjects, scenes, sounds, and historiography may also operate as regulatory signs of normative heterosexuality.

### Lecture-Recital

Dominican Nationalist Art Music during the American Occupation

ANGELINA TALLA, CUNY Graduate Center

The pieces that I will perform in this program are examples of nationalist Dominican art music composed during the United States occupation of 1916–1924. Composers Julio Alberto Hernández and Juan Francisco García conducted the first folklore research in the Dominican Republic, collecting rural Dominican folk melodies and dances, and then stylizing them according to European fashions. On this lecture-recital, I will show how these pieces were transcriptions of folk dances or imitated the drum rhythms that the composers heard throughout rural Dominican Republic and the Hispania-Caribbean.

### Session 3a: Seminar: Music in Television

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

CHRISTOPHER CULP, University at Buffalo, SUNY

The serial musical episode is a genre-defying phenomenon that has fashioned music into a disruptive trope of expression to enhance the emotional weight of an episode. Distinct from sitcoms, the serial musical requires a noticeable metaphysical break to sustain the show's continuity. These episodes engage in a disruption of narrative conventions while articulating emotional diegesis, continuing the series' development despite betraying their home genre. Success relies on their ability to deploy the musical genre self-reflexively to convince the audience of the diegetic shift. Within the medium of television, the "Musical" becomes a rupture of genre coded as expressive gesture.

*Soy tu dueña*: Music, Class, and Gender in Univisión's *Telenovelas*

ELIZABETH L. KEATHLEY, University of North Carolina–Greensboro

Univisión is the largest Spanish-language television network in the U.S., and the *telenovela* (melodrama) is a core genre of its programming. Like other melodramatic genres, *telenovelas*

use underscoring, salient quotations, and theme songs to establish settings, define characters, and enhance dramatic legibility. While their details vary, Univisión's *telenovelas* are fairly consistent in their gender and class values, as their music makes clear. *Soy tu Dueña* (I am your [female] owner) of 2010 appears to challenge conventional gender roles in its incidents and visual representations. But the theme song and use of vernacular styles to mark inferior social status confirm conventional roles.

### Treme's Aural Verisimilitude

ZARAH ERSOFF, University of California, Los Angeles

Writer, director and producer David Simon's most recent television project, *Treme*, is marked by painstaking attention to realism in music, visuals, and narrative. I examine Simon's aural verisimilitude through the interaction between sound and diegetic music in the show. *Treme* illustrates how Katrina dramatically altered the city's urban soundscape, rendering New Orleans strange and even threatening to inhabitants. Through interviews with *Treme*'s sound and music editors, I demonstrate how their carefully coordinated approach to production blurs the lines between sound effects and diegetic music. *Treme*'s sonic realism both demarcates social space and constructs a new soundmap of post-Katrina New Orleans.

Paradise Lost?: Comparing Cultural Coding in the Music for *Hawaii Five-O*, 1968–1980 and *Hawaii Five-O*, 2010–2011

DAVID CLEM, University at Buffalo, SUNY

The opening credit sequence for *Hawaii Five-O* sends a complex message. The musical elements of Morton Stevens's theme combine with the visual montage and its leitmotivic use in the series to align the suit-wearing, incorruptible lawmen with the fun-seeking surf culture of the west coast and Hawaii. This paper compares the most recent incarnation of the series with its predecessor, and offers a "thick" reading that explains how the music helps reveal the changing attitudes of middle-class America towards police, the law, and beliefs about the "American Dream" as they are reflected and fed by the popular television show.

"Contemporary Cool" as Trope: A Fourth Semiotic Space of American Television Music

RONALD RODMAN, Carleton College

This paper will present the idea of a fourth interactive semiotic space for music on television, which I call the "metadiegetic." Metadiegetic space is unique to television music in that it operates on both the poetic and esthetic semiotic levels simultaneously opening a televisual text to the reality of the viewer. Examples of music on TV commercials and theme music such as *The Dick Van Dyke Show*, *Dallas*, and *Justified* are featured to show how music identifies the show while also reflecting the musical tastes and aspirations of viewers.

### Session 3b: Re-Imagining Black Music

Beyond Nostalgia: Re-Imagining a Black Musical Past

CHARLES CARSON, University of Texas at Austin

This presentation explores the ways in which contemporary African American visual artists use black music to (re)interpret a complicated cultural past. This musical past informs the artists' conceptions of both individual and collective identity, and challenges existing ideas of style, genre, race, and ethnicity. In this paper, I explore the work of a small number of contemporary African American artists whose works often include musical elements: Whitfield Lovell (b. 1959), Jefferson Pinder (b. 1970), and Ellington Robinson (b. 1975). The works of these individuals are read in light of recent trends in black music that also seek to interrogate their own musical past in unique ways: for example, Jason Moran's ongoing dialogue with jazz history, and the Carolina Chocolate Drops' re-claiming of black roots music.

John Benson Brooks and Harold Courlander's *Negro Folk Music, U.S.A.*

BENJAMIN BIERMAN, John Jay College, CUNY

John Benson Brooks (1917–1999) was a fascinating and iconoclastic composer, pianist, arranger, and diarist. Brooks's most known accomplishments were two albums of jazz compositions based upon folk material, and his interest in this area is inextricably linked to his transcription work for folklorist and anthropologist Harold Courlander's *Negro Folk Music, U.S.A.* Through musical analysis of two of Brooks's albums, *Alabama Concerto* and *Folk Jazz U.S.A.*, songs

from Courlander's *Negro Folk Music, U.S.A.*, and an examination of Brooks's journals, this paper traces the relationship between Brooks's compositions and his transcription work of Courlander's field recordings.

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

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 violin, viola, two cellos, and voice, was commissioned by the Whitney Museum for a concert honoring the late poet with new settings of his poetry. In exploring the work, I suggest that Mingus responded to the prestigious commission with an uncharacteristic style resembling high modernism. Further, I argue that the work, unheard since its premiere, is part of a life-long interest in text setting pervasive enough to suggest that a poetic orientation is central to understanding Mingus.

### "Authenticity," Anthropology, and Appropriation in Gershwin's *Porgy and Bess*

KASSANDRA HARTFORD, SUNY-Stony Brook

This paper examines the discourse of "authenticity" that has surrounded *Porgy and Bess* since the work's 1935 premiere. In the early reviews of the opera, and in Gershwin and Heyward's advance press about it, narratives of first-hand experience that reflected anthropological discourse, ideas about the rural folk, and ideas about race were intimately connected. I resituate the work in three contexts, showing that *Porgy and Bess* is ultimately the result of Gershwin's engagement not only with broadly "national" issues, but also the concerns of transnational modernism and those of his immediate associates, including the composer's cousin, the folklorist Benjamin Botkin.

### Session 3c: Music and Place

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

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 incidental music. Seven musical numbers representative of sentimentalism for plantation life were interspersed and seem at odds with the overtly political nature of the play. However, my analysis of the music in the contexts of the playscript, the Chicago Negro Unit, and the Chicago Black Renaissance shows how it reinforced the cultural politics of the play and proposes a broader understanding of black cultural life in Chicago in the 1930s.

### A Francophile in America: Ned Rorem's Songs and the Significance of Place

TONI L. CASAMASSINA, The Florida State University

Ned Rorem (b. 1923) has written over 600 songs during his career, many of which prominently feature titles and musical or poetic content related to places personally significant to him. While numerous studies outline his compositional style, none addresses the importance of place as a recurring focal element within his oeuvre. An investigation of the representation and evocation of American locations in two song cycles reveals Rorem's approaches to suggesting place within music. Stylistic and poetic analysis of individual songs and commentary from Rorem's published writings facilitate this examination. While influenced by the French school, Rorem's music shows an Americanist perspective.

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

SABINE FEISST, Arizona State University

Conventional wisdom has viewed women as tied to nature and men as connected with culture and technology. Cultural ecofeminism has encouraged women to embrace female difference and female environmental activism. However, such emancipated women as Pauline Oliveros, Maggi Payne, and Laurie Spiegel have established themselves in composition and pioneered music technologies, both male-oriented domains, and shown great ecological awareness. Focusing on the work of Payne and Spiegel, I pursue two goals. I will examine how Payne and Spiegel display and challenge ecofeminism in their technology-based, ecologically conscious music.

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

### Session 3d: New York School

John Cage's Musical Multiverse

CHRISTOPHER BRUHN, Denison University

D.T. Suzuki's lectures on Zen Buddhism heavily influenced John Cage. Suzuki himself was influenced by U.S. writers such as R.W. Emerson and William James and he often expressed Zen ideas using Emersonian and Jamesian language. Through a curious process of transference, then, it appears that Cage received some canonical ideas of American thought via his study of Zen. One such idea is that of a pluralistic cosmos, or what James called the multiverse. Cage's *Concert for Piano and Orchestra* and related works could be, and often are, performed at the same time, expressing this notion of a multiverse through music.

Generic Traditions and Aesthetic Principles in John Cage's *Sonatas and Interludes*  
BYRON SARTAIN, Stanford University

Following World War II, John Cage shifted his attention to established genres, adopting historical conventions for many of his compositions. Of these, *Sonatas and Interludes* stands out in Cage's oeuvre as his most extensive work for the prepared piano. In this paper, I elaborate the sonatas' generic play in an effort to connect the composition's historical contingencies to its famously unique timbral palate. I do so by comparing the sonatas to the collective keyboard works of Domenico Scarlatti. As the analysis demonstrates, Cage's sonatas engage compositional principles observed in Scarlatti's pieces, clearly grounding Cage's work in a specific generic tradition.

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

RYAN DOHONEY, Colby College

In this paper, I explore Morton Feldman's music from the perspective of his patrons John and Dominique de Menil and document the first performance of his *Rothko Chapel*. I advocate for greater attention to the social utility of experimental music and its performance. I argue that Feldman's music was a vital component in the de Menils' cultural program, its meaning shaped by his patrons' sacred modernist aesthetic and financial support. Feldman's music was charged with shaping the meaning of the Rothko Chapel by tempering Rothko's nihilism with the de Menils' affirmative ecumenism by way of an emotionally resonant musical narrative.

The "Feedback Condition" of Earle Brown's *Calder Piece* and His Collage-Paste-Up Process

ELIZABETH HOOVER, University of Pittsburgh

Earle Brown, a composer associated with the so-called "New York School" spearheaded by John Cage, 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 "intricate 'feedback condition' between four percussionists, an eight-page score, and one mobile by Alexander Calder, *Calder Piece* is collaged from Brown's *String Quartet* (1965). My research at the Earle Brown Music Foundation illustrates how these pieces engage in a "feedback condition" through Brown's method of collage.

### Session 4a: Hip Hop and Local Histories

Who Invented the Transformer Scratch?: Innovation Narratives in a Community of Musicians

MARK KATZ, University of North Carolina-Chapel Hill

The circumstances surrounding the birth of the hip hop DJ technique known as the transformer scratch in the mid-1980s remains in dispute. Such disputes matter, for individual innovation is a central value among hip hop DJs, and valuable credit goes to inventors of techniques. However, new scratches are often explained as variations on existing techniques inspired by revered predecessors, revealing the importance of lineage and musical evolution. Taking an ethnographic approach that draws upon extensive interviews with DJs, this paper explores how

debates about technical innovations shape the way one community of musicians constructs its history.

#### “Southerngospelality for Sinners”: Sound and Identity in the Christian Hip Hop

Tradition of Houston, Texas

CARRIE ALLEN, University of Houston—Downtown

Based on ethnographic data, this paper examines the vibrant Christian hip hop tradition in Houston, Texas. I first discuss how local Christian rappers engage with the city’s iconic gangsta rap tradition. Second, I contextualize these sacred-secular interchanges as a local iteration of a global identity crisis in Christian hip hop. Christian rappers must remain faithful to both an “authentic” hip hop culture *and* to Christianity, resulting in constant negotiations of conflicting cultural imperatives. Examining how local Christian rappers handle these tensions provides a fresh lens through which to engage notions of the “sacred” and the “secular” in Black musical culture.

#### Session 4b: Sacred Tunebooks

“Lord, Have Mercy in the Storm.” Double Consciousness and the *Colored Sacred Harp*

JONATHAN SMITH, Pellissippi State Community College

Judge Jackson’s *Colored Sacred Harp* (1932) provided African American shape-note singers with songs written by members of their own community, validating their form of musical expression in respect to the editions of the *Sacred Harp* used by their white contemporaries at a time when singings were typically segregated. While the style of musical notation, musical forms, and singing convention practices built around the *Colored Sacred Harp* represented a claim to elevated status of a minority group by conforming to hegemonic practices, aspects of *Colored Sacred Harp* music and culture can be seen as strident, even subversive assertions of African American identity. My investigation of the *Colored Sacred Harp* draws on Paul Gilroy’s theory of “double consciousness” to elucidate the complex racial dialog in the music, texts, and un-notated performance styles used by the singers.

Songbook Publishing Companies of the South: Mapping the Southern Gospel Music Industry Up to 1950

JESSE FEYEN, York University

Southern gospel music has been grossly under-researched in spite of its cultural and musical importance. Furthermore, present scholarship fails to present a clear picture of the infrastructure of songbook publishing companies that served as the foundation of the Southern gospel music industry up to 1950. By mapping key figures, musical groups, and publishing companies onto tree diagrams, I show the many interrelationships that characterize the industry. In doing so, I hope to offer a new paradigm for conceptualizing the Southern gospel music industry of the first half of the twentieth century.

