Society for American Music

Thirty-Ninth Annual Conference

Hosted by
University of Arkansas at Little Rock

Peabody Hotel
6–10 March 2013
Little Rock, Arkansas
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), the 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 year 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
- $40 for spouse/partner
- $2,250 Lifetime Membership (one payment)
- $500 Lifetime Membership (one of five annual installments)

Foreign memberships require $5 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.

*individual, not family, income
Welcome to Little Rock, Arkansas, and to the 39th Annual Conference of the Society for American Music! This conference promises to live up to our high standards for national meetings, for the Program Committee (headed by Steven Baur) has fashioned a thought-provoking and exciting program that includes many examples of the rich and diverse musical styles of the American musical soundscape. We will enjoy paper sessions on musical life in the 18th through 21st centuries on popular, dance, theatre, film, folk, and art musics, the music of native Americans, and specific American composers. In honor of our location, scholars will share work on music of the Civil Rights movement, soul music, gospel music, and shape-note hymnody; furthermore, we have slated two sessions organized around the work of the great tenor saxophonist (and Little Rock native) Pharoah Sanders, who is our 2013 Honorary Member. In addition to the usual paper sessions, there will also be lecture recitals, poster sessions, meetings of interest groups, and seminars on two different topics (Music History Pedagogy and Music Improvisation and Identity). The Local Arrangements Committee, under the able leadership of Karen Bryan, has organized a Thursday night concert (“A Celebration of American Music!”), Friday afternoon excursions (including a Civil Rights Tour of Little Rock, a visit to the Clinton Library, and a trip to nearby Hot Springs, Arkansas), and a banquet with entertainment by a local bluegrass band. And, of course, we will have plenty of time to network and visit with friends old and new, share a meal or a drink, and remember dear friends and colleagues no longer with us. In short, we should have a convivial, stimulating, and enjoyable time!

Katherine K. Preston
President

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March 6, 2013

Dear Members of the Society for American Music:

On behalf of the University of Arkansas at Little Rock, it is my pleasure to welcome you to Little Rock for the 39th Annual Conference. It is an honor for UALR to host this event.

We take great pride in our excellent academic programs, as well as our engagement in the community, our cutting-edge research, and our stellar fine arts program, particularly the Department of Music. From gospel to opera, our ensembles provide quality musical experiences featuring the world’s most talented performers, making it possible for all of us to enjoy the nurturing of mind and heart that comes so powerfully from music.

The university fuels the arts in the metropolitan community and beyond. Graduates of UALR are found throughout the arts scene as artists, educated staff, volunteers, and board members.

Arkansas is the birthplace and home of some of music’s most influential artists and composers, including William Grant Still, Duke Ellington, Twila Paris, and Johnny Cash. It is also exciting that this year’s SAM Honorary member, Pharoh Sanders, is an Arkansas native.

We hope you will take time to experience the diverse music, cultural, and historical aspects of our city. Again, welcome to Little Rock and thank you for allowing UALR to serve as your host institution.

Sincerely yours,

Joel E. Anderson
Chancellor
March 6, 2013

Dear Members of the Society for American Music:

On behalf of the faculty and students in the College of Arts, Humanities, and Social Sciences at the University of Arkansas at Little Rock, it is an honor to welcome you to Arkansas. I hope your time in our city will be informative, rewarding, entertaining, and inspiring. Let me suggest that you take the opportunity to experience the personality, tastes, and cultural offerings of Little Rock. Arkansas is proud of its musical heritage and contributions, including Delta Blues, Ozark Mountain Music, and our pioneers in western, gospel, country, rock and roll, and opera. Arkansans such as Pharoah Sanders, Albert Brumley, Lefty Frizzell, Johnny Cash, Robert McFerrin, Sr., William Warfield, Florence Price, and William Grant Still have contributed immeasurably to the history of American music.

As an historian, I applaud your scholarly efforts to show how music, and the people who create it, have shaped the culture, society, and events in America’s story. As you visit the landmarks such as the William J. Clinton Presidential Center and Park, the Little Rock Central High School National Historic Site, and the Mosaic Templars Cultural Center, you will have an opportunity to see how music has been intertwined with the history and culture of the area. I hope when you leave the Rock on the River you will take along a sense of what makes this such a special place.

Sincerely,

[Signature]

Deborah J. Baldwin, Dean
Pharoah Sanders
2013 SAM Honorary Member

Induction Ceremony
Friday, 8 March, 12:30 p.m.
Peabody Hotel, Salon A

The Society for American Music is proud to induct Arkansas native Pharoah Sanders as its newest Honorary Member at the 2013 conference. Born in Little Rock in 1940, Pharoah Sanders is a tenor saxophonist known worldwide not just for the significance of his early work with some of jazz’s most celebrated artists (especially John Coltrane), but also for the continued relevance of his performances and compositions today.

After making a name for himself on the West Coast, Sanders moved to New York in 1962, where he worked with founding members of the city’s avant-garde scene, including Ornette Coleman (who once called him “probably the best tenor player in the world”), Don Cherry, and Billy Higgins. He worked and recorded with Coltrane from 1965 until the latter’s death in 1967.

Recordings made in the late 1960s and early 1970s, especially those with vocalist Leon Thomas, became widely known, particularly “The Creator Has a Master Plan” from the album *Karma* (1969). Like many of his contemporaries, much of Sanders’s music was influenced by non-Western traditions, especially those of Morocco. 1994’s *The Trance Of Seven Colors* was recorded there and documented a meeting between Sanders and master Gnawa musician Maleem Mahmoud Ghania. Now a resident of Los Angeles, Sanders remains a potent force on the current jazz scene, touring internationally with his quartet.

*With thanks to John Miller, Arkansas Sounds Music Festival Coordinator, The Butler Center for Arkansas Studies for support and arrangements for video archives and arrangements for Pharoah Sanders.*
A Celebration of American Music!

featuring works by African-American composers
William Grant Still, Edward “Duke” Ellington, and Florence Price
performed by faculty members from University of Arkansas at Little Rock

Thursday, 7 March 2013
8:00 p.m.

Stella Boyle Smith Concert Hall
University of Arkansas at Little Rock Campus

(buses to leave the Peabody at 7:15 p.m. and return at approx. 10:00 p.m.)