#### Session 4c: Spirituality in Celluloid

Pastoral and Religious Dichotomies in Walter Schumann’s Film Score for *The Night of the Hunter*

RYAN ROSS, Millikin University

After a disappointing early reception, *The Night of the Hunter* (1955) has achieved the status of a cinematic classic. Roger Ebert dubbed it “one of the greatest of all American films.” Based upon Davis Grubb’s Southern Gothic novel, it tells the story of two children whose murderous stepfather pursues them down the Ohio River in search of hidden money. This paper explores composer Walter Schumann’s use of different music to portray the children’s innocence, their stepfather’s evil, and the Southern countryside. It addresses issues of American music, religion, and landscape, as well as Depression-Era representations of the South.

Scoring the “Oriental Monk”: Three Film Scores about the Dalai Lama

ERIC HUNG, Rider University

In *Virtual Orientalism* (2010), Jane Iwamura argues that American popular culture created a visual icon after WWII: the “Oriental Monk.” Through its evocations of historic and racialized notions of Asianness, this calm, spiritual, mystical, and ambiguously gendered figure made

Asian religions consumable in mainstream America. The current popularity of the Dalai Lama is based largely on how well his personality and demeanor fit the “Oriental Monk” icon. This paper focuses on musical scores of three films about the Dalai Lama. Perhaps even more than the visual elements, these scores help to fit His Holiness into the “Oriental Monk” icon.

**Session 4d: Negotiating Nationalism in the Nineteenth Century**  
Style and Nationality in the Search for American Opera: George Bristow’s *Rip van Winkle*

WILLIAM GIBBONS, Texas Christian University

George Bristow’s *Rip van Winkle* (1855, rev. 1878) is one of the first American operas, and the first on a distinctly American subject: Washington Irving’s popular short story of the same name (1819). Irving’s Americanism lay in giving the U.S. its own folkloric heritage; Bristow’s opera may be seen to some extent in a similar light—putting an American spin on a traditionally European genre—and the work’s music and libretto reveal a mélange of American and European styles. In this paper I explore Bristow’s incorporation of English, German, and Italian styles. The complicated and often uneasy interplay of styles in *Rip van Winkle* highlights the struggle to find an American musical voice in the nineteenth century.

“I understand very well how to fill the hall”: Gottschalk’s Tactical Maneuvers during the Civil War

LAURA MOORE PRUETT, Merrimack College

The piano music of Louis Moreau Gottschalk (1829–1869) offers a distinctive entry into the discussion of Civil War nationalism and identity. The years 1862–1865 were among the most demanding of his performing career in the United States, during which Gottschalk capitalized on the popular patriotic spirit in his wartime performances. Using his aptitude for adapting pre-existing melodies, he turned to nationalistic source material for new compositions that exemplify both his remarkable adaptability and profitable strategies. In tracing Gottschalk’s wartime concertizing using his compositions, journal entries, and reviews of his performances, a more complete picture emerges of musical life during the Civil War.

#### Session 5a: Repositioning Babbitt

Milton Babbitt and the Historiography of Postwar American Music

JOSEPH STRAUS, CUNY Graduate Center

Virtually all published histories of postwar music in America make two historiographical errors, both of which involve twelve-tone composition generally and the music of Milton Babbitt in particular. The first error is to write history as a succession of novelties. This focus on the new and fashionable has led to a neglect of more recent music by Babbitt and other twelve-tone composers. The second error is to write history as the heroic achievements of a series of “great men.” Histories of postwar American music usually posit Babbitt as representative of twelve-tone composition, but his approach is hardly typical.

*My Fair Lady* and *Philomel*: Ovid’s Voice in 1964 America

MARCIE RAY, Michigan State University

Alan Jay Lerner and Frederick Loewe’s film adaptation of *My Fair Lady* and Milton Babbitt’s *Philomel* for soprano and pre-recorded tape, both from 1964, feature women, oppressed by male antagonists, who relearn how to speak. Ultimately, both Eliza and Philomel use song to transform their oppression into declarations of change. I argue that what made these women’s transformations particularly relevant in 1964 was their affinity with Betty Friedan’s *The Feminine Mystique*, published one year before. *The Feminine Mystique*, *My Fair Lady*, and *Philomel* all share a quest for “voice” through which women may articulate resistance to a misogynist culture.

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

MARISSA OCHSNER, University of Oregon

Scholarship about Milton Babbitt often mentions, usually in passing, his interest in popular music. This paper will contextualize Babbitt’s love of popular music in its historical and cultural context. When compared to the ideas of intellectuals like Theodor Adorno and Dwight Macdonald, it becomes clear that Babbitt’s unwillingness to easily separate popular and serious

genres distinguishes him from the more classic elitism of other midcentury intellectuals. 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 5b: Sacred Song

The Five-Part Hymn Tradition of the Ephrata Cloister  
HILDE BINFORD, Moravian College

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 musical settings and the texts of the hymns. Above all, Beissel was interested in setting himself and his community apart from the world, and this impulse is reflected in the composition and realization of the unique Ephrata Cloister hymns.

Making Melody in your Heart to the Lord: Improvisation as Praying in the "Old Way of Singing,"

CARLOS ODRÍA, The Florida State University

The practice known as the "old way of singing" was an essential form of worshipping in many rural areas of the British-American colonies during the eighteenth century. It has been argued that, due to the struggle to match the pitches of the original tune, the poor formal training, and the lack of instrumentation, the answers sung by the congregation produced melodic deviations, leading thereafter to the development of a new musical idiom. Building upon John Hammett's essay "Promiscuous Singing," I argue that circumstances other than the technicalities implied in performance procedures may have collaborated to generate these melodic ramifications.

Musical Decolonization: The Catholic Indian Hymns of the Salish and Coeur d'Alene

CHAD HAMILL, Northern Arizona University

In the decades following the arrival of the first Catholic missionaries in the 1840s, a majority of the Salish and Coeur d'Alene people had freely adopted the Catholic faith. Missionaries found themselves laboring to strike a balance between Roman Catholicism and the indigenous worldview of the Salish and Coeur d'Alene tribes, a negotiation that took a number of forms, including Catholic hymns in the Salish language. More than representing a simple process of translation designed to indoctrinate, however, I will argue that the Indian hymns among the Salish and Coeur d'Alene were reinterpreted and re-sung as expressions of Native identity.

### Session 5c: Film Music Pre-1950

Before *King Kong* was King: Competing Strategies in Hollywood Symphonic Scores, 1931–33

NATHAN PLATTE, University of Iowa

Since the 1930s, Max Steiner's music for *King Kong* (1933) has been celebrated for "almost single-handedly mark[ing] the coming-of-age of nondiegetic film music" (Cooke 2009). *Kong's* preeminence, however, overshadows the more experimental incorporation of symphonic undercurrents in earlier films. Through the example of Paramount and RKO (the studio of *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 film music benchmark and reevaluates its role in the emergence of the Hollywood symphonic score.

Russian or American? Aaron Copland's Music for *The North Star*

PETER KUPFER, Southern Methodist University

In the midst of composing his most iconic "American" works, Aaron Copland produced the score for *The North Star* (1943), a film about a Ukrainian village's fight to protect itself from the invading Nazi oppressors. Copland aimed to create an "authentically" colored score by adapting several Russian folk songs for much of the diegetic music. His "American" voice, however, comes through clearly in the non-diegetic underscoring, thereby mirroring, I suggest,

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the propagandistic purpose of the film by functioning as a narrative voice that encourages the American wartime viewer to see himself in the faces of the Ukrainian villagers.

Helen van Dongen and the "Noise-Music" of Oil Drilling in *Louisiana Story* (1948)  
BLAKE HOWE, Louisiana State University

The film *Louisiana Story* (1948) depicts oil exploration in the Cajun bayou. The film's central contrasts—tradition vs. progress, nature vs. machine—are most strikingly developed in its sound design, as represented by the contributions of Virgil Thomson (composer of the film's score) and Helen van Dongen, the film's editor, who "composed" a virtuosic nine-minute sequence on an oil derrick using field recordings. Acknowledging Van Dongen's musical expressivity is important, for her sequence provides the film with an important counterbalance to Thomson's more traditional score, thus enhancing the position of industry within the film's environmental thematics.

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

"You Can't Improvise on Nothing": Charles Mingus and Avant-Garde Jazz Aesthetics

EDUARDO LOPEZ-DABDOUB, CUNY Graduate Center

In interviews and writings, Charles Mingus (1922–1979) reveals a complicated relationship with avant-garde jazz. Although recent scholarship has addressed Mingus's involvement with avant-garde aesthetics (Porter 2002; Saul 2003), these discussions lack in-depth analysis of Mingus's actual music. Through a close reading of "Folk Forms, No. 1" (1960), I explore how Mingus demonstrates that avant-garde music can be original without relinquishing tradition. In this piece, a seemingly themeless twelve-bar blues is transformed into a large-scale formal structure—using metric emphasis, rhythm, instrumentation, and a network of recurring motives—that creates the formal continuity that Mingus felt avant-gardists lacked.

Politics, Theater, and Play: The Art Ensemble of Chicago's "Get in Line"

PAUL STEINBECK, Syracuse University

The Art Ensemble of Chicago's music was often considered to be politically oriented, and many of their performances addressed contentious political issues. However, these political moments were counter-balanced by public pronouncements in which the group denied that their music was motivated by political convictions. I interrogate this contradiction by analyzing the Art Ensemble's 1969 recording of "Get in Line," a piece that critiques militarism and racism, and demonstrates how African Americans can respond to these issues in a politically unconventional, even playful way, showing how the group prioritized agency and multiplicity over allegiance to an orthodox (political or musical) agenda.

Silence in Miles Davis's *Kind of Blue*

CLARE FRANCES ROBINSON, Stanford University

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 on the album *Kind of Blue*, this study provides analytical insight into how silence functions both aesthetically and formally within the record. By taking into consideration album covers and television broadcasts, I argue that Davis's musical silence was also manifested in several extra-musical ways that fed directly into the Miles Davis myth cultivated both during and after his life.

### Session 6: Poster Papers

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

SABRA STATHAM, Pennsylvania State University

In 1931 George Antheil (1900–1959) began composing an American symphony. Struggling to find an accessible style while wrestling with formal issues, he worked on the piece for more than fifteen years, completing one massive revision, one complete rewrite, dozens of minor alterations, and ultimately changing the work number from Symphony #2 to #3 in an effort to conceal a perceived failure. The symphony was never performed or published during his lifetime and has a complex modernist history. The work is stylistically significant as a bridge between Antheil's early modernist style and his late neo-Romantic style.

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

The libretto of Kurt Weill's most successful Broadway musical *One Touch of Venus* underwent many revisions before the premiere on 7 October 1943. After producer Cheryl Crawford had agreed to produce F. Anstey's *The Tinted Venus* (1885) as a musical, the co-writer of Porter's *Leave It to Me*, Bella Spewack, penned several drafts, but none of them found favor with Weill and Crawford. Spewack was eventually dismissed and replaced by S.J. Perelman. A comparison between Spewack's and Perelman's scripts reveals that the narrative of the two versions is markedly different, a fact that will be systematically investigated in this paper.

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

Hank Mobley, in the 1950s, had profound influence on the East Coast style of jazz known as hard bop. As a composer, he was a major contributor to the development of this specific style and its repertoire. Further, between the years of 1955 and 1970, Hank Mobley recorded one hundred forty-two original compositions. Mobley's career divides into four distinct periods, each separated by a jail term related to possession of narcotics. With each release, Mobley demonstrated greater focus, maturity, and articulation of his compositional craft. This exhibit makes as its goal illustration of his compositional growth and process.

Finding His Operatic "Voices" through Collaboration: Stephen Schwartz's *Séance on a Wet Afternoon*

PAUL LAIRD, University of Kansas

Broadway composer/lyricist Stephen Schwartz wrote his first opera for the Santa Barbara Opera in 2009. His subject was the 1964 film *Séance on a Wet Afternoon*. Personal interviews with Schwartz between 2006 and 2011 and access to drafts of scores and librettos have allowed a close, detailed look at the opera's creation. Schwartz identified two of his major challenges in composing *Séance*: writing for operatic voices and his first orchestration of a score. How Schwartz solved these problems through collaboration with singers and orchestrator William David Brohn and found his own "voices" is the topic of this paper.

Music in Black and White: Music in Petersburg, Virginia, in the Late Nineteenth Century

ETHEL NORRIS HAUGHTON, Virginia State University

Petersburg, Virginia, had an active musical life in the late nineteenth century despite the challenges that its residents faced following the Civil War. A study of Petersburg's musical life during this time is a study of its residents, black and white alike. The supreme achievements of the white Petersburg Musical Association were the Music Festivals of Virginia and North Carolina. Having been denied access to these events, black residents engaged, and succeeded, in their own pursuits. The musical pursuits and achievements of Petersburg's residents during a time of economic and political instability deserves recognition in American music history.

Louis Grunewald as Publisher of Minority Composers in Nineteenth-Century New Orleans

EVERETTE 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 are numerous pieces by minority composers including Clara Gottschalk Peterson, Laurent Dubuclet, Thomas J. Martin, François-Michel-Samuel Snaer, and Basile Barès, (purported to be the first slave to hold a copyright for a musical work). This study illuminates Grunewald's role in the dissemination of compositions by women and people of color in Southern United States musical culture.

Event: The Black Composer Speaks: A Cross-Generational Discussion of the Advancement of the Afro-Classical Aesthetic

Roundtable Discussion

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

In 1978 the lives, music, and compositional intentions of fifteen black composers were explored in the publication *The Black Composer Speaks*. Citing as its intention the goal of inserting black composers into the narrative of American concert music, the work is viewed as one of the hallmarks of scholarship on African American music. Since its publication the discussion of the advancement of an Afro-classical aesthetic and the compositional approaches of black composers has been explored in a myriad of ways. This panel will consist of composers T.J. Anderson, Adolphus Hailstork, and Anthony Kelley engaged in a discussion of their role in the advancement of an Afro-classical aesthetic.

Recital: *Songs My Mother Taught Me: The Art Songs of Black Composers*

LOUISE TOPPIN, soprano

Celebrated soprano Louise Toppin has debuted a number of art songs and song cycles written by black composers, including those featured in the panel discussion. This performance will include selections based on the oeuvre of these composers, as well as Toppin's observations about working directly with each composer.

Lecture-Recital

Reflections, Resonance, Reminiscence: The Just-Intonation Resophonic Guitar and Lou Harrison's *Scenes from Nek Chand*

GIACOMO FIORE, University of California, Santa Cruz

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 tritone resonator guitar fretted in just intonation. This lecture-recital will present a discussion of the inception of the work, a tuning analysis from theoretical and practical standpoints, and an overview of other pieces written for the same instrument by composers such as Terry Riley and Larry Polansky.

Session 7a: Seminar: Music on Television

Singing about Diversity: *Sesame Street* and Televised Musical Education in the Twentieth Century

ELIZABETH A. CLENNING, The Florida State University

*Sesame Street* has become a cultural icon in America for its educational representations of diversity. Music, though not part of the show's original curriculum, is central to every episode. The program has hosted notable musical guests from a variety of genres and backgrounds, a substantial departure from previous children's television programs based on the racial diversity it presented. By examining the show's content in terms of written and stated reactions to and memories of *Sesame Street* by those who watched it, I demonstrate how the program has shaped musical education in the United States over the last half century.

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

SHAWN VANCOUR, University of South Carolina

Presentations of classical music enjoyed a prominent place on broadcasting schedules during television's postwar boom period, but prompted considerable debate about best methods for combining sound and image. While producers used elaborate camerawork and rapid editing to demonstrate the technical capabilities of their medium and maintain audience interest, critics complained that these flashy visuals violated the integrity of the music and detracted from their listening experience. Debates over appropriate balance between the auditory and visual dimensions of early musical programming shaped the future of the classics on television, while raising pressing questions about aesthetic norms for visual broadcasting at large.

Performing Performances: Presenting Toscanini on Television

GAIA VARON, University of Bologna

Arturo Toscanini conducting the NBC Symphony Orchestra on 20 March 1948 was, together

with Ormandy's Philadelphia Orchestra concert 90 minutes earlier, the first "classical" music broadcast through the new medium of television. If we examine Toscanini's last television concert on 22 March 1952, directed by Kirk Browning, we can see how the screen production has fashioned a cult figure. By analyzing the screen production, which necessarily superimposes its own reading of the piece and the performance as a performance of the performance, we can better understand why American television audiences were led to mythologize the experience of classical music.

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

MINA YANG, University of Southern California

Scholars in ethnic studies have long bemoaned the near absence of Asians on the small screen and popular music charts in the United States, rendering them as outsiders in relation to the American public sphere. In the last few years, however, Asians have sprung up on shows like *Glee* 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 have so quickly gained such a remarkable presence in hip-hop dance and what the consequent implications are for the future of Asians in American popular culture.

#### Austin City Limits and the "Live Cut": Style, Meaning, and Music on PBS

TRACEY LAIRD, Agnes Scott College

*Austin City Limits* (ACL) has been a television staple since 1976. As a diegetic musical television showcase, ACL is rare: an authentic, non-commercial, un-hyped presentation of artists in an 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 ACL and the Public Broadcasting System (PBS) established a kind of symbiosis—the show as a programming vanguard, and PBS as a relatively open framework within which ACL evolved.

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

"The South's Gonna Do It Again," or How Southern Rock Brought Jimmy Carter from Peanuts to President

DANA GORZELANY-MOSTAK, McGill University

Numerous historians have told the story of how Jimmy Carter went "from peanuts to president," but absent from their narrative is the significant role Southern rock played in the candidate's ascendancy. Using documents I located at the Carter Presidential Library and new material from interviews with concert organizers, this paper remedies these lacunae in Carter's presidential history (and the history of the genre). My paper examines the vital roles these musicians' contributions played in the economic viability of the campaign, the formation of Carter's candidate image, and the ways in which the musicians' celebrity status heightened the candidate's visibility.

#### Groove Metal: Pantera and Southern Rock

SPENCER NEIL LAMBRIGHT, Middle Tennessee State University

Previously known as a "hair metal" band, Texas-based Pantera achieved a new level of prominence on the international heavy metal scene with their 1990 album *Cowboys from Hell*. As exemplified by the title track, Pantera incorporates the rhythmic element "groove" and symbols of Southern culture, both previously rare in heavy metal but common in subsequent examples of the genre. In this paper using Charles Keil's conceptual framework of groove as "participatory discrepancies," I discuss "groove" in *Cowboys* and argue that its use is a result of a convergence of rhythm and imagery from heavy metal and Southern Rock.

#### I'll Take You There: Music and Mystique in Muscle Shoals

CHRISTOPHER M. REALI, University of North Carolina-Chapel Hill

In the 1960s, The Muscle Shoals Rhythm Section recorded landmark soul tracks with Wilson Pickett and Aretha Franklin. Yet how they earned a reputation as the hottest musicians in reputedly black Southern soul and created sounds for musicians as diverse as Willie Nelson and Paul Simon in the 1970s raises questions about genre, race, and studio practices. This paper explores the musical mystique of "The Muscle Shoals Sound." Bringing to light the rhythm

section's contributions, I suggest a more inclusive interpretation of the creative process in popular music that spans genres and goes beyond fans' assumptions about music and race.

#### Lifted By the Audience: Audience-Performer Interaction in the Live Recordings of Donny Hathaway

AARON J. JOHNSON, Columbia University

In 1971, Donny Hathaway recorded his remarkable *Live* LP before audiences at Hollywood's Troubadour and New York's Bitter End. The Troubadour recordings include an ecstatic audience that, counter to industry practice, is audibly prominent. Close reading of these recordings reveal a rich range of musical gestures and performance practices that illustrate specific ways artists and audience members can share and shape performances. The appreciative audience communicates verbal and non-verbal encouragement to the performers who, in turn, set off a reciprocal process of appreciation via speech, non-verbal cues, invitations to participate, and musical gestures designed to elicit even greater response from the audience.

#### Session 7c: Musical Theater

Elizabethan Music in North Carolina: Music in Paul Green's Symphonic Drama, *The Lost Colony* (1937)

LYDIA HAMESSELY, Hamilton College

*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. Emphasizing the English identity of Americans, it features Elizabethan hymns, carols, ballads, popular tunes ("Greensteaves"), and ballets by Byrd, Morley, and Tallis. Green made his musical choices within the context of two larger movements of the 1930s: the turn to folk music for an American style and the burgeoning early music movement. I argue that the score of *The Lost Colony* influenced both musical projects and embodies an underlying connection between the two.

#### Kindred Spirits: Kurt Weill and Davy Crockett

NAOMI GRABER, University of North Carolina-Chapel Hill

Kurt Weill holds a unique place among German émigrés around World War II; scholars point to his Broadway successes as evidence of his easy assimilation. However, Weill's first U.S. works reveal his struggles to adapt. One example is the incomplete musical play *One Man from Tennessee* (1937–1938). The music mixes U.S. folk genres, Broadway-ready numbers, and Brechtian-style songs. The libretto resembles his earlier exile-themed project, the biblical pageant *The Eternal Road*, and the title-character's preoccupation with homelessness resonates with Weill's situation. With his other works of the late 1930s, *One Man from Tennessee* casts doubt on Weill's apparent easy assimilation.

Tinkling Bells, Harems, and Gongs, Oh My!: Conflicting Representations of Siam in Rodgers and Hammerstein's *The King and I*

DANIEL RHODE, Grand Valley State University

*The King and I* (1951) by Rodgers and Hammerstein is a prime American example of the type of orientalist perspective later critiqued by Edward Said. Certain forms of cultural authenticity, such as the lavish and detailed sets designed by Jo Mielziner, were deemed acceptable for an American audience, while other forms of authenticity, such as the use of actual Siamese music and language, were avoided. Using personal letters, professional correspondence, and musical sketches from the Library of Congress, I unpack the collaborations that took place to form a depiction of Siam that vacillated between cultural sensitivity and exotic fantasy.

#### A Waltz in Four?: The Manipulation of Accompaniment Schemata in the

Identification of Stephen Sondheim's Musical Style

PETER PURIN, Oklahoma Baptist University

Stephen Sondheim is grounded in the traditions of the American musical theatre, and yet musically distinguishes himself from others in a number of ways. This paper demonstrates how he does this using accompaniment. Sondheim's compositional process often begins with using accompaniment patterns to provide a musico-dramatic context in his musicals. Although he uses many traditional, prototypical accompaniment patterns—or accompaniment *schemata* to borrow from Robert Gjerdingen—in his works, what sets him apart is how he stretches and

manipulates the schemata. He does this through processes of developing accompaniment and emergent meter, and by using patterns such as the waltz in four.

### Interest Group: Musical Theater

Whisper the News to Marian: The Endangered Digital Treasures of the Musical Theater Archive

DOUG RESIDE, New York Public Library

On 4 February 1992, Jonathan Larson saved a file that became the text of the show we today know as *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 file with a simple text editor (like NotePad), 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 of the American musical, and musicologists in general, need to master in order to retrieve digital drafts and sketches previously found through traditional paper chases. My presentation uses this feature of Larson's writing tools to demonstrate this technique and its importance to the exploration of digital source materials.

### Session 8a: SAM/SHGAPE Panel I: Women Cultural Activists at the Turn of the Twentieth Century

A Life in Limbo: Laura Langford and Brooklyn's Seidl Society

JOSEPH HOROWITZ, Independent Scholar

Laura Langford was Brooklyn's major impresario in the late nineteenth century. Her Seidl Society's Brighton Beach seasons were internationally unique. Since Joseph Horowitz disclosed Langford's entrepreneurship in *Wagner Nights* (1994), much new information has surfaced. She misrepresented herself as a well-bred, childless Southern widow in order to secure social status in Brooklyn Heights. Her insatiable religious and reformist energies were only once successfully channeled, via Wagner and Seidl. In her saga of sacrifice and service, no motif emerges more poignantly than her continent relationship to men. In limbo between *fin-de-siècle* stirrings and the New Woman to come, hers was a notable yet surrogate life.

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

This paper examines formative influences upon Natalie Curtis (1876–1921), the ethnomusicologist who collected Native American music and folklore for the 1907 publication *The Indians' Book* and who later studied African and African American folk songs. Upon first glance, Curtis's background as a classically trained musician from an upper middle-class New York family would not seem to lead her on a career path to remote Indian reservations or black churches in the rural South. The paper, however, explains the political, intellectual, and musical cross-currents she encountered in New York that opened her to alternative forms of musical expression.

Prima Donna, Opera Manager, and Marketing Genius: Emma Abbott and "Opera for the People"

KATHERINE K. PRESTON, College of William and Mary

The American soprano Emma Abbott founded the Emma Abbott Grand Opera Company to mount in English the continental repertory that she knew. Her company toured North America (1878–1891), performing a mixed repertory for "regular" Americans who still considered opera part of the popular stage; the troupe never had a losing season. She created an image that resonated with Americans: a God-fearing, "plucky" woman, a determined Yankee with a rags-to-riches success story, an underdog who stood up to religious leaders who considered women in public to be immoral and East-coast Wagnerites who demigrated her because she promoted opera-as-entertainment. As "the people's prima donna," Abbott introduced European opera to hundreds of thousands of Americans in the 1880s.

### Session 8b: Social Dance

Crossover Contras: Tradition and Transformation in American Contra Dance Communities

DEBORAH BYRD, University of Maryland, College Park

A new scene has emerged in contra music and dance in the United States. Alongside the more traditional form, in which prescribed dance movements are performed to live "Anglo-Celtic" and American old-time music, is an event initiated and embraced by a group within the larger contra dance community that incorporates electronically mediated music: crossover contras. As a new generation of contra musicians and dancers stake a claim in their dance communities, a new style of contra dance has risen to popularity. This paper addresses issues of innovation and community, and analyzes recent transformations in American contra music and dance.

"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

Though forgotten today, the phenomenon of dancing socially to bebop was documented in *The Spirit Moves*, a film series by Russian modern dancer Mura Dehn, who engaged in a decades-long study of African American folk and popular dance. Drawing on my archival research in the New York Public Library's dance division and my own experience as a practitioner of bebop dance, I will demonstrate styles such as "applejackin'" and "bop lindy" and analyze dancers' deep kinesthetic interactions with bebop music. I contend that Dehn's work forces us to reexamine the motivations behind bebop's enduring reputation as "anti-dance" music.

Polka for Profit: The Creation, Manipulation, and Monetization of an Ethnic Community in Pennsylvania Coal Country

JESSAMYN DOAN, University of Pennsylvania

In the 1980s and '90s, Polish musician Jan Lewan gained a following in Northeastern Pennsylvania by reminding his listeners of their Polish (or at least Eastern European) roots. His national fame was built on the back of support from a strong and engaged local community, but in 2004, his conviction for investment fraud brought the whole network crashing down. Based on fieldwork and interviews in Hazelton, PA (Lewan's hometown), this paper seizes on this example to re-examine broader questions about the value and place of ethnicity in the twenty-first century, entangled as it is with economic pressures, local histories, national markets, and a nostalgic view of diaspora.

### Session 8c: Political Theater

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

Although *Pins and Needles* was not the first Broadway musical to feature a mixed-race cast, its inclusion of African American performers in 1937 was far from typical. The presence of blacks within this working-class cast was an intentional message from the International Ladies' Garment Workers' Union (ILGWU) about its stance on racial equality. These black performers came from classes offered by the ILGWU's Education Department, a place for garment workers to gain a better quality of life. This paper will introduce four of the show's black cast members and discuss their participation in Education Department activities, including their experiences performing in *Pins and Needles*.