Three Songs. .................................................. William Grant Still, arr. Alexa Still
If You Should Go
Song for the Lonely
Bayou Home

Susan Antonetti, flute
Linda Holzer, piano

Solitude. ........................................... Duke Ellington, transcr. Michael Carenbauer

Michael Carenbauer, guitar

Carmela .......................................................... William Grant Still, arr. Thomas Smith
Cloud Cradles ........................................... William Grant Still, arr. Benjamin Wilson

Susan Antonetti, flute
Michael Carenbauer, guitar

Sonata in E minor ................................................................. Florence Price

Linda Holzer, piano

A reception will follow the recital.
GENERAL CONFERENCE INFORMATION

Transportation to Events

Thursday Evening Recital and Reception

The performance of *A Celebration of American Music!* will take place at the University of Arkansas at Little Rock in the Stella Boyle Smith Concert Hall. Buses will depart from the conference hotel at 7:15 p.m., with the return trip to the conference hotel at approximately 10:00 p.m. The recital is free for SAM members, but registration is required for bus transportation.

Friday Afternoon Excursions

To get to the Clinton Presidential Library, attendees can walk or take the trolley. The Center is just down the street from the Peabody; maps and directions will be available at the Registration Desk. Plan to leave the Peabody at 2:00 p.m.

The buses for the Civil Rights Tour of Little Rock will leave the Peabody at 2:00 p.m. to go to Central High School.

The buses for the Tour to Hot Springs will will leave the Peabody at 2:00 pm. and return at approximately 10:00 p.m.

Friday Night SAM JAM

Join fellow attendees for a night of music-making at the SAM JAM being held on Friday at 8 p.m. in Salon C. 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 Friday.

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 Piano Kraft, Little Rock.
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 Thursday at 5:30 p.m. in Salon A. 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 4:30–6:00 p.m. on Thursday evening in the Old State House Museum (300 West Markham), next door to the Peabody Hotel. Books and/or song sheets will be provided but you are also welcome to bring your own Sacred Harp volume.

Blue Dots
Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. If you are a first-timer, please come to the Welcome Reception on Wednesday evening and the Reception before the Banquet; you will receive a drink ticket at registration that you can redeem at either event.

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 materials for the auction, 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 at 6:45 p.m. on Saturday. 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:

A-R Editions Routledge
Boydell & Brewer The Scholar’s Choice
Cambridge University Press University of Illinois Press
Connect for Education University Press of Mississippi
Oxford University Press W. W. Norton
Map of the Hotel Meeting Areas

Ballroom Floor
Map of Downtown Little Rock

Peabody Little Rock Hotel is located at Three Statehouse Plaza ★
200 West Markham Street

5: to Central High School
19: Peabody Hotel, Old State House Museum
29: Clinton Library and Presidential Center
Welcome Reception
Sponsored by University of Arkansas at Little Rock
Al McGilvery, piano
Peabody Hotel, Salon C
Wednesday Evening, 8:00–10:00 p.m. Free

A Celebration of American Music!
Stella Boyle Smith Concert Hall, University of Arkansas at Little Rock
Thursday Evening, 8:00 p.m. Free (but register for bus transportation)

This concert features faculty members from the University of Arkansas at Little Rock performing works of William Grant Still, Duke Ellington, and Florence Price. Buses will leave the conference hotel at 7:15 pm, and return from campus to the hotel at approximately 10:00 p.m. following the recital and reception.

Honorary Member Ceremony:
Pharoah Sanders
Peabody Hotel, Salon A
Friday Afternoon, 12:30 p.m.

Please join us as we honor Arkansas native, Pharoah Sanders, who possesses one of the most distinctive tenor saxophone sounds in jazz. Harmonically rich and heavy with overtones, Sanders’s sound can be as raw and abrasive as is possible for a saxophonist to produce. Yet Sanders is highly regarded to the point of reverence by a great many jazz fans. Although he made his name with expressionistic, nearly anarchic free jazz in John Coltrane’s late ensembles of the mid-’60s, Sanders’s later music is guided by more graceful concerns.
FRIDAY AFTERNOON EXCURSIONS

Civil Rights Tour of Little Rock
Cost: $15.00 Limited to 55 registrants; advanced registration is required.
Host: Dr. John Kirk, Chair, History Department, University of Arkansas at Little Rock
This tour will highlight a portion of the Civil Rights history of Little Rock and Central Arkansas. In 1957 nine African American students integrated the formerly all-white Central High School and became an important part of the desegregation of public schools and subsequently an important part of the implementation of the 1954 Supreme Court decision in Brown vs. the Board of Education. Central High School, still a functioning public school, is part of the National Park Service and there is a visitor’s center and museum. We will have a guided tour of the Visitor’s Center and the High School.

Tour of William J. Clinton Presidential Center
Cost: $7.00; advanced registration is required.
Host: Dr. Vicki Lind, University of Arkansas at Little Rock, and docents of the Library
Dedicated in 2004, the Clinton Presidential Center, home to the William J. Clinton Presidential Library and Museum, has become the focal point and a contributor to the revitalization of downtown Little Rock and the River Market District, bringing more than 2.5 billion dollars in economic development to the area. In addition to the Library, the Center also houses the University of Arkansas Clinton School of Public Service and the Little Rock offices of the Clinton Foundation. The facilities host conferences, lectures, and events each year, including appearances by major political and cultural figures, as well as chamber music concerts by the Arkansas Symphony Orchestra. Its grounds are the beginning of the park-like area for the River Market District, with Wetlands and walking trails for use by the public. En route to the Center you will pass and have the opportunity to visit the Clinton Museum Store, which focuses on products that are earth-friendly, supportive of a commitment to global economic development, and a resource for artisan crafts items from around the world. It also features offerings that contribute to the continuing support of the rebuilding of Haiti.

Tour of Hot Springs Spa/Gallery Afternoon and Evening
Cost: $25.00; advanced registration and minimum number is required.
Host: Wayne Bryan, Little Rock
Hot Springs, known as the Spa City and ranked as fourth in the 100 Best Art Towns in America, has a long history as a destination place for vacationing and relaxation. The city is known for a series of springs from which flows water that averages 143 degrees year round. It was a healing place for Native American tribes who gathered for the therapeutic benefits in an atmosphere of peace. It was discovered by French and Spanish explorers as early as the middle of the sixteenth century; Hernando de Soto came to the springs in 1541. President Andrew Jackson designated the area as the first federal reservation in 1832, predating Yellowstone as a “national park” by some 40 years. The excursion will allow for individualized activities, including visiting the shops, galleries, and spas, or hiking on the walking trails in the area, and dinner in one of the many restaurants in the National Park area. The cost of the excursion covers transportation only; food and activities are on your own.

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 Salon Foyer. A limited number of tickets may still be available.
Clinton Library, William J. Clinton Presidential Center

Central High School, Little Rock
THE CONFERENCE SCHEDULE

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

WEDNESDAY, 6 MARCH

2:00–6:00 p.m.   SAM Board of Trustees Meeting (Peck)
2:00–10:00 p.m.  Registration Open (Salon Foyer)
3:00–8:00 p.m.   Exhibitor Set-Up (Salon B)
6:30–8:00 p.m.   Committee on Committee Governance Meeting
                 (Presidential Suite)
8:00–10:00 p.m.  Opening Reception (Salon C)

THURSDAY, 7 MARCH

7:00–8:30 p.m.   Public Relations Committee Meeting (Peck)
8:00–5:00 p.m.   Registration (Salon Foyer)
8:00–5:00 p.m.   Exhibits Open (Salon B)
8:30–10:00 a.m.  SESSION 1

Session 1a: Early Film Music
Chair: Neil Lerner, Davidson College

“The Realm of Serious Art”: Henry Hadley’s Involvement in Early Sound Film
HANNAH LEWIS, Harvard University
The Musical Roots of The Jazz Singer
DANIEL GOLDMARK, Case Western Reserve University
Citizen Kane Revisited: Romantic Realism, the Modern Subject, and Herrmann’s
Score
DAVID CLEM, University at Buffalo, SUNY

Session 1b: New York’s Alternative Spaces and Practices
Chair: Caroline O’Meara, University of Texas

John Cage at the Crossroads: “Hot Jazz” Meets Modern Dance
PAUL COX, Oberlin College
“Sound as a Physical Reality”: Malcolm Goldstein with the Judson Dance Theater
JAY ARMS, University of California, Santa Cruz
The Kitchen’s Journey from Impromptu to Institution
JOSHUA D. J. PLOCHER, University of Minnesota

Session 1c: Pop Goes the 1960s
Chair: Travis Stimeling, Millikin University

“Sounding” Political: The Sonic Representation of Political Ideology in the
Musical Stylings of Lawrence Welk
JONAS WESTOVER, University of St. Thomas
Hoedown on a Harpsichord: Making Sense of 1960s Pop Stars Gone Country
JOCelyn NeAL, University of North Carolina, Chapel Hill
Dio’s Lost Decade: Recovering the 1960s Career of Ronnie James Dio
GLENN T. PILLSbury, California State University, Stanislaus
Session 1d: Panel: Shape-Note Gospel Traditions in Arkansas and Beyond
Chair: Stephen Shearon, Middle Tennessee State University

“That We May Effect a More Nearly Perfect Society”: Community Shape-Note Gospel Singing in Central Arkansas, 1920–1950
KEVIN KEHRBERG, Warren Wilson College

Shape-Note Gospel Music in Watauga County, North Carolina: An Examination of Congregational Song in Independent Missionary Baptist Churches
MEREDITH DOSTER, Emory University

Authenticity and the Arkansas Imaginary in the Southern Gospel Music of The Martins
DOUGLAS HARRISON, Florida Gulf Coast University

10:00–10:30 a.m. Break

Session 2: Music in Transmediation
Chair: Robynn Stilwell, Georgetown University

Television Cartoons and the Paraphrase of Copyrighted Music
JEREMY OROSZ, University of Minnesota

Records, Repertoire, and Kubrick: Rollerball (1975) and the Early Compilation Soundtrack
JULIE HUBBERT, University of South Carolina

Joking Matters: Music, Humor, and the Digital Revolution
CHARLES HIROSHI GARRETT, University of Michigan

Session 2b: Music and Gender in the Nineteenth Century
Chair: Judith Tick, Northeastern University

Sentimental Songs for Sentimental Men
EMILY M. GALE, University of Virginia

Mama Sings Tenor: The Evolution of Voice Placement in Nineteenth-Century Shape-Note Books
PAULA J. BISHOP, Bridgewater State University

The Allure of Mrs. Alice J. Shaw, Professional Whistler
MARIBETH CLARK, New College of Florida

Session 2c: Soul Reverberations
Chair: Andrew Flory, Carleton College

Soul Voyeurism: The Rise and Fall of the Sweet Chariot
MARK BURFORD, Reed College

Ease on Down the Road: The Black Musical and the Routes of Soul in The Wiz
RYAN BUNCH, Holy Family University

Reconsidering Stevie Wonder’s Journey through the Secret Life of Plants
SCOTT DEVEAUX, University of Virginia

Session 2d: Panel: Localizing the Avant-Garde
Chair: Andrew Raffo Dewar, University of Alabama

The CLAEM and the Legitimization of the Avant-Garde
EDUARDO HERRERA, University of Illinois, Urbana-Champaign
Alberto Ginastera’s CLAEM (Argentina, 1962) and Pierre Mercure’s SIMA (Quebec, 1961): Two Faces of “Ex-centric” Cosmopolitanism
JONATHAN GOLDMAN, University of Victoria

ANDREW RAFFO DEWAR, University of Alabama

12:00–12:45 p.m.  Lunch

12:00–1:00 p.m.  Nominating Committee (Peck)
12:00–1:00 p.m.  Cultural Diversity Committee (Lafayette)
12:00–2:00 p.m.  Long-Range Planning Committee (Presidential Suite)

12:45–1:45 p.m.  Poster Presentations I
Pre-Function Balcony

“A Colorless, Colored Man”? Frank Johnson—“America’s Most Prominent Musician and Composer during the Federal Period”
DANIEL P. ROBINSON, University at Buffalo, SUNY

Veni, Vidi, Vici: Emma Abbott’s Performances in Little Rock, Arkansas
JENNA M. TUCKER, Henderson State University

A Fugitive at the Opera: Felipe Boero’s El Matrero
JONATHAN SAUCEDA, University of North Texas

Mis-imagined or Misappropriated: Imagining Indigenous Music in 1940s Radio Docudramas
ERIN SCHEFFER, University of Toronto

Wes Montgomery in the Mid-1960s: The Creation of a Jazz-Pop Crossover Paradigm
BRIAN FELIX, University of North Carolina, Asheville

After the Blacklist: Political Expression in Pete Seeger’s Rainbow Quest
LUCY CHURCH, The Florida State University

Courting the Beast: Philip Glass’s La belle et la bête through the Critic’s Lens
LEAH G. WEINBERG, University of Michigan

Panel for Students and Early Career Professionals:  Salon A
Publishing as a Graduate Student and Beyond