Downsizing the Myth: Reconsidering Brecht's and Weill's Influence on Blitzstein's Agit-Prop Theater

MARIA CRISTINA FAVA, Eastman School of Music

Scholarship on Blitzstein's agit-prop oeuvre overemphasizes the influence of Brecht and Weill while minimizing the impact of left-leaning American movements during the 1930s. Blitzstein's development from a representative of bourgeois modernism to a creator of socially relevant music, however, took place in an era of wrenching cultural change, and musicologists must reconsider his work as an expression not of inflated Eurocentrism, but of an intrinsically American worldview. Reexamination of writings and sketches for *The Cradle Will Rock* through

this Americanist lens suggests that Blitzstein's work stems more from a peculiar American aspiration to engage in social change than from a conscious desire to emulate.

"To Burn with Pride and Not with Shame": Bernstein and Lerner's *1600 Pennsylvania Avenue* and Cultural Memory

ELISSA GLYN HARBERT, Northwestern University

In 1976, Leonard Bernstein and Alan Jay Lerner premiered *1600 Pennsylvania Avenue*, a Broadway for the Bicentennial. *1600* is a subversive criticism of America's past, emphasizing racism and political hypocrisy. I contextualize the production and argue that Bernstein and Lerner subverted dominant cultural memory through their music and lyrics, taking up the goal of the progressive African American studies discourse of the 1970s: to bring black experience to the center of American history. Although audiences and critics decried *1600* as unpatriotic, it promoted a mature new patriotism that acknowledges America's shameful racial history and looks toward an egalitarian future.

### Session 8d: Postmodern Memories

Entering the "Memory Space": *On the Transmigration of Souls*, 9/11, and the Politics of Memorialization

MATTHEW TOTH, University of Western Ontario

John Adams wrote *On the Transmigration of Souls* as a "memory space" for remembering those who died on 9/11 as well as for more universal feelings of grief. Resembling the approach used in Maya Lin's Vietnam Veterans' Memorial, Adams's appeal to personal memory resists the potential that a more stable representation would have had of being incorporated into the anti-terrorist discourses so present at that time. As discourses of U.S. exceptionalism cast 9/11 as a uniquely American tragedy, Lin's memorial shows how we can interpret *Transmigration* as an appeal to memory's power to humanize and sympathize while resisting the dangers of reducing a complex event to a single viewpoint.

"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

In John Adams's opera *Doctor Atomic*, the perception of time is of central importance for both the characters onstage and the audience. This paper offers a case study of time in an operatic setting by examining the "Countdown Scenes" (Act II, Scenes 2–4) of *Doctor Atomic* to show how the composer and his librettist-director, Peter Sellars, work together to manipulate the flow and perception of time in the mind of the viewer. I discuss the manner in which time is manipulated by the opera's unique multi-source libretto, score, and staging in a 2007 production.

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

Cultural Utopia: Real Estate Mogul Ferdinand Peck and the Development of Chicago as City and Citizenry

MARK CLAGUE, University of Michigan

Chicago real estate mogul Ferdinand Peck engineered the development of many of Chicago's Gilded Age cultural institutions. He used culture, envisioned by the form, design, and institutional structures of Chicago's Auditorium Building and Art Institute, to shape a city cleared by fire of buildings but not imagination. Peck's fundraising plan to rebuild music culture in Chicago drew from the broadest possible resources, using multivalent arguments of social, economic, and cultural progress. Such consideration complicates monolithic notions of elite culture as worker control, while affirming the attractiveness of Gilded Age dreams of utopia and the power of culture to perfect the new American city. Peck's nineteenth-century pluralist approach to cultural value benefits the understandings of both scholars and arts advocates today.

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

DALE COCKRELL, Center for Popular Music (MTSU)/Vanderbilt University

Storyville (1890s–1917) looms large in the imaginations of those who love jazz and New Orleans: a sixteen-square-block of legalized tenderloin; two thousand prostitutes; and Jelly Roll Morton and others regularly employed to play in the brothels. What is often forgotten is

that Storyville was not exceptional. At least one-third of all professional, full-time musicians during the time were directly employed in the service of the commercialized sex economy. It is thus no mistake that terms like jazz, rag, swing, jitterbug, boogie-woogie, rock, roll, gig, etc., all connote sexuality, for the roots of a dance-based American popular music are to be found at the vector between sex and music.

Double Voiced: Musical Freaks of the Variety Stage, 1860–1910

DAVID MONOD, Wilfrid Laurier University, Waterloo, Canada

Double-voiced singers were a popular variety-stage entertainment in the late nineteenth century. These artists, who generally sang in both baritone and soprano pitches, were initially promoted as freaks and they were featured in circuses and dime museums. By the 1880s, however, double-voiced singers had been romanticized as musical wonders and superior artists. The passage of double-voiced performers from freakery to artistry was not unique, as contortionists and illusionists enjoyed a similar progression. This paper links the change to the gentrification of mass entertainment and discusses its implications for our understanding of popular listening and musical appreciation.

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

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

ANDREW DELL'ANTONIO, University of Texas at Austin

Autism has been at the center of controversy over the last decade, with contrasts between those who seek to "defeat autism" and "rescue" affected children and those who call for acknowledgment of "neurodiversity," arguing that the status of autism as a disability is socially constructed. Autistics are often characterized as savants, and musical savants are often understood as especially extraordinary, musical ability being more indicative of "soufulness" than mathematical skill or extraordinary factual memory. This paper explores how contrasting constructions of the intersection between music and autism reflect contemporary cultural assumptions about music, identity, exceptionalism, and creative agency.

Disability as Postmodernism: Christopher Knowles and *Einstein on the Beach*

STEPHANIE JENSEN-MOULTON, Brooklyn College, CUNY

Philip Glass's *Einstein on the Beach* represents a deep collaboration between Glass and downtown performance artist Robert Wilson and poet Christopher Knowles. Knowles developed his text with no specific relationship to *Einstein* in mind. Diagnosed with autism as a child in the late 1950s, Knowles had begun reciting poetry among the avant-garde artists in SoHo around the time of the opera's conception. Knowles's texts refract into Glass's music, reinforcing the atemporality of both verbal and musical narratives in the work. This paper explores the inherent musical qualities of Knowles's autistic-poetic declamation and their distinct relationship with Glass's operatic postmodernism.

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

MEGHAN SCHRADER, University of New Hampshire

The intersection of cultural trends, film music, and eugenics has had a strong influence on music and disability history. Film music has played an essential role in furthering destructive attitudes toward the handicapped, which can be observed in the social mores of 1950s America through what Tobin Siebers calls "the aesthetics of human disqualification." My analysis of 1950s horror film music indicates that the eugenics movement exerted a significant influence on 1950s culture as it moved into a period that some scholars term neo-eugenics. In this paper, I will explore how 1950s film music can be heard to reflect the anti-disability attitudes and pro-eugenics sentiments of its time. I will argue that film music of the '50s was used to encourage social rejection of the disabled as outsiders who threatened the family and general order of society. I will focus on social conventions related to gender, emasculation, xenophobia, euthanasia, and selective procreation.

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

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

TAMMY KERNODLE, Miami University

This paper will explore guitarist/vocalist Odetta's role in transforming notions about black folk traditions as defined through the work of Alan and John Lomax during the decades preceding the Civil Rights Movement. It will also discuss how Odetta came to embody cultural consciousness and an African-centered aesthetic that extended beyond folk music to also envelop jazz and later other forms of black popular music. It will also explore how she was amongst a larger, but often ignored group of women musicians that integrated the folk traditions of the south into the activities of the Civil Rights Movement.

“Seeger Sings Anti-American Song in Moscow”: Pete Seeger and *The New York Times*, 1965

SUMMER BENTON NICKERSON, Arizona Western College

Folk singer and American musical legend Pete Seeger (b. 1919) has had a long and tumultuous relationship with the American government as well as the mainstream press. After working to clear his name due to his ordeal with the House Un-American Activities Committee (HUAC), Seeger was asked to sing at Moscow University in 1965. *New York Times* journalist Peter Grose attended the concert and wrote an article entitled “Seeger Sings Anti-American Song in Moscow.” This paper will explore this article and other *New York Times* articles written before and after this concert as well as the backlash due to this national press.

Doc Watson and Ralph Rinzler: (Re)Presenting the Folk

KIP LORNELL, George Washington University

Doc Watson and Ralph Rinzler met in 1960 and Mr. Rinzler managed Mr. Watson from 1963–1966. This presentation will explore the professional and personal relationship between the two men between 1960 and 1967, a period when both Watson and Rinzler spent the bulk of their energies presenting American folk music to wider audiences. For this presentation I draw upon my own personal relationship with Mr. Rinzler, but primarily from his unpublished papers at the Smithsonian Institution.

### Session 9d: Russians in America

Stravinsky and Ingolf Dahl: Portrait of a Collaboration

CRAIG B. PARKER, Kansas State University

During his American years (1939–1971), Igor Stravinsky collaborated with many younger musicians, most notably from 1948 onward with author/conductor Robert Craft. Before 1948, Stravinsky's closest American musical associate was Ingolf Dahl (1912–1970), who settled in Los Angeles in 1938 and taught at USC (1945–1970). Dahl often performed Stravinsky's works, wrote frequently about his music, taught Stravinsky courses, translated Stravinsky's *Poétique Musicale*, and made piano reductions of Stravinsky's ballets. This paper chronicles their association, quotes their unpublished correspondence, and discusses the 1952 canon Stravinsky wrote for Dahl (a work uncovered by the author that is not examined in any Stravinsky literature).

Reassessing a Legacy: Rachmaninoff in America

ROBIN GEHL, University of Cincinnati, College-Conservatory of Music

A successful composer and conductor, Sergei Rachmaninoff fled Russia at the time of the Bolshevik Revolution never to return. Rachmaninoff, at the age of forty-four, transformed himself by necessity into a concert pianist and toured America for a quarter of a century from 1918 until his death in 1943, becoming one of the greatest pianists of the day. Performing frequently in early twentieth-century northern cultural capitals, Rachmaninoff also traveled by train throughout the American South concertizing in more than thirty Southern cities. This study reassesses Rachmaninoff's career and reception in America, revealing his true accomplishment as an innovator.

Advising Koussevitzky: Copland, Mahler, and the BSO Canon

MATTHEW MUGMON, Harvard University

In the 1920s, two major figures in American modernism—Aaron Copland and Serge Koussevitzky—played a joint but thus far unrecognized role in the American reception of Gustav Mahler's music. In 1925, Copland responded to critics by praising Mahler's music; in 1928, Koussevitzky performed Mahler's *Das Lied von der Erde* in Boston, followed by the American premiere of Mahler's Ninth Symphony in 1931. Documentary evidence suggests that Copland encouraged Koussevitzky's performances of Mahler's music, just as Copland is known

to have done with contemporary American music. Copland even wrote a statement, signed by Koussevitzky, in which Mahler's music was recommended.

### Lecture-Recital

Early Country Guitar Styles of Maybelle Carter, Roy Harvey, Alfred Karnes, and Alton Delmore

GREG REISH, Roosevelt University

This lecture-recital features guitar styles by four of the most distinctive Southern musicians to record in the earliest decades of country music. Selections include instrumental and vocal numbers, demonstrating the melodicism of Carter's thumb-lead style, Harvey's intricate fingerpicking, Karnes's idiosyncratic snap-bass accompaniment, and Delmore's jazz-inspired flatpicking. My discussions will place these techniques into broader contexts, from the influence of nineteenth-century banjo music to blues and popular styles of the 1920s and 1930s, and explore how these guitarists' styles helped to inspire country, folk, and bluegrass lead guitarists of later generations, including SAM 2012 honoree Doc Watson.

### Lecture-Recital

Visiting the Nickelodeon: An Illustrated Song Experience

ESTHER MORGAN-ELLIS, Yale University

The largely forgotten illustrated song is a charming remnant of early twentieth-century American popular culture, and a wide audience can enjoy and learn from reconstructed performances of this distinctive sing-along. One hundred years ago, when the illustrated song was at its peak in terms of ubiquity and innovation, patrons of “nickelodeon” movie houses across the United States expected to encounter illustrated songs between films. In this lecture-recital, I will present a number of illustrated songs with piano accompaniment and complete sets of slides as they would have been experienced in the theater, interspersed with a discussion of the history, purpose, impact, and ultimate demise of this unique practice.

### Interest Group: American Band History Research/Dance, joint meeting

Play Something We Can Dance To: Band Music and the Dance

RAOUL CAMUS, Queensborough Community College, CUNY (Emeritus)

RENÉE CAMUS BRADLEY, Independent Scholar

ALEX BRADLEY, Independent Scholar

Despite centuries of musicians playing to accompany dancers, musicians and dancers still hear and interpret music differently, especially when discussing unfamiliar period dances. The primary purpose of this session is to demonstrate and discuss various nineteenth- and twentieth-century dances (such as the polka, schottische, Viennese, and slow waltzes) and their proper tempos. We will also contemplate the ways dancers and musicians hear, interpret, and internalize music, considering factors such as age, experience, and just what feels right. Since these factors greatly influence how we interpret music, the audience will join us for some of these simple dances, such as the grand march, the Lancers quadrille, and the one-step. These are all walking dances for which no previous experience is necessary.

### Interest Group: Twentieth-Century Music

Performing Indeterminacy in the Music of John Cage

LOUIS GOLDSTEIN, Wake Forest University

John Cage's music poses special challenges to performers, particularly in the handling of indeterminate elements. How do performers respond to the indeterminacy of Cage's music in such a way that they balance the need to be musically prepared for performance but open to the possibility of unforeseen or unanticipated choices that are latent within Cage's compositional methods and aesthetic? In this session of the twentieth-century interest group, Louis Goldstein will demonstrate and discuss these questions with respect to the solo piano compositions *ASLSP* (1985), *One* (1987), and *One'* (1990).

### Session 10a: Rethinking the “Field” in Fieldwork

Sailors' Journals and Nineteenth-Century Popular Music: Ethnohistorical Musicology in the Archival “Field”

JAMES REVELL CARR, University of North Carolina Greensboro

When studying American vernacular music of the nineteenth century, it can be difficult to find 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 often literate, thoughtful, and artistic, and they left behind a legacy of thousands of journals and diaries. Through these voices we can gain a multiplicity of perspectives, not only about the popularity of certain musical genres or songs, but also about the global distribution of American popular music in the nineteenth century.

Hillbilly Recordings as Fieldwork, 1920–1940

ANNE DHU MCLUCCAS, University of Oregon

Using recordings from the earliest era of hillbilly music, this paper explores the similarities and differences between the field methods of the academic folklorists and the commercial recording companies in their documentation of southern American folk music. From the modern ethnographic point of view, there were shortcomings in both approaches, but our knowledge of southern traditions would be much poorer if the commercial recording companies had not sought out southern performers, who in turn formed the basis of later country music. The material for this paper comes from research done for a MUSA edition of 100 folksongs from the 1920s–1940s.

Insider/Outsider Perspectives and Performative Ethnography in Jazz Research

YOKO SUZUKI, University of Pittsburgh

This paper explores how my identity as a Japanese female jazz saxophonist contributed to my fieldwork, in which I interviewed New York based jazz musicians. Interviews with female jazz saxophonists in particular highlighted flexible shifts in my positionality as both insider and outsider in jazz. The dynamic exchange with my female interviewees exemplifies performative ethnography, where our identities are constructed through discussing the issues of gender, race, and sexuality in the context of jazz performance. I suggest that the shift between two perspectives demonstrates a new possibility in jazz research that hinges on the author's multiple subjectivities.

**Session 10b: Writing for Dance**

Blowzy Women and Spineless Men?: Doris Humphrey and Vivian Fine's *The Race of Life*

RACHEL LUMSDEN, CUNY Graduate Center

Vivian Fine's (1913–2000) compositions for dance have been virtually ignored by scholars. This paper examines *The Race of Life* (1937), written by Fine for Doris Humphrey. The Humphrey/Fine collaboration is based on a series of cartoons by James Thurber that satirize the misadventures of a middle-class husband and wife. By using writings by Humphrey and Fine, photographs of the dance, and Fine's manuscripts of the work, I argue that the Humphrey/Fine production recasts Thurber's drawings from a more nuanced female perspective, revealing the insights of two accomplished urban women into the frictions between men and women during the Depression era.

Dancing through Dogpatch: A Dance Arranger's Workshop

JANE RIEGEL FERENCZ, University of Wisconsin–Whitewater

The 1956 DePaul/Mercer musical *Li'l Abner* featured a topical story, witty lyrics, and catchy tunes. Its “Sadie Hawkins’ Day” ballet re-enacts an important annual event in rural Dogpatch: single women claim as husbands any man they can capture. Choreographed by Michael Kidd, the eight-minute sequence humorously represents the show’s cartoonish setting, with music created by Genevieve Pitot. Although composing materials are rarely available to musical theater scholars, I located Pitot’s holograph pencil copy of the “Sadie Hawkins’ Day” ballet score. It contains numerous rehearsal annotations, corrections, and changes, providing a rare glimpse into the creative and collaborative world of the Broadway dance arranger.

Teiji Itō's *Watermill*: Controversy over the Use of World Music at the Ballet

JESSICA PAYETTE, Oakland University

In 1971 Teiji Itō's experimental score for Jerome Robbins's *Watermill* (1971) caused a ruckus at the New York City Ballet due to its exhibition of musicians playing Japanese instruments on stage, narrow dynamic range, and avoidance of tension and release. This paper investigates

American ballet's pioneering uses of experimental music through the lens of *Watermill*. In response to “threats” of musical diversification, the nation's top ballet companies appear to establish quotas for the number of ballets per season that must use Western orchestration in order to retain donors, satisfy orchestral unions, and protect ballet's cultural capital.

**Session 10c: Music and Media Technology**

Recalling *Koyaanisqatsi*: Television and Minimalism's Cultural Reception

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

Minimalism has become increasingly popular as underscore since the groundbreaking film *Koyaanisqatsi* (1982). Many television deployments of minimalist music reference this work, either through quotation, parody, or a similar musico-visual style. Through analyses of TV multimedia ranging from *South Park*'s scatological Christmas parody to art documentaries, this paper engages intertextual allusions to *Koyaanisqatsi* as a lens to reveal popular culture's commentary on minimalism's relationship to other cultures, its place in the high/low art divide, and its meaning.

ASong at the End of the World

WILLIAM CHENG, Harvard University

Music and monuments lie in equal ruin across a devastated Washington, D. C. in Bethesda's acclaimed role-playing game *Fallout 3*. In the year 2277, culture wars raging through this nuclear wasteland resound in the transmissions of competing radio stations that variously broadcast nationalist propaganda, presidential speeches, the music of J. S. Bach, and American big band tunes from the mid-twentieth century. I argue here that this dystopian society's fixation on the reproduction of music from the past symptomizes the inability of traumatized survivors to create original music in the wake of atrocity. At the heart of this game is the dilemma of how art can stand to exist—much less to signify—when the world has already come to an end.

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

Many music industry observers were surprised to learn that last year Google's YouTube took the lead in paying music royalties. The Internet's virtually unlimited audience and the ability of the right clip to “go viral” and register rotation numbers previously seen only by a few landmark hits by major stars offers potentials and pitfalls. This study examines the roots and media technology enabling this phenomenon, notes several important characteristics of the medium, and suggests some musicological and pedagogical applications of the YouTube platform that harness its power to improve and enhance a greater appreciation and enjoyment of all music.

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

No False Disarray: Serial Anomalies in the Music of Milton Babbitt

ZACHARY BERNSTEIN, CUNY Graduate Center

Despite his reputation for rigid compositional procedures, Milton Babbitt's music contains many violations of serial structure. In *Words About Music* (1987), Babbitt chides “young composers” who think these anomalies are mistakes. If we are to make sense of these anomalies—if we are to interpret them not simply as anomalous, but as persuasive artistic choices—we will need to invoke criteria that are at best indirectly related to the twelve-tone system. The presence and extraordinary effects of these anomalies will provide insight into the purpose, nature, and limitations of the systematic aspects of Babbitt's music.

Writing with “Twelve Tones”: Elliott Carter's Identity Construction

DANIEL GUBERMAN, University of North Carolina–Chapel Hill

For many scholars Elliott Carter's rejection of twelve-tone and serial composition forms a fundamental aspect of his musical and political identity. Charles Rosen claims that “Carter is perhaps the only major composer of our time who has never even tried to write a serial work.” In contrast, numerous historians such as Joseph Straus characterize Carter as a twelve-tone composer despite the composer's protests. In this paper I explore Carter's construction of a public persona with regard to twelve-tone and serial composition from the 1950s through the 1970s by examining his compositional sketches, published articles, lectures, and correspondence.

Twelve-Tone Tonality?: Leonard Bernstein and Serialism

JONATHAN BLUMHOFER, Independent Scholar

Leonard Bernstein incorporated a plethora of influences into his compositions, including jazz and popular music of the '20s and '30s, '60s rock, and sacred music from the synagogue. Perhaps the most notorious aspect of Bernstein's musical language was his adoption of elements of Arnold Schoenberg's twelve-tone method. The present paper discusses how Bernstein achieved 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.

### Session 11a: Uplift and the Power of Black Music

Uplift and Beyond: The Songwriting Team of Cole and Johnson Brothers and the Ladies' Home Journal

BONNY H. MILLER, Independent Scholar, Bethesda, MD

Between 1905 and 1909, the Ladies' Home Journal printed six songs and one piano solo that together present a microcosm of the evolution of the songwriting team of Bob Cole, J. Rosamond Johnson, and James Weldon Johnson during the height of their theatrical success. Through its progressive editor Edward Bok, the Ladies' Home Journal provided a unique vehicle for songs that illustrated the team's developing philosophy and strategy: first, incorporating education about African American history and culture; second, implementing uplift through positive African American role models; and third, effecting a transition to inclusive lyrics of universal human experience.

A Movement Divided: Uplift, Black Power, and the Carawans

KRISTEN TURNER, University of North Carolina–Chapel Hill

Guy and Candie Carawan introduced some of the most famous Freedom Songs to protestors in the Civil Rights Movement. In workshops they conducted for activists in 1964 and 1965, and their book on the Gullah culture published in 1966, they presented shouts, prison, work, and children's songs as evidence that poor people resisted white oppression, and encouraged activists to change their negative perception of rural blacks. As white mediators of black culture, their viewpoint challenged long-held notions of class superiority, and the reception of their ideas among activists became enmeshed within the black power ideology and the middle-class "uplift" philosophy.

### Session 11b: The Steel Guitar

Country Authenticity and the Shifting Semiotics of the Steel Guitar

SAMUEL PARLER, Harvard University

Given the discourse of authenticity that guides country music, acceptance of the Hawaiian steel guitar as a country instrument is surprising. Its assimilation was achieved through the collective efforts of performers, entrepreneurs, and audiences, who repositioned its sound as an embodiment of the performer's emotions. I argue this redefinition relied upon an elision between the microtonal inflections of both steel guitar and singer. The transition from exoticism to authenticity is traced through Jimmie Rodgers's "Everybody Does It in Hawaii," Roy Acuff's "Steel Guitar Blues," and Hank Williams's "Honky Tonk Blues," all of which exploited this elision to different symbolic ends.

A Technological Call-and-Response: The Development of the Pedal Steel Guitar, 1950–1975

TIMOTHY D. MILLER, University of North Carolina–Chapel Hill

The pedal steel guitar has been an integral part of the American musical soundscape since the middle of the twentieth century. The emergence of the pedal steel in the 1950s and '60s was the result of a collaborative effort—a technological call-and-response among players and makers, often conducted through recordings alone. By examining the mutually influential relationships among pedal steel players, instrument makers, and the instrument itself, this study contends that instruments, as technologies, are not only physical tools of musical performance, but also act as sites for the collective negotiation of the issues of individual expression, musicality, and genre conventions.

### Session 11c: Music and Public Radio

American and Syrian State-Sponsored Radio and the Integration of American Pop Music into Syrian Musical Genres

BEAU BOWWELL, Columbia University

Analyzing documents and programming from Syrian state-run radio and the U.S. government's pop music station in the Middle East, Radio Sawa, this paper describes the contrasting musical values of the American "public diplomacy" music broadcasts and Syrian state radio, two explicitly ideological endeavors that use music in service of a political agenda. I then outline a taxonomy of Syrian popular music genres and, through a discussion of the ways in which listeners integrate American music into these genre norms, address how this process of genre categorization defines "Americanness" in music broadcasting within the radioscope of the Middle East.

Charting Musical Experimentalism for Public Radio: Curran's *Maritime Rites* (1984)

LOUISE CHERNOSKY, Columbia University

In 1984, Alvin Curran produced eleven broadcasts for public radio titled *Maritime Rites*, featuring real-world sounds from the Eastern U.S. coast and musical improvisations by prominent composers. This paper details an important intersection between new American music and public radio broadcasting, tracing *Maritime Rites*'s financial support (Satellite Program Development Fund) and production. The piece's recorded voices were aural markers of identity and community. I conclude that *Maritime Rites*'s documentary sound palette and its quasi-journalistic survey of the composer's new-music scene were essential to its improvisation-based musical experimentalism and its ability to draw funding from the Satellite Program Development Fund.

### Session 11d: Transcending Minimalism

"Emotion we have no words for": Meredith Monk's *Education of the Girlchild* and Human Emotion

JESSICA A. HOLMES, McGill University

In this paper I examine Monk's multimedia work *Education of the Girlchild* (1971) and how Monk's flexible application of minimalist techniques enhances the emotional character of the work. I demonstrate how her personal involvement in *Girlchild*'s direction, production, and performance, as well as the work's inherently (auto)biographical and quasi-improvisatory nature all contribute to an expression of shared human experience. Finally, I discuss how she employs minimalism during *Girlchild*'s most pivotal moments, where untexted singing occurs against a minimalist accompaniment, reinforcing Monk's own belief that vocalization "reaches toward emotion we have no words for."

Reconsidering Philip Glass: Space, "Presence," and Downtown Loft Culture in the Early 1970s

DAVID CHAPMAN, Washington University in St. Louis

In the early 1970s, Philip Glass shifted his focus from the additive processes of the previous decade to spatialized sound. While standard approaches to minimalism have emphasized non-narrative perceptions of time, in the early 1970s Glass spoke of a desire to redirect his listeners from temporal to spatial experiences. These included explorations of psychoacoustics, "presence," and a specific arrangement of performers and audiences within the loft spaces of downtown Manhattan (performers in the center, audience "in-the-round"). Drawing on interviews and new archival materials, this paper reincorporates space as a defining element of Glass's early aesthetic.

### Session 12a: The Banjo

The Contested Terrain of Creations and Continuities: The Banjo in Diaspora

BARBARA L. TAYLOR, University of California, Santa Barbara

Loosely interconnected groups of banjo activists are endeavoring to render the blackness and Africanness of the banjo culturally legible. This initiative arises in a long legacy of disputation over the meaning of Africa in the Americas. In this paper I argue that the intellectual history

of debates over the origins of the Negro spirituals in folklore and music studies, and over creationism versus retentionism in slavery and diaspora studies, remains salient to questions of national identity and cultural ownership in the accreted and circulating racial meanings of the African banjo in America.