Panelists: JOSEPHINE WRIGHT, College of Wooster, Past Editor of American Music; MELISSA GOOD, Commissioning Editor for Music Journals, Cambridge University Press; SUZANNE RYAN, Music Books Editor, Oxford University Press; RYAN RAUL BAÑAGALE, Colorado College

Interest Group Session: Music, Film, and Media
Centennial Intermedialities: Hugo, Méliès, and Media
Moderators: Mary Simonson, Colgate University and James Deaville, Carleton University

Panelists: JAMES BUHLER, University of Texas at Austin, JULIE HUBBERT, University of South Carolina, and ALLISON ROBBINS, Independent Scholar
PROGRAM: THURSDAY

Interest Group Session: Music of Latin America Hoffman
Chair: W. Anthony Sheppard, Williams College/I.A.S., Princeton, NJ

Alternative Vocalities: Ventriloquisms, Vocal Strangeness, and Other Destabilizing Utterances in Cuban Alternative Music
SUSAN THOMAS, University of Georgia

Lecture-Recital

CAROLE C. BLANKENSHIP, Rhodes College, accompanied by TOM BRYANT, Rhodes College, piano

1:45–2:00 p.m. Break

2:00–4:00 p.m. SESSION 3

Session 3a: Black Identities on Stage Hoffman
Chair: Marva Carter, Georgia State University

Will Marion Cook and the Tab Show: From Cannibal King (1896) to La revue nègre (1925)
PETER M. LEFFERTS, University of Nebraska, Lincoln
Little Rock Sources in Scott Joplin’s Treemonisha
EDWARD BERLIN, Independent Scholar
“Bring my goat!”: The Untold Story of Rouben Mamoulian’s Contributions to Porgy and Bess
JOSEPH HOROWITZ, PostClassical Ensemble
Reviewing Troubled Island: William Grant Still and the New York Critics
MONICA HERSHERBERGER, Harvard University

Session 3b: New Sources Salon C
Chair: George Boziwick, New York Public Library for Performing Arts

The Bernard Ward Tunebook: A Chronicle of Reform in Western New England
BRENTON GROM, Case Western Reserve University
Dearest Sister, “Who Will Care for Mother Now?”: Epistolary Musical Glosses in the “Hidden” Archival Family Collections of the Civil War Northern Homefront
SABRA STATHAM, Pennsylvania State University
Composing Rhapsody in Blue: Gershwin, Grofé, and a New Source Manuscript
RYAN RAUL BANAGALE, Colorado College
Origin Stories and Songs with Secrets: Louise Talma’s Early Life and Works
KENDRA PRESTON LEONARD, Journal of Music History Pedagogy

Session 3c: Panel: Following Pharoah Sanders: Salon A
Chair: Charles Sharp, California State University, Fullerton

Spirituality, Modernity, Marketing, and Influence

“They’re not new sounds. They’re very old sounds”: “The Creator Has a Master Plan,” Tradition, and Freedom
CHARLES SHARP, California State University, Fullerton
“It’s against the law of creation”: Pharoah Sanders, Modernity, and the 1960s
DANIEL R. MCCLURE, University of California, Irvine
Impulse Purchases: The Political Economy of Impulse! Records
DALE CHAPMAN, Bates College
From Black Unity to “Dark Star”: Pharoah Sanders and Free Jazz for Hippies
JEFF SCHWARTZ, Culver City, CA

Chair: James Deaville, Carleton University and Dana Gorzelany-Mostak, Dickinson College

Campaign Playlists
DANA GORZELANY-MOSTAK (Dickinson College)

Music at the Party Conventions
JAMES DEA VILLE, Carleton University

Campaign-Generated Television and Online Advertisements
JOANNA LOVE-TULLOCH, University of California, Los Angeles

User-Generated Campaign Music
MICHAEL SAFFLE, Virginia Tech University

4:00–4:30 p.m. Break

4:30–5:30 p.m. SESSION 4

Session 4a: Institutional Patronage in the Interwar Period
Chair: Carol Oja, Harvard University

“Meet with Mr. Surette”: The Early Years of The John Simon Guggenheim Memorial Foundation Music Composition Awards
DENISE VON GLAHN, The Florida State University

Music Found in The Cradle: The Reconstruction of Marc Blitzstein’s “FTP Plowed Under” (1937)
TRUDI WRIGHT, Regis University

Session 4b: The Politics of Dance
Chair: Maribeth Clark, New College of Florida

Dance as Transgressive Politics in American Popular History
CHRISTOPHER SMITH, Texas Tech University

Urban Apparition: The Specter of Genre in Contemporary Tango
MORGAN LUKER, Reed College

Session 4c: Mary Lou Williams
Chair: Tammy Kernodle, Miami University

Preserving Black American Music: Mass, by Mary Lou Williams
CHRISTOPHER CAPIZZI, University of Pittsburgh

Mary Lou Williams’s Educational Performances
SARAH CAISSIE PROVOST, Clark University

Session 4d: Social Science Fiction
Chair: Louis Niebur, University of Nevada, Reno

Woman, Thy Name is Mudd: Star Trek, Sound, and the Signification of Women
JESSICA L. GETMAN, University of Michigan

“Oh Say, Can You See—It’s Really Such a Mess”: Jimi Hendrix’s “1983…(A Merman I Should Turn To Be)” and Social Science Fiction
WILL FULTON, Graduate Center, CUNY
PROGRAM: FRIDAY

4:30–6:00 p.m.  Shape Note Sing (Old State House Museum, 300 Markham)  
                 (next door to Peabody Hotel)
5:30–7:00 p.m.  SAM Brass Band Rehearsal (Salon A)

6:00–6:30 p.m.  
Anne Dhu McLucas Memorial  

6:30–8:00 p.m.  
Interest Group Session: Folk and Traditional Music  
Gospel Convention Singing in Arkansas Today  

Dedicated to the memory of our beloved member, Anne Dhu McLucas.

7:15 p.m.  
Buses depart for UALR Campus

8:00 p.m.  
Evening Event  
A Celebration of American Music! Concert  
(Stella Boyle Smith Concert Hall, University of Arkansas at Little Rock campus)  
The program will include selections by Arkansas composers Florence Price,  
William Grant Still, and Duke Ellington.

FRIDAY, 8 MARCH

7:00–8:15 a.m.  
SAM Development Committee Meeting  
(Presidential Suite)
7:00–8:30 a.m.  
JSAM Advisory Board Meeting (Lafayette)
7:30–8:15 a.m.  
Conference Site Selection Committee Meeting (Peck)
8:00 a.m.–3:00 p.m.  
Registration (Salon Foyer)
8:00 a.m.–5:00 p.m.  
Exhibits Open (Salon B)

8:30–10:00 a.m.  
SESSION 5  
Session 5a: Patriotism Resounding  
Chair: Mark Clague, University of Michigan  

“Thank you, and God Bless America”: The Political Life of an Iconic Song  
SHERYL KASKOWITZ, Providence, RI

John Cage’s Contribution to the United States Bicentennial, Renga with  
Apartment House 1776—a Patriotic Composition?  
JOSEPH FINKEL, Arizona State University

“The Dreams of Our Founders are Alive in Our Time”: Musical Memories of the  
Revolution in Contemporary Patriotism  
ELISSA HARBERT, Northwestern University

Session 5b: Panel: Re/Claiming Indigeneity through Music  
Chair: Gordon E. Smith, Queen’s University  

A Peculiar Good Intention: Juliette Gaultier de la Verendrye and the Staging of  
Indigeneity  
JUDITH KLASSEN, Canadian Museum of Civilization
PROGRAM: FRIDAY

Recovering Identity and Processes of Healing in a Mi’kmaw Community: Family Voices
GORDON E. SMITH, Queen’s University

Cultural Recovery and Empowerment through Song: Experiences of Urban Indigenous Women in Canada
ANNA HOEFNAGELS, Carleton University

Session 5c: Seminar: Music History Pedagogy I
Moderator: Renee Lapp Norris, Lebanon Valley College

Avoiding the “Culture Vulture” Paradigm: Constructing an Ethical Hip-Hop Curriculum
FELICIA M. MIYAKAWA, Middle Tennessee State University, and RICHARD MOOK, Arizona State University

Talkin’ ’Bout Their Generation: “Performing Technology” as Pedagogy in American Vernacular and Popular Music Courses
ELIZABETH CLENDINNING, The Florida State University

The Case for Local Musics in the Music History Curriculum
ERIC HUNG, Westminster Choir College of Rider University

“The study of these primitive intervals…”: Interrogating Clarence Cameron White’s Lecture Notes for “History of Negro Music,” Hampton University, Fall 1933
CHRISTOPHER J. WELLS, University of North Carolina, Chapel Hill

Session 5d: Seminar: Musical Improvisation and Identity
Moderator: Tracy McMullen, Bowdoin College

Analytical Identities
PAUL STEINBECK, Washington University in St. Louis

Improvising Music and Identity at Brass Band Parades in New Orleans’s Tremé Neighborhood
MATT SAKAKEENY, Tulane University

Constructing Irish Identity through Improvisatory Percussive Dance
SAMANTHA JONES, Boston, MA

Theory, Pedagogy, and the Ethics of Chord/Scale Isomorphism: Toward a Minor Literature of Modern Jazz Practice
CHRIS STOVER, The New School University

10:00–10:30 a.m. Break

10:30 a.m.–12:30 p.m. SESSION 6

Session 6a: Music and Civil Rights
Chair: Josephine Wright, College of Wooster

“Which Side Are You On?”: Secular Music in the Civil Rights Movement
KRISTEN TURNER, University of North Carolina, Chapel Hill

Black Blowers of the Now: Jazz and Activism in King and Coltrane’s “Alabama”
BARRY LONG, Bucknell University

“When Malindy Sings” and Plays a Fugue: Rethinking Nina Simone’s Protest Music
HEATHER BUFFINGTON ANDERSON, University of Texas, Austin

Oh Daddy/Mama, Love Me Good: Work Songs, Civil Rights, and a (Trans) Gendered Dialogue
KARA MCLELAND, Middle Tennessee State University

SOCIETY FOR AMERICAN MUSIC
PROGRAM: FRIDAY

Session 6b: Sources and Reception of Late Nineteenth-Century American Music
Chair: Steven Baur, Dalhousie University

A Lost Monument to Freedom: The “Emancipation” Symphony (1880) by Ellsworth Phelps
DOUGLAS SHADLE, University of Louisville

“The accompaniment completes the song”: Ethnology, American Indianism, and Musical Episodes in the Novels of Frederick Burton
JEFFREY VAN DEN SCOTT, Northwestern University

“Symphonic Dignity,” Geography, and the Reception of George Chadwick’s Symphony no. 2
JACOB A. COHEN, Graduate Center, CUNY

The Curious Reception History of Edward MacDowell
E. DOUGLAS BOMBERGER, Elizabethtown College

Session 6c: Panel: Music in the Eighteenth-Century North
Atlantic World
Chair: Glenda Goodman, The Colburn School

“A More Graceful Style”: Pleyel’s Second and American Psalmody Reform
WILLIAM ROBIN, University of North Carolina, Chapel Hill

Widening the Scope: Early American Musical Taste as Seen through a Political-Economic Lens
STEPHEN SIEK, Wittenberg University

“A Voyage O’er Seas”: Transatlantic Transformations of a Borrowed Tune
JOICE WATERHOUSE GIBSON, Metropolitan State University, Denver

Strategizing Atlantic Musicology
GLENDA GOODMAN, The Colburn School

Session 6d: Panel: Pharoah Sanders: Music and Context
Chair: Jeffrey Taylor, Brooklyn College/Graduate Center, CUNY

Pharoah Sanders, Jazz Music, and the Iconography of the Black Arts Movement
W. S. TKWEME, University of Louisville

Timbral Virtuosity: Pharoah Sanders and the Significance of Extended Saxophone Technique in the 1960s and ’70s Jazz Avant-Garde
GABRIEL SOLIS, University of Illinois

The Pharoah Sanders Quartet, Avant-Garde, and Straight-Ahead
BENJAMIN BIERMAN, John Jay College, CUNY

“Live at the East”: Pharoah Sanders in Brooklyn
JEFFREY TAYLOR, Brooklyn College/Graduate Center, CUNY

12:30 p.m. Honorary Member Award Ceremony
Salon A
John Miller, Butler Center for Arkansas Studies

1:00–1:30 p.m. Lunch

1:30–2:30 p.m.
Interest Group Session: Research Resources
Hoffman

Using Library Special Collections in Classroom Teaching
MARK MCKNIGHT, University of North Texas, MARISTELLA FEUSTLE, University of North Texas, JOHN MURPHY, University of North Texas
Interest Group Session: Gospel and Church Music

How Deitrick Haddon Took Sam Cooke to Church: Rearranging, Reclaiming, and Reframing the Liberation Message of “A Change is Gonna Come”
WILL BOONE, University of North Carolina, Chapel Hill