“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 Brunswick Record Company. Together with the rural artists MacFarland and Gardner, Al Hopkins, and the Kessinger Brothers, Kazee pioneered Brunswick’s “Songs of Dixie” (1927–1933), a series devoted to traditional southern music. In this paper I examine the stylistic features of Kazee’s music—his banjo technique, singing style, use of tunings and modes, approach to rhythm and meter, ornamentation, and microtonal playing—and demonstrate how 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

GLENDIA GOODMAN, Harvard University

Late eighteenth-century Americans were ambivalent about feminine musical accomplishment. When young women played music, was it a sign of the new nation’s cultural sophistication, or was it aristocratic pretension? This paper explores the intellectual and musical climate of the Early Republic through a unique collection of manuscript sources: the commonplace books in which women copied music for personal use. I argue that the style and topics of the repertory women copied and performed—largely sentimental songs in the galant style taken from British comic operas that were associated with decadence and self-indulgence—provide crucial clues to understanding why women’s music making was controversial.

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. Contemporary practices are documented in Manner’s unpublished “Readings with Music” and her anthology, *The Silver Treasury*, which suggest the numerous ways in which music could accompany specific poems. Composed and fully notated musical works were part of a larger conception that also included more casual pairings: improvised accompaniments, poetry recited to previously unrelated compositions, and song texts spoken rather than sung. Manner’s combinations demonstrate that the genre of “melodrama” represented a performance continuum, not merely notated works.

### Session 12c: Contested Spaces

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

TODD ROSENDAHL, The Florida State University

Pride Toronto is currently the largest gay pride festival in North America, and one of the largest festivals in the world, attracting over one million people each summer to celebrate queer culture. In 2010, the ten-day festival included over 300 musical performances on nine stages throughout downtown Toronto, featuring anything from heavy metal to jazz. This project explores the ways in which pride festivals play a vital role in the negotiation of social power and identity within the LGBT community, using the selection of musical genres and artists, as well as stage programming, as the nexus of this important negotiation process.

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

At Rath Yatra, a festival originating in India, statues of Hindu deities are paraded through a city accompanied by ecstatic dancing and sacred chants. The Hare Krishna movement has recently established Rath Yatra in the American cultural landscape. Drawing on fieldwork at Rath Yatras in New York City and Los Angeles, this paper explores the Hare Krishna belief that the sacred

music accompanying this procession can transform the environment of the festival. I examine the impact of Rath Yatra on the urban landscape, as well as ways the contrasting spaces of Manhattan and Los Angeles have transformed the festival itself.

### Session 12d: Frank Zappa

Zappa and the Heavenly Bank Account: The Business of Religion

SARAH SCHMALEMBERGER, University of St. Thomas

Frank Zappa’s understanding of compositional idioms, from Stravinsky and Varèse to doo-wop and rural blues, enabled him to create layers of musical reference within his works. This paper explores religious-themed songs by Zappa that critique religious dogma driven by commerce. Casting a muckraking eye over the hypocrisy of people belonging to various religious sects, “Heavenly Bank Account” depicts charismatic evangelical leaders plundering followers’ pocketbooks while lobbying political influence. “St. Alfonso’s Pancake Breakfast” depicts promiscuity among Catholic followers and clergy. Zappa’s musical depictions of such issues signal moments of inappropriate confluence between money, sex, and faith, admonishing fanatics that “Jesus thinks you’re a jerk.”

“Freaking Out” and the Photographic Image

CHRISTOPHER PHILLPOTT, The Florida State University

Many recognize Frank Zappa’s penchant for eclecticism by the notoriously striking juxtapositions observed in his life and music. However, such a mixed persona was equally visual, as Zappa himself was explicit about the fundamental role of personal appearance in placing his music within a cultural framework which he termed “freak culture,” marked by heterogeneity, campiness, and satirical absurdity. This paper interrogates the role of album photographs in supporting this identity, as it surveys a variety of images spanning Zappa’s recording career while discussing aspects of attire, photographic composition, technique, and manipulation as they visually encode Zappa’s aesthetic of “freaking out.”



## INDEX

Subjects are in *italics*.  
Subjects that are titles are in *italic boldface*.

- 17th Century:** Thurs., 12:45 PM (Early American Music Interest Group)
- 18th Century:** 2b (Pineda); 5b (Binford, Odría); 12b (Goodman)
- 19th Century:** 1a (Karpf, Bailey, Shadle); 2a (Accimmo); 2b (Rodger); 4d (Gibbons, L.M. Pruett); 5b (Hamill); 6 (Haughton); 8a (Horowitz, Preston); 9a (Clague, Cockrell, Monod); 10a (Carr); 12a (Taylor); 12b (Kimber)
- 1901-1950:** 1c (Searcy); 2a (Busman); 2c (Lawson); Thurs., 12:45 (Lecture-Recital, Tallaj)
- 3b (Hartford); 3c (Myers); 3d (Bruhn); 4b (J. Smith, Feyen); 5c (Platte, Kupfer, Howe); 6 (Slatham, Baumgartner); 7a (Vancouver, Varon); 7c (Hammesley, Graber); 8a (M. W. Patterson); 8c (Wright, Muggmon); Sat., 12:45 PM (Lecture-Recital, Reish); Lecture-Recital, Morgan-Ellis; 10b (Lumsden); 11a (B.H. Miller); 11b (Parler); 12a (Hermann); 12b (Kimber)
- Aasild, Vilde: 3b
- Accimmo, Michael: 2a
- Abbott, Emma:** 8a (Preston)
- Acuff, Roy:** 11b (Parler)
- Adams, John:** 8d (Toth, Lintott)
- Addy, Yacub:** 2b (Rollefson)
- African American:** 1b (Goldschmitt, Lomanno, J. Robinson); 2a (Busman); 2b (Rollefson); 3b (Carson, Bierman, Aasild, Hartford); 3c (Myers); 4a (Katz, C. Allen); 4b (J. Smith); Thurs., 8:00 PM (gospel concert); 5d (Lopez-Dabdoub, Steinbeck, C.F. Robinson); 6 (Clark, Kilbourne, Haughton, E.S. Smith); Fri., 10:15 AM (Roundtable discussion: Anderson, Halstork, Kelley; Recital, 11:30, Toppin); 7b (Johnson); 8a (M.W. Patterson); 8b (Wells); 8c (Wright, Harbert); 9c (Kernodle); 11a (B.H. Miller, Turner); 12a (Taylor)
- Ake, David* (chair): 5d
- Aliferi, Gabriel: 2c
- Allen, Carrie: 4a
- Allen, Roy* (chair): 10a
- American Band History Interest Group: Sat., 12:45 PM
- America's Best Dance Crew:** 7a (Yang)
- Anderson, T.J.: Fri., 10:15 AM (Roundtable)
- Anthell, George:** 6 (Slatham)
- The Archies:** 1d (Pecknold)
- Art Ensemble of Chicago:** 5d (Steinbeck)
- Asian: 7a (Yang), 7c (Rhodes); 10a (Suzuki)
- Austin City Limits** [TV series]: 7a (T. Laird)
- autism: 9b (Dell'Antonio)
- avant-garde:** 2c (Aliferi); 3d (Bruhn, Sartain, Dohoney, Hoover); 5a (Straus, Ray, Ochsenr); 5d (Lopez-Dabdoub, Steinbeck, C.F. Robinson); 9b (Jensen-Moulton); Sat., 12:45 (Twentieth Century Music Interest Group: Goldstein); 10d (Bernstein); 11c (Chernosky); 11d (Holmes, David Chapman); 12d (Schmatlenberger, Philpott)
- Babbitt, Milton:** 2c (Aliferi); 3a (Straus, Ray, Ochsenr); 10d (Bernstein)
- Bagdasarian, Ross:** 1d (Pecknold)
- Bailey, Candace: 1a
- band:** Fri., 4:00 PM (rehearsal of SAM Brass Band); Sat., 12:45 PM (American Band History Research Interest Group, combined with Dance Interest Group: Camus, Camus-Bradley, Bradley); Sat., 6:00 PM (performance by SAM Brass Band)
- banjo:** Sat., 12:45 PM (Lecture-Recital, Reish); 12a (Taylor, Hermann)
- Barés, Basile:** 6 (E.S. Smith)
- Barrig, Kevin* (chair): 9d
- Baumgartner, Michael: 6
- Baur, Steven* (chair): 11c
- bebop:** 8b (Wells)
- Beethoven's Nightmare** (group): 2a (J. Jones)
- Bessel, Conrad:** 5b (Binford)
- Bernstein, Leonard:** 8c (Harbert); 10d (Blumhofer)
- Bernstein, Zachary: 10d
- Bick, Sally* (chair): 4c
- Bickford, Tyler: 1d
- Bierman, Benjamin: 3b
- Big White Fog* [play]: 3c (Myers)
- Binford, Hilde: 5b
- blindness:** 1a (Karpf)
- Blitzstein, Marc:** 8c (Fava)
- blues:** 2a (Busman); Sat., 12:45 PM (Lecture-Recital, Reish)
- Blumhofer, Jonathan: 10d
- bossa nova:** 1b (Goldschmitt)
- Bothwell, Beau: 11c
- Boyd, Michael* (chair): 10d
- Boye, Gary* (chair): 11b
- Brackett, John* (chair): 5a
- Bradbury, William Batchelder:** 1a (Karpf)
- Bradley, Alex: Sat., 12:45 PM (American Band History Research Interest Group and Dance Interest Group joint meeting)
- Bradley, Renée Camus* (chair): 8b; Sat., 12:45 PM (American Band History Research Interest Group and Dance Interest Group joint meeting)
- Brazil:** 1b (Goldschmitt)
- Brecht, Bertolt:** 8c (Fava)
- Bristow, George:** 4d (Gibbons)
- Brohn, William David:** 6 (P. Laird)
- Brooklyn, N.Y.:** 8a (Horowitz)
- Brooks, John Benson:** 3b (Bierman)
- Brown, Earle:** 3d (Hoover)
- Brown, Sara Black: 12c
- Browning, Kirk:** 7a (Varon)
- Broyles, Michael* (chair): 4d
- Bruhn, Christopher: 3d
- Brunswick Records:** 12a (Hermann)
- bubblegum music:** 1d (Pecknold)
- Burlin, Natalie Curtis:** 8a (M.W. Patterson)
- Busman, Joshua: 2a
- Byrd, Deborah: 8b
- Cage, John:** 3d (Bruhn, Sartain); Sat., 12:45 PM (Twentieth Century Music Interest Group: Goldstein); 11c (Chernosky)
- Calder, Alexander:** 3d (Hoover)
- Camus, Raoul: Thurs., 12:45 PM (Early American Music Interest Group); Sat., 12:45 PM (American Band History Research Interest Group and Dance Interest Group joint session)
- Canada:** 12c (Rosendahl)
- Canary Islands:** 1b (Lomanno)
- Carawan, Guy and Candie:** 11a (Turner)
- Carolina Chocolate Drops:** 3b (Carson)
- Carr, James Revel: 10a
- Carson, Charles: 3b
- Carter, Elliott:** 10d (Guberman)
- Carter, Jimmy:** 7b (Gorzelay-Mostak)
- Carter, Maybelle:** Sat., 12:45 PM (Lecture-Recital, Reish)
- Casamassina, Toni L.: 3c
- Chiapan, Dale* (chair): 4a
- Chapman, David: 11d
- Cheng, William: 10c
- Chernosky, Louise: 11c
- Chicago:** 9a (Clague, Cockrell)
- children:** 1d (Pecknold, Bickford, Doughner); 7a (Clendinning)
- The Chipmunks:** 1d (Pecknold)
- Civil War:** 2a (Accimmo); 4d (L.M. Pruett); 10a (Carr)
- civil rights movement:** 9c (Kernodle); 11a (Turner)
- Clague, Mark: 9a
- Clark, Russell M.: 6
- Clem, David: 3a
- Cockrell, Dale: 9a
- Cohen, Ronald* (chair): 9c
- Cole, Robert:** 11a (B.H. Miller)
- collage:** 3d (Hoover); 5c (Howe)
- The Colored Sacred Harp** [publication]: 4b (J. Smith)
- contra-dancing:** 8b (Byrd)
- Copland, Aaron:** 5c (Kupfer); 9d (Mugmon); 10d (Blumhofer)
- country music:** 2d (Harmon, Heidemann, D. Pruett); 7a (T. Laird); Fri., 6:00 PM (SAM Honorary Membership ceremony); 11b (Parler, T.D. Miller)
- Courlander, Harold:** 3b (Bierman)
- The Cradle Will Rock** [Blitzstein]: 8c (Fava)
- Craft, Robert:** 9d (Parler)
- Crockett, Davy:** 7c (Graber)
- Crosby, Fanny J.:** 1a (Karpf)
- Crumb, George:** 2c (Fulton)
- Culp, Christopher: 3a
- Curran, Alvin:** 11c (Chernosky)
- Curtis, Natalie:** 8a (M.W. Patterson)
- Dahl, Ingolf:** 9d (Parler)
- Dalai Lama:** 4c (Hung)
- dance:** 7a (Yang); 8b (Byrd, Wells, Doan); 9a (Cockrell); Sat., 12:45 PM (Dance Interest Group meeting, held jointly with American Band History Research meeting: Camus, Camus-Bradley, Bradley); 10b: (Lumsden, Ferencz, Payette); Dance Interest Group: Sat., 12:45 PM (jointly with American Band History Research Interest Group: Camus, Camus-Bradley, Bradley)
- Davis, Miles:** 5d (C.F. Robinson)
- deafness:** 2a (J. Jones)
- Deaville, James (moderator): 3a, 7a
- De Graaf, Melissa* (chair): 12b
- Dehn, Mura:** 8b (Wells)
- Dell'Antonio, Andrew: 9b
- Delmore, Alton:** Sat., 12:45 PM (Lecture-Recital, Reish)
- De Menil, John & Dominique:** 3d (Dohoney)
- DePaul, Gene:** 10b (Ferencz)
- Detroit Symphony Orchestra:** 1c (Twomey)
- DeVeaux, Scott* (chair): 2b
- Dick Van Dyke Show** [TV series]: 3a (Rodman)
- disabilities:** 1a (Karpf); 2a (Accimmo, Quaglia, Busman, J. Jones); 9b (Dell'Antonio, Jensen-Moulton, Schrader)
- disc jockeys:** 4a (Katz)
- Doan, Jessamyn: 8b
- Dohoney, Ryan: 3d
- Dominican Republic:** Thurs., 12:45 PM (Lecture-Recital, Tallaj)
- double-voicedness:** 9a (Monod)
- Doughner, Sarah: 1d
- Dubuclet, Laurent:** 6 (E.S. Smith)
- Early American Music Interest Group: Thurs., 12:45 PM
- Eaton, Rebecca M. Doran: 10c
- education:** Fri., 1:15 PM (Research Resources Interest Group); 7a (Clendinning, Vancouver)
- Education of the Girlchild** [Monk]: 11d (Holmes)
- Einstein on the Beach** [Glass]: 9b (Jensen-Moulton)
- Emerson, Ralph Waldo:** 3d (Bruhn)
- employment:** Thurs., 12:45 PM (Student Forum; Myers, B. Jones, moderators)
- Ephrata Cloister:** 5b (Binford)
- Erikson, Roky:** 2a (Quaglia)
- Ersoff, Zarah: 3a
- eugenics:** 9b (Schrader)
- Fallout 3** [video game]: 10c (Cheng)
- Fava, Maria Cristina: 8c
- Federal Theatre Project:** 3c (Myers); 7c (Hennessy, Graber)
- Feisst, Sabine: 3c
- Feldman, Morton:** 3d (Dohoney)
- Ferencz, Jane Riegel: 10b
- Feyen, Jesse: 4b
- fieldwork** (redefined): 10a (Carr, McLucas, Suzuki)
- film:** 4c (Ross, Hung); 5c (Platte, Kupfer, Howe); 9b (Schrader); Sat., 12:45 PM (Lecture-Recital, Morgan-Ellis); 10c (Cheng)
- Fine, Vivian:** 10b (Lumsden)
- Fiore, Giacomo: Fri., 10:15 AM (Lecture-Recital)
- folk and traditional music:** Thurs., 12:45 (Lecture-Recital, Tallaj); 5c (Kupfer); 7a (T. Laird); 7c (Hammesley); Fri., 10:00 PM (SAM Jam); 8a (M.W. Patterson); 9c (Kernodle, Nickerson, Lornell); 10a (McLucas); 11a (Turner); 12a (Hermann)
- Folk and Traditional Music Interest Group: Fri., 10:00 PM (SAM Jam)
- Forbes, Sean:** 2a (J. Jones)
- France:** 2b (Pineda)
- Fry, Robert W.* (chair): 12c
- Fulton, Will: 2c
- Gail, Dorothy* (chair): 2c
- García, Juan Francisco:** Thurs., 12:45 PM (Lecture-Recital, Tallaj)
- gay topics:** 1a (Shadle); Thurs., 12:45 PM (Gay/Lesbian/Bisexual/Transgendered Interest Group; Tucker); 12c (Rosendahl)
- Gay/Lesbian/Bisexual/Transgendered Interest Group: Thurs., 12:45 PM
- Gehl, Robm: 9d