“A Higher Order of Citizenship”: Early Sacred Music Recordings and the (Re)definition of America’s Ethical Value System
MELANIE ZECK, University of Chicago

2:00–  Afternoon Excursions / Free Time
5:00–6:00 p.m. Student Forum Business Meeting, Dinner Out (Manning)
5:00–6:00 p.m. Forum for Early Career Professionals Meeting (Hoffman)
6:00–7:30 p.m. Oxford University Press Reception (Pinnacle Room)
7:30 p.m. Forum for Early Career Professionals Dinner Out
(meet in hotel lobby by check-in desk to leave at 7:30 p.m.)
8:00–10:00 p.m. SAM JAM (Salon C)
Sponsored by the Folk & Traditional Music Interest Group

SATURDAY, 9 MARCH

7:00–8:30 a.m. Publications Council Meeting (Peck)
7:00–8:30 a.m. Membership Committee Meeting (Lafayette)
8:00–4:00 p.m. Registration (Salon Foyer)
8:00–4:00 p.m. Exhibits Open (closed during Annual Meeting) (Salon B)
5:30–7:00 p.m. Exhibits Open (Salon B)
8:30–10:00 a.m. SESSION 7

Session 7a: Asian Musics on Stage
Chair: Chris Wilkinson, West Virginia University

Transnationalism and Everyday Practice: Chinatown Theaters of North America in the 1920s
NANCY YUNHWA RAO, Rutgers University

Music, Memory, and the Immigrant Experience in the Broadway Adaptation of C. Y. Lee’s Flower Drum Song
ELIZABETH TITRINGTON CRAFT, Harvard University

Fighting Asian Stereotypes and Subjugation: Pacific Overtures and the Rise of Asian American Identity during the Vietnam Era
ASHLEY PRIBYL, University of Texas, Austin

Session 7b: Disability Case Studies
Chair: Stephanie Jensen-Moulton, Brooklyn College

“Good-bye, Old Arm”: Amputee Veterans in Civil War Era Song
DEVIN BURKE, Case Western Reserve University

Analyzing Interactions of American Sign Language and Music
ANABEL MALER, University of Chicago

“Paparazzi,” Wheelchairs, and a Mermaid: Lady Gaga’s Use of Disability Aesthetics
ELYSE MARRERO, The Florida State University
PROGRAM: SATURDAY

Session 7c: Music and Landscape
Chair: Sabine Feisst, Arizona State University

AMY M. CIMINI, University of Pennsylvania

Sounding and Composing the Harbour: Recontextualizing and Repurposing the Soundscape and Sense of Place in the Harbour Symphony
KATE GALLOWAY, Memorial University

“The ‘north’ is also a state of mind”: Musical Evocations of the Canadian North and an Expressive Other in Meredith Monk’s Facing North (1992)
JESSICA A. HOLMES, McGill University

Session 7d: Seminar: Music History Pedagogy II
Moderator: Renee Lapp Norris, Lebanon Valley College

Teaching American Traditional Music in an Online Format
SALLY K. SOMMERS SMITH, Boston University, and PAUL F. WELLS, Middle Tennessee State University

Using Blogs and “Just-in-Time” Strategies to Teach the American Avant-Garde
SARA HAEFELI, Ithaca College

The Student-Created Recording Anthology as Pedagogical Tool in the Undergraduate American Music Survey
EDWARD EANES, Kennesaw State University

Teaching from the Object
CLAUDIA MACDONALD, Oberlin College

10:00–10:30  Break

10:30 a.m.–12:00 p.m.  SESSION 8

Session 8a: Musics “Out of Place”
Chair: Laura Moore Pruett, Merrimack College

Taking it Out: Jazz Historiography and the Avant-Garde in Kansas City
PETER A. WILLIAMS, University of Kansas

From Carnival to Mardi Gras: The U.S. Navy Steel Band in New Orleans
ANDREW MARTIN, Inver Hills College

Community Strategies for Native Hip Hop Performance
LIZ PRZYBYLSKI, Northwestern University

Session 8b: Music and Children’s Cultures
Chair: Diane Pecknold, University of Louisville

DANIEL HENDERSON, Harvard University

Take a Bow: Giving Voice to Girls’ Stories in The Hunger Games and Brave
ROBYNN STILWELL, Georgetown University

The Signifyin(g) Muppet: Blues and the Performance of Race for the Heartland on Sesame Street
AARON MANELA, Case Western Reserve University

Session 8c: Arkansas Perspectives
Chair: Tracey Laird, Agnes Scott College

In Hot Water: Musical and Cultural Conflict in “The American Spa”
ROBERT FRY, Vanderbilt University
A Song That Went with Him: Bozie Sturdivant’s “Ain’t No Grave Can Hold My Body Down”  
STEPHEN WADE, Hyattsville, Maryland
Arkansas-West: The Second Great Migration’s Impact on African American Musicking in California  
YVETTE JANINE JACKSON, University of California, San Diego

Session 8d: New York Opera in the Long Nineteenth Century  
Chair: John Graziano, The Graduate Center, CUNY

The New Orleans “Gatti”: The Performance and Reception of Foreign-Language Opera in New York City, 1825–1833  
JENNIFER CHJ WILSON, The Graduate Center, CUNY
The French Perspective on Music in 1860s New York  
ROBERTA GRAZIANO, Music in Gotham Project, CUNY
Puccini and the Metropolitan Opera Company: Cosmopolitanism, Nationalism, and the World Premiere of La fanciulla del West  
KATHRYN FENTON, London, Ontario

12:00–12:45 p.m.  Lunch

12:45–1:45 p.m.  
Posters Presentations II  
Pre-Function Balcony

Maud Powell, Performance, and American Music  
CATHERINE WILLIAMS, The Florida State University
Verdi’s Otello in Mexico City: Defending Operatic Honor  
ANNA OCHS, Instituto del Progreso Latino
Waiting for the Drop: Balancing Ambiguity and Danceability in Dubstep  
ANDRE MOUNT, SUNY, Potsdam
“Azz Everywhere”: Big Freedia and the Queering of New Orleans Bounce Culture  
EVERETTE SCOTT SMITH, Southeastern Louisiana University
From Program Books to Twitter: The Evolution of Analytical Notes in Educating American Symphonic Audiences  
JONATHAN WAXMAN, Hofstra University
MICHAEL ACCINNO, University of California, Davis
The Life and Music of Paul Creston  
ANDREA FOWLER, TIFFANY BELL, THOMAS MARKS, JENNIFER WAGER, and NATHINEE CHUCHERDWATANASAK, University of Missouri, Kansas City