- gender, general:** 1a (Shadle); 9a (Monod), female: 1d (Dougher); 2d (Heidemamm); 3a (Keathley); 3c (Feisst); 8a (Horowitz, M.W. Patterson, Preston); 10a (Suzuki)
- Gershwin, George:** 3b (Hartford)
- Gibbons, William: 4d
- Glass, Philip:** 9b (Jensen-Moulton); 10c (Eaton); 11d (D. Chapman)
- Glee** [TV series]: 7a (Yang)
- Goldschmitt, Kariann: 1b
- Goldstein, Louis: Sat., 12:45 PM (Twentieth Century Music Interest Group)
- Goodman, Glenda: 12b
- Goetzlany-Mostak, Dana: 7b
- gospel:** 4b (Feyen); Thurs., 8:00 PM (concert)
- Gottschalk, Louis Moreau:** 4d (L.M. Pruett)
- Graber, Naomi: 7c
- Granade, S. Andrew* (chair): 10c
- Green, Paul:** 7c (Hamesley)
- Grose, Peter:** 9c (Nickerson)
- Guberman, Daniel: 10d
- guitar:** Fri., 10:15 AM (Lecture-Recital, Fiore), Sat., 12:45 PM (Lecture-Recital, Reish); 11b (steel guitar; Parler, T.D. Miller)
- Gullah:** 11a (Turner)
- Haefeli, Sara Heimbecker* (chair): Sat., 12:45 PM (Twentieth Century Music Interest Group)
- Hailstork, Adolphus: Fri., 10:15 AM (Roundtable)
- Hamesley, Lydia: 7c
- Hamil, Chad: 5b
- Hammerstein, Oscar, II:** 7c (Rhode)
- Hammitt, John:** 5b (Odrna)
- Harbert, Elissa Glyn: 8c
- Hare Krishna:** 12c (Brown)
- Harmon, Marcus Desmond: 2d
- Harris, Emmylou:** 2d (Hammon)
- Harrison, Lou:** Fri., 10:15 AM (Lecture-Recital, Fiore)
- Hartford, Kassandra: 3b
- Harvey, Roy:** Sat., 12:45 PM (Lecture-Recital, Reish)
- Hathaway, Donny:** 7b (Johnson)
- Haughton, Ethel Norris: 6
- Hawaii:** Fri., 10:15 AM (Lecture-Recital, Fiore); 10a (Carr); 11b (Parler)
- Hawaii Five-O** [both TV series]: 3a (Clem)
- Heidemamm, Katie, 2d
- Hernández, Julio Alberto:** Thurs., 12:45 PM (Lecture-Recital; Tallaj)
- hillbop:** 10a (McLucas)
- hip hop:** 2a (J. Jones ["rap"]); 4a (Katz, C. Allen); 7a (Yang)
- Holmes, Jessica A.: 11d
- Hoover, Elizabeth: 3d
- House Un-American Activities Committee:** 9c (Nickerson)
- Howe, Blake: 5a
- Humphrey, Doris:** 10b (Lumsden)
- Hung, Eric: 4c
- Hutchinson, Abby:** 1a (Karpf)
- indeterminacy:** Sat., 12:45 PM (Twentieth Century Music Interest Group; Goldstein)
- India:** 1b (J. Robinson)
- International Ladies' Garment Workers' Union:** 8c (Wright)
- Irving, Washington: 4d (Gibbons)
- Iverson, Pauline:** 3c (Feisst); 11c (Chemosky)
- One Touch of Venus* [Weill]: 6 (Baumgartner)
- opera:** 2b (Rodger); 3b (Hartford); 3c (Feisst); 4d (Gibbons); 6 (P. Laird); 8a (Horowitz, Preston); 8d (Lintott); 9b (Jensen-Moulton)
- orchestra** (see also individual orchestras): 1c (Searcy, Kuo, Twomey); 7a (Varon)
- orchestration:** 6 (P. Laird)
- organ grinders:** 2a (Accinna)
- Original Dixieland Jazz Band:** 1b (Lomanno)
- Ormandy, Eugene:** 7a (Varon)
- orphans:** 1a (Karpf)
- Pantera:** 7b (Lambright)
- Parker, Craig B.*: Sat., 12:45 PM (American Band History Research Interest Group and Dance Interest Group joint session [chair]); 9d
- Parler, Samuel: 11b
- Parsons, Gram:** 2d (Harmon)
- Parton, Dolly:** 2d (Heidemamm)
- Patterson, David L.* (chair): 3d
- Patterson, Michelle Wick: 8a
- Payette, Jessica: 10b
- Payne, Maggi:** 3c (Feisst)
- Peck, Ferdinand:** 9c (Clagne)
- Peckold, Diane* (chair): 1d
- Pennsylvania** (see also *Philadelphia Orchestra*): 8b (Doan)
- Petersburg, Virginia:** 6 (Haughton)
- Philadelphia Orchestra:** 1c (Twomey); 7a (Varon)
- Phillipott, Christopher: 12d
- Philomel** [Babbitt]: 5a (Ray)
- photography:** 12d (Phillipott)
- Pickett, Benjamin* (chair): 1b
- Pinder, Jefferson:** 3b (Carson)
- Pineda, Kim: 2b
- Pins and Needles** [revue]: 8c (Wright)
- Pitot, Genevieve:** 10b (Ferencz)
- Platte, Nathan: 5c
- Polansky, Larry:** Fri., 10:15 AM (Lecture-Recital, Fiore)
- Polish-American:** 8b (Doan)
- politics:** 1c (Searcy); 2c (Lawson, Alfieri, Fulton); 3c (Myers); 5d (Steinbeck); 7b (Goetzlany-Mostak); 8c (Wright, Fava, Harbert); 9c (Nickerson); 11c (Bothwell)
- polka:** 8b (Doan)
- popular song** [an omnium-gatherum subject for secular pre-1950 genres. See also *folk and traditional, musical theater*]: 1a (Karpf, Bailey, Shadle); 2c (Lawson); Sat., 12:45 PM (Lecture-Recital, Morgan-Ellis); 10a (Carr, McLucas); 11a (B.H. Miller); 12b (Goodman)
- Porgy and Bess** [Gershwin]: 3b (Hartford)
- postmodernism** [papers/sessions invoking this idea specifically]: 8d (Toth, Lintott); 9b (Jensen-Moulton)
- Prescott, Norm:** 1d (Pecknold)
- preservation:** Fri., 1:15 PM (Musical theater Interest Group; Reside)
- Preston, Katherine K.: 8a
- Pride Toronto:** 12c (Rosendahl)
- prostitution:** 9a (Cockrell)
- Pruett, David: 2d
- Pruett, Laura Moore: 4d
- Public Broadcasting System:** 7a (T. Laird)
- publishers & publications:** 4b (Feyen); 6 (E.S. Smith); 10a (McLucas); 11a (B.H. Miller)
- Lovensheimer, Jim* (chair): Fri., 1:15 PM (Musical Theater Interest Group); 10b
- Lumsden, Rachel: 10b
- Lynn, Loretta:** 2d (Heidemamm)
- Mahantappa, Rudresh:** 1b (J. Robinson)
- Mahler, Gustav:** 9d (Muggmon)
- Manner, Jane:** 12b (Kimber)
- Marsalis, Wynton:** 2b (Rollefson)
- Martin, Thomas J.:** 6 (E.S. Smith)
- McGuire, Lizzie:** 1d (Dougher)
- McLucas, Anne Dhu: 10a
- melodrama** (accompanied recitation): 12b (Kimber)
- mental illness:** 2a (Quaglia)
- Mercer, Johnny:** 10b (Ferencz)
- Mercer-Taylor, Peter* (chair): 5b
- metal:** 7b (Lambright)
- Miller, Bonny H.: 11a
- Miller, Timothy D.: 11b
- Mings, Charles:** 3b (Aasild); 5d (Lopez-Dabdoub)
- Moby, Hank:** 6 (Clark, Kilbourne)
- Monk, Meredith:** 11d (Holmes)
- The Monkees:* 1d (Pecknold)
- Monod, David: 9a
- Moak, Richard* (chair): 3b
- Moran, Jason:** 3c (Carson)
- Morgan-Ellis, Esther: Sat., 12:45 PM (Lecture-Recital)
- Morton, Ferdinand "Jelly Roll":** 9a (Cockrell)
- MTV: 10c (Todd)
- Muggmon, Matthew: 9d
- Muscle Shoals, Alabama:** 7b (Reall)
- Music of the United States of America** [monumental series]: 10a (McLucas)
- musical theater** (see also *opera*): 3a (Culp); 5a (Ray, Ochser); 6 (Baumgartner); 7c (Hamesley, Graber, Rhode, Punin); Fri., 1:15 PM (Musical Theater Interest Group; Reside); 8c (Wright, Fava, Harbert); 10b (Ferencz)
- Musical Theater Interest Group: Fri., 1:15 PM
- My Fair Lady* [Loewig]: 5a (Ray)
- Myers, Jennifer: Thurs., 12:45 PM (Student Forum [moderator]); 3c
- Native Americans:** 5b (Hamill); 8a (M.W. Patterson)
- Neal, Jocelyn* (chair): 2d
- New Orleans:** 2b (Pineda, Rodger, Rollefson); 3a (Ersoff); 6 (E.S. Smith); 9a (Cockrell)
- New York City Ballet:** 10b (Payette)
- New York City Public Library:** Fri., 1:15 PM (Musical Theater Interest Group; Reside)
- New York School:** 3d (Bruhn, Sartain, Dohoney, Hoover)
- Nickerson, Summer Benton: 9c
- The Night of the Hunter* [film]: 4c (Ross)
- North Carolina:** 7c (Hamesley)
- The North Star* [film]: 5c (Kupfer)
- Norton, Kay* (chair): 1a
- Nunez, Alcide:** 1b (Lomanno)
- Ochsner, Marissa: 5a
- Odetta:** 9c (Kernodle)
- Odrna, Carlos: 5b
- O'Hara, Frank:** 3b (Aasild)
- O'ja, Carol* (chair): 8c
- Itō, Teiji:** 10b (Payette)
- Iyer, Vijay:** 1b (J. Robinson)
- Jackson, Judge:** 4b (J. Smith)
- James, Nehemiah "Skip":** 2a (Busman)
- James, William:** 3d (Bruhn)
- "jass"** (the word): 1b (Lomanno)
- jazz:** 1b (Goldschmitt, Lomanno, J. Robinson); 2b (Rollefson); Thurs., 12:45 PM (Gay/Lesbian/Bisexual/Transgendered Interest Group; Tucker); 3b (Carson, Bierman); 5d (Lopez-Dabdoub, Steinbeck, C.F. Robinson); 6 (Clark, Kilbourne); 8b (Wells); 9a (Cockrell); 10a (Suzuki)
- Jensen-Moulton, Stephanie: 9b
- Johnson, Aaron J.: 7b
- Johnson, J. Rosamond:** 11a (B.H. Miller)
- Johnson, Brian Weidon:** 11a (B.H. Miller)
- Jones, James (moderator): Tuesday, 12:45 PM (Student Forum)
- Jones, Jeanette: 2a
- just intonation:** Fri., 10:15 AM (Lecture-Recital, Fiore)
- Karnes, Alfred:** Sat., 12:45 PM (Lecture-Recital, Reish)
- Kampf, Nira: 1a
- Katrina** (hurricane): 3a (Ersoff)
- Katz, Mark: 4a
- Kazee, Baell:** 12a (Hermann)
- Kethley, Elizabeth L.: 3a
- Kelley, Anthony: Fri., 10:15 AM (Roundtable)
- Kernodle, Tammy: Fri., 10:15 AM (Roundtable [moderator]); 9c
- Kidd, Michael:** 10b (Ferencz)
- Kilbourne, James-Christopher: 6
- Kimber, Marian Wilson: 12b
- Kind of Blue* [recording]: 5d (C.F. Robinson)
- The King and I* [Rodgers]: 7c (Rhode)
- Kirshner, Don:** 1d (Pecknold)
- Knuckles, Christopher:** 9b (Jensen-Moulton)
- Koussevitzky, Serge:** 9d (Muggmon)
- Koyanisquai* [Glass]: 10c (Cheng)
- Kuo, Tiffany M.: 1c
- Kupfer, Peter: 5c
- Ladies' Home Journal:* 11a (B.H. Miller)
- Laird, Paul: 6
- Laird, Tracey: 7a
- Lambright, Spencer Neil: 7b
- Langford, Laura:** 8a (Horowitz)
- Latino:** 1b (Goldschmitt); 3a (Keathley)
- Lawson, Kathryn: 2c
- Leonard, Kendra Preston (moderator): 2a; 9b
- Lerner, Alan Jay:** 5a (Ray); 8c (Herbert)
- Lerner, Neil* (chair): 5c
- lesbian topics:** Thurs., 12:45 PM (Gay/Lesbian/Bisexual/Transgendered Interest Group; Tucker); 12c (Rosendahl)
- Lessoif, Alan (respondent): 9a
- Lewan, Jan:** 8b (Doan)
- Lintott, Robert: 8d
- Loewe, Frederick:** 5a (Ray)
- Lomanno, Mark: 1b
- Lomax, John A. & Alan:** 9c (Kernodle)
- Lopez-Dabdoub, Eduardo: 5d
- Lorneil, Kip: 9c
- Los Angeles:** 12c (Brown)
- The Lost Colony* [pageant]: 7c (Hamesley)
- Louisiana Story* [film]: 5c (Howe)
- Lovell, Whitfield:** 3b (Carson)