Lecture-Recital  
Salon C

Enhancing Flute Repertoire with the Music of William Grant Still  
KAREN GARRISON, Auburn University, accompanied by LIZA WEISBROD, Auburn University
PROGRAM: SATURDAY

Interest Group: Jewish Music Studies

Roundtable: Musical Representations of the “New Jew” in Twentieth-Century Popular Media in the United States
Moderator: Erica K. Argyropoulos, University of Kansas

TAMAR BARZEL, Wellesley College

The Sound of Jewishness in Early Twentieth-Century American Media
DANIEL GOLDMARK, Case Western Reserve University

“There is a God!”: Rod Serling and Jewish Representation in The Twilight Zone’s “The Obsolete Man”
ERICA K. ARGYROPOULOS, University of Kansas

“I Am So Easily Assimilated”: A Symbol of Leonard Bernstein’s Path as a Jewish Composer on Broadway
PAUL R. LAIRD, University of Kansas

Interest Group: Gender Research

Recovering a Woman’s Role in Ultramodernism: Researching Johanna Beyer

Moderator: Sarah Gerk, Oberlin College

JOHN D. SPILKER, Nebraska Wesleyan University, RACHEL LUMSDEN, University of Oklahoma, AMY C. BEAL, University of California, Santa Cruz

Interest Group: Connecting Outside the Academy

The American Orchestra Forum and the Star-Spangled Music Foundation

MARK CLAGUE, University of Michigan, and SUSAN KEY, Star-Spangled Music Foundation

2:00–3:30 SESSION 9

Session 9a: Ballet in the Twentieth Century
Chair: Renée Camus, Burbank, California

Modern Ballet Meets Modern America: The Ballets Suédois’s 1923–1924 American Tour
ALIXANDRA HAYWOOD, McGill University

George Balanchine’s “First Ballet in America”: Serenade as Musical Emblem
JAMES STEICHEN, Princeton University

Comedy and American Identity in the Cold War Ballet Exchange
ANNE SEARCY, Harvard University

Session 9b: John Adams
Chair: Cecilia Sun, University of California, Irvine

Trauma, Absence, and Identity in John Adams’s On the Transmigration of Souls
DAN BLIM, University of Michigan

“A Sort of Oratorio”: Dramatic Construction in John Adams’s Doctor Atomic
RYAN EBRIGHT, University of North Carolina, Chapel Hill

The Politics of Revision: Twenty Years of Klinghoffer
ALICE MILLER COTTER, Princeton University
Session 9c: **Gender, Magic, and Death in Popular Musics**
Chair: Robert Walser, Case Western Reserve University

- Imperialist Conquest and the Phantasmagoric Deep South: Race, Gender, and Geography in Led Zeppelin and Memphis Minnie’s “When the Levee Breaks”
  ERIN SMITH, Case Western Reserve University
- The Sound of Magic: Masculine and Feminine Power Relations in Blues-Rock
  ALEXANDER WOLLER, University of Illinois, Urbana-Champaign
- Fallen Women and Dead Baby Specials: The Dark Side of Dolly Parton’s Musical Craft
  MELINDA BOYD, University of Northern Iowa

Session 9d: **Sounding America(n)**
Chair: Jennifer DeLapp-Birkett, The Aaron Copland Fund for Music

- Copland, Mahler, and the American Sound
  MATTHEW MUGMON, Harvard University
- The Common Man in the Cold War: Copland’s *Old American Songs*
  KASSANDRA HARTFORD, Stony Brook University
- Lukas Foss’s *American Landscapes* (for Guitar and Chamber Orchestra) as an Expression of the Immigrant Experience
  LARS HELGERT, Georgetown University

3:30–4:00 p.m.  Break
4:00–5:30 p.m.  Annual Meeting (Salon A)
6:00–7:30 p.m.  Reception, SAM Brass Band Performance (Salon Foyer)
6:45 p.m.  Silent Auction Closes (Salon B)
7:30 p.m.–  Banquet and Dancing (Salon C)

**SUNDAY, 10 MARCH**

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

9:00–10:00 a.m.  SESSION 10

Session 10a: **Florence Price**
Chair: Wayne Shirley, Library of Congress (retired)

- “Free Within Ourselves”: Florence Price’s Symphonic Engagement with the Harlem Renaissance
  SARAH SUHADOLNIK, University of Michigan
- Nodding Poppies and a Field of Waving Grain: Arkansas Soulscapes in the Keyboard Music of Florence B. Price
  JANITA R. HALL-SWADLEY, Parkin, Arkansas

Session 10b: **American Musics Abroad**
Chair: Maureen Mahon, New York University

- “Something We Cannot Get in England”: Representing Race, Nation, and Modernity in America Dances
  CHRISTINA BAADE, McMaster University
PROGRAM: SUNDAY

Spiritual and Danceable: Global Sound and Local Meaning of Pharoah Sanders’s Music in Japan
YOKO SUZUKI, University of Pittsburgh

Session 10c: Folk Revivals
Chair: Gregory Reish, Roosevelt University

The Common Man Meets the Matinee Idol: Harry Belafonte, Folk Identity, and the 1950s Mass Media
KIRSTIN EK, University of Virginia

Getting Past “Bob Dylan Sang Here”: Minneapolis in the Folk Revival
MELINDA RUSSELL, Carleton College

Session 10d: Alternative Histories of 20th-Century Music
Chair: Ellie Hisama, Columbia University

MELISSA J. DE GRAAF, University of Miami

Tony Conrad’s Early Minimalism: An Alternate History
CECILIA SUN, University of California, Irvine

10:00–10:30 a.m. Break

10:30–11:30 a.m. SESSION 11

Session 11a: Music and Suffrage
Chair: Kendra Preston Leonard, Journal of Music History Pedagogy

(M)othering: Strategies of Musical Activism in the American Women’s Suffrage Movement, 1900–1920
LEAH TALLEN BRANSTETTER, Case Western Reserve University

Constructing American Femininity: Hazel Mackaye’s Suffrage Allegory
MARY SIMONSON, Colgate University

Session 11b: Emigrés Composing the Other
Chair: Beth Levy, University of California, Davis

Jonny Strikes Up (more than just) the Band: Jonny spielt auf at the Met in 1929
JOHN GABRIEL, Harvard University

When Israel was in Egypt’s Land: Kurt Weill’s Ulysses Africanus and the Search for Common Ground
NAOMI GRABER, University of North Carolina, Chapel Hill