Purim, Peter: 7c  
 Quaglia, Bruce: 2a  
**Rachmaninoff, Serge:** 9d (Gehl)  
**Radio:** 10c (Cheng), 11c (Bothwell, Chemosky)  
**rap:** 2a (J Jones), 4a (Katz, C. Allen), 7a (Yang), 7a & 8a as hip-hop]  
**Rath Yatra** [festival]: 12c (Brown)  
 Ray, Marcie: 5a  
 Reali, Christopher M.: 7b  
**recording:** 7b (Reali, Johnson) 9c (Lornell); 10a (McLucas); 11b (Parler); 12a (Hermann)  
 Reish, Greg: Sat., 12:45 PM (Lecture-Recital)  
 Research Resources Interest Group: Fri., 1:15 PM  
 Residue, Doug: Fri., 1:15 PM (Musical Theater Interest Group)  
 Rhode, Daniel: 7c  
**Rich, John:** 2d (D. Pruett)  
**Rinzler, Ralph:** 9c (Lornell)  
**Rip van Winkle** [Bristow]: 4d (Gibbons)  
 Robinson, Clare Frances: 5d  
**Robinson, Ellington:** 3b (Carson)  
 Robinson, Jason: 1b  
**rock** [see also subgenres; see also individual performers]: 7b (Gorzelayny-Mostak, Lambright, Reali)  
**rock & roll:** 2a (J. Jones)  
**Rockefeller Foundation:** 1c (Kuo)  
 Rodger, Gillian: 2b  
**Rodgers, Jimmie:** 11b (Parler)  
**Rodgers, Richard:** 7c (Rhode)  
 Rodman, Ronald: 3a  
 Rolfe, J. Griffith: 2b  
**Rorem, Ned:** 3c (Casamassina)  
 Rosendahl, Todd: 12c  
 Ross, Ryan: 4c  
**Rothko Chapel** [Feldman]: 3d (Dohoney)  
**Russia:** 5c (Kupfer); 9d (Parler, Gehl, Mugmon)  
**sacred:** 2b (Pineda); 4a (C. Allen); 4b (J. Smith, Feyen); 4c (Ross, Hung); Thurs., 6:45 PM (Sacred Harp sing); Thurs., 8:00 PM (gospel concert); 5b (Bimford, Odria, Hamill); 12c (Brown); 12d (Schmalenberger)  
**Sacred Harp:** 4b (J. Smith); Thurs., 6:45 PM (Sacred Harp Sing)  
**sailors:** 10a (Carr)  
**Sands, Alice:** 8c (Wright)  
**Santa Barbara Opera:** 6 (P. Laird)  
 Sartain, Byron: 3d  
**Savage, Archie:** 6c (Wright)  
**Scarlati, Domenico:** 3d (Bruhn)  
**Scenes from Nek Chand** [Lou Harrison]: Fri., 10:15 AM (Lecture-Recital, Fire)  
 Schmalenberger, Sarah: 12d  
 Schrader, Meghan: 9b  
**Schumann, Walter:** 4c (Ross)  
**Schwartz, Stephen:** 6 (P. Laird)  
 Searcy, Anne: 1c  
**Seeger, Pete:** 9c (Nickerson)  
**Seidl, Anton:** 8a (Horowitz)  
**Sellars, Peter:** 8d (Lintott)  
**September 11, 2001:** 8d (Toth); 11c (Bothwell)  
**Sezame Street** [TV series]: 7a (Clendinning)  
 Seville, David: 1d (Pecknold)  
 Shade, Douglas: 1a  
**shape notes:** 4b (J. Smith)  
**Shearon, Stephen** (chair): 4b  
**Sheppard, W. Anthony** (chair): Thurs., 12:45 (Gay/Lesbian/Bisexual/Transgendered Interest Group), 8d

Twomey, Sean: 1c  
**Ursuline order:** 2b (Pineda)  
 Vancour, Shawn: 7a  
*Vander Wel, Stephanie* (chair): 12a  
**Van Dongen, Helen:** 5c (Howe)  
**Van Zandt, Townes:** 2a (Quaglia)  
**variety stage:** 9a (Monod)  
 Varon, Gaia: 7a  
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*Von Glahn, Denise* (chair): 3c  
**Wagner, Richard:** 8a (Horowitz, M.W. Patterson, Preston)  
*Wakman, Steve* (chair): 12d  
**war** [session devoted to the subject; see also individual wars]: 2c (Lawson, Alfieri, Fulton)

**Ward, Theodore:** 3c (Myers)  
**Watson, Doc:** Fri., 6:00 PM (SAM Honorary Membership ceremony); 9c (Lornell); Sat., 12:45 PM (Lecture-Recital, Reish)  
**Weill, Kurt:** 6 (Baumgartner); 7c (Grabert); 8c (Fava)  
 Wells, Christopher: 8b  
**Williams, Hank:** 11b (Parler)  
**Wilson, Robert:** 9b (Jensen-Moulton)  
**World War I:** 2c (Lawson)  
**World War II:** 5c (Kupfer)  
 Wright, Trudi: 8c  
 Yang, Minat: 7a  
**You Tube:** 10c (Todd)  
**Zappa, Frank:** 12d (Schmalenberger, Phillipott)  
**Zen Buddhism:** 3d (Bruhn)



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 Vancour, Shawn: 7a  
*Vander Wel, Stephanie* (chair): 12a  
**Van Dongen, Helen:** 5c (Howe)  
**Van Zandt, Townes:** 2a (Quaglia)  
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**Wagner, Richard:** 8a (Horowitz, M.W. Patterson, Preston)  
*Wakman, Steve* (chair): 12d  
**war** [session devoted to the subject; see also individual wars]: 2c (Lawson, Alfieri, Fulton)

**Siame:** 7c (Rhode)  
**Simon, David:** 3a (Ersoff)  
**Simon, Paul:** 7b (Reali)  
**1600 Pennsylvania Avenue** [Bernstein]: 8c (Harbert)  
**Skinner, Eliza Fisk:** 1a (Bailey)  
 Smith, Everette Scott: 6  
 Smith, Jonathan: 4b  
**Smithsonian Institution:** 9c (Lornell)  
**Snaër, François-Michel-Samuel:** 6 (E.S. Smith)  
**social media:** 10c (Todd)  
 Society for History of the Gilded Age and Progressive Era (joint sessions with SAM): 8a (Horowitz, M.W. Patterson, Preston); 9a (Clague, Cockrell, Monod)  
**Sondheim, Stephen:** 7c (Purim)  
**song-slides:** Sat., 12:45 PM (Lecture-Recital, Morganelis)  
**The South** [generic; also complete sessions on Southern topics]: 1a (Karpf, Bailey, Shadle), 3c (Myers), 4a (Allen), 4b (J. Smith, Feyen), 7b (Gorzelayny-Mostak, Lambright, Reali, Johnson); Sat., 12:45 PM (Lecture-Recital, Reish); 10a (McLucas); 12a (Hermann)  
**Soy tu dueña** [telenovela]: 3a (Keathley)  
**Spiegel, Laurie:** 3c (Feisst)  
*Spitzer, John* (chair): 1c  
 Statham, Sabra: 6  
 Steinbeck, Paul: 5d  
**Stevens, Morton:** 3a (Clem)  
*Stimling, Travis* (chair): 7b  
**Storyville:** 9a (Cockrell)  
 Straus, Joseph: 2a (respondent), 5a; 9b (respondent)  
**Stravinsky, Igor:** 9d (Parker)  
 Student Forum: Fri., 5:30 PM (Business meeting); Fri., 6:30 PM (outing)  
**Sturr, Jimmy:** 8b (Doan)  
**Sun, Cecilia:** (chair): 11d  
**Suzuki, Daisetz:** 3d (Bruhn)  
 Suzuki, Yoko: 10a  
*Swayne, Steve* (chair): 7c  
**Sweeney Todd** [Sondheim]: 7c (Purim)  
**symphony:** 6 (Statham)  
**Syria:** 11c (Bothwell)  
 Tallaj, Angelina: Thurs., 12:45 PM (Lecture-Recital)  
 Taylor, Barbara L.: 12a  
**telenovelas:** 3a (Keathley)  
**television:** 3a (Culp, Keathley, Ersoff, Clem, Rodman); 7a (Clendinning, Vancour, Varon, Yang, T. Laird); 10c (Eaton, Todd)  
**theater** [see also musical theater, dance, opera]: 2b (Rodger)  
**Thomson, Virgil:** 5c (Howe)  
**Thurber, James:** 10b (Lumsden)  
 Todd, Philip A. Stauffer: 10c  
 Toppin, Louise: Fri., 10:15 AM (Recital)  
**Toronto, Ontario:** 12c (Rosendahl)  
**Toscanini, Arturo:** 7a (Varon)  
 Toth, Matthew: 8d  
**Treme** [TV series]: 3a (Ersoff)  
**Tucker, Dorothy:** 8c (Wright)  
 Tucker, Sherrie: Thurs., 12:45 PM (Gay/Lesbian/Bisexual/Transgendered Interest Group)  
 Turner, Kristen: 11a  
**twelve-tone technique:** 3b (Bierman); 5a (Straus); 10d (Bernstein, Guberman, Blumhofer)  
 Twentieth-Century Music Interest Group: Sat., 12:45 PM (Goldstein)

**Twomey, Sean:** 1c  
**Ursuline order:** 2b (Pineda)  
 Vancour, Shawn: 7a  
*Vander Wel, Stephanie* (chair): 12a  
**Van Dongen, Helen:** 5c (Howe)  
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*Von Glahn, Denise* (chair): 3c  
**Wagner, Richard:** 8a (Horowitz, M.W. Patterson, Preston)  
*Wakman, Steve* (chair): 12d  
**war** [session devoted to the subject; see also individual wars]: 2c (Lawson, Alfieri, Fulton)



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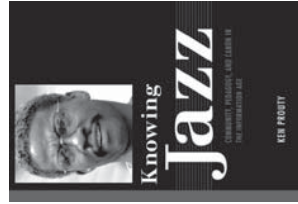
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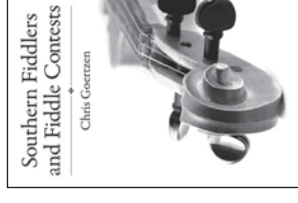
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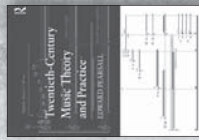
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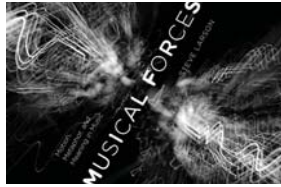


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