Session 11c: Québécois Fiddling
Chair: Anna Hoefnagels, Carleton University

Old World Tune, New World Sounds: Québécois Trajectories of the Scottish Fiddle Tune “Monymusk”
LAURA RISK, McGill University

Sounds from the Coast: An Anglophone Fiddle Tradition in Canada’s Francophone Province
GLENN PATTERSON, Memorial University
Session 11d: Celebrating Cities
Chair: Susan Key, Star-Spangled Music Foundation

Salon A

Mega-Opera in Los Angeles: The 1984 Olympics Arts Festival and Robert Wilson’s the CIVIL warS
SASHA METCALF, University of California, Santa Barbara

Toward a Postmodern Avant-Garde: Eighth Blackbird, Cultural Authority, and New Music for the Masses
JOHN PIPPEN, University of Western Ontario

11:30–1:00  Development Committee Meeting (Lafayette)

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Session 1a: Early Film Music
“The Realm of Serious Art”: Henry Hadley’s Involvement in Early Sound Film
HANNAH LEWIS, Harvard University
Henry Kimball Hadley (1871–1937) is widely viewed as a conservative composer who resisted the radical changes taking place in American modernist composition. In one respect, however, Hadley was part of the cutting edge: that of musical dissemination through new media. I discuss Hadley’s involvement in early sound film, arguing that Hadley’s high-art associations conferred legitimacy upon the new technology; conversely, Hadley helped establish sound film composition as a legitimate outlet for composers. Through this example, I suggest we reconsider the parameters through which we distinguish “experimental” and “conservative” musical practices, addressing the different contexts and modes through which music circulates.

The Musical Roots of The Jazz Singer
DANIEL GOLDMARK, Case Western Reserve University
The Jazz Singer’s significance to film historians may be clear, but for musicology the story has not yet been told. Besides providing a unique snapshot of melodies popular on the vaudeville stage, the songs used have a particular connection to Al Jolson: most were introduced and/or popularized by Jolson on Broadway. The Jazz Singer ends up being a summary of Jolson’s life as a performer. Yet several other songs—including Irving Berlin’s “Blue Skies”—had no previous connection to Jolson. Using newly-discovered archival materials, I survey the tangled musical history of this pivotal film musical.

Citizen Kane Revisited: Romantic Realism, the Modern Subject, and Herrmann’s Score
DAVID CLEM, University at Buffalo, SUNY
Orson Welles and Bernard Herrmann made their Hollywood debut in 1941 with Citizen Kane. Despite wide-ranging scholarly work surrounding the film, little has been written about the music. The typical interpretation of Herrmann’s score discusses the interplay of the “power” and “rosebud” leitmotivs, asserting their support of a morality tale about the costs of Kane’s power lust. Such treatment ignores the debates over the film’s meaning. I explore the mixture of realist and romantic sensibilities evident in Citizen Kane’s unique combination of visual image and soundtrack. In the process, I argue that Herrmann’s score supports Welles’s portrait of modern subjectivity.

Session 1b: New York’s Alternative Spaces and Practices
John Cage at the Crossroads: “Hot Jazz” Meets Modern Dance
PAUL COX, Oberlin College
This paper explores the choreo-musical connection between Cage’s appropriation of jazz and its integral place within dance’s dramatic narrative and structure. My intention is to illuminate how Cage’s aesthetic position vis-à-vis popular music in the early 1940s was in part shaped by three factors: his relationship with choreographers interested in improvisation (a novel idea at the time, even in the modern dance world); engagement with William Russell’s jazz-inflected percussion music; and forays to Harlem to watch Cunningham dance at the Savoy Ballroom. Finally, to reassess Cage’s broader engagement with jazz, I examine the performance context of Credo and the piano work Ad. Lib., both performed on the same dance concert in Chicago and New York in 1942–43, and the mysterious origins of his Jazz Study.

“Sound as a Physical Reality”: Malcolm Goldstein with the Judson Dance Theater
JAY ARMS, University of California, Santa Cruz
Malcolm Goldstein is a composer, improviser, and violinist known for his solo improvisations and unique use of graphic scores. In 1962 he joined the Judson Dance Theater, a group of choreographers and performers experimenting with ideas such as pedestrian movement. As Goldstein’s performance ideas and techniques developed alongside those of the dancers, he began to use graphic notations in his scores that focused on the physical gestures of instrumental playing. Using primary sources, this paper explores Goldstein’s transformation during this time at Judson by showing some of their specific artistic ideas and how they became fundamental to Goldstein’s musical evolution.
The Kitchen’s Journey from Impromptu to Institution
JOSHUA D. J. PLOCHER, University of Minnesota

The Kitchen’s transformation from an anarchic video collective into the SoHo institution that presented concerts by downtown artists ranging from Steve Reich to the Talking Heads began with its 1973 move to its own building. By the seventies’ end, neither The Kitchen nor its neighborhood could create the freewheeling art that had defined it. This paper draws on archived material from The Kitchen and its founders to illustrate that journey from impromptu to institution. Via Pierre Bourdieu’s field theory, this becomes a case study of the processes involved in SoHo’s reduction of art-for-art’s sake to “artsiness” as branding.

Session 1c: Pop Goes the 1960s
“Sounding” Political: The Sonic Representation of Political Ideology in the Musical Stylings of Lawrence Welk
JONAS WESTOVER, University of St. Thomas

For five decades, the presence of Lawrence Welk was a staple of radio and television. He was one of the most successful musicians of the century, almost in spite of the music that made him famous. Maintaining a strict grip on his musical “family,” Welk insisted on a religious- and Republican-based way of life. This paper contends that Welk’s adherence to the “traditional” and his ability to capitalize on nostalgia were important factors in the music he chose for his show. The result is a political aesthetic of sound that can be found in all aspects of the music on Welk’s show.

Hoedown on a Harpsichord: Making Sense of 1960s Pop Stars Gone Country
JOCELYN NEAL, University of North Carolina, Chapel Hill

In 1960, Time Magazine published an article titled “Hoedown on a Harpsichord,” which highlighted that one out of five pop hits at the time was written and recorded in Nashville. In spite of the article’s palpable disdain for country music, both Nashville and country music asserted an irresistible gravitational pull on major pop and R&B stars, who made droves of country records in the early 1960s. This paper explains the proliferation of such country albums and offers close musical analysis of their sounds, which illustrates the vast distance between musical style and audiences’ notions of genre categories.

Dio’s Lost Decade: Recovering the 1960s Career of Ronnie James Dio
GLENN T. PILLSBURY, California State University, Stanislaus

Ronnie James Dio (1942–2010) found renewed success in his forties among metal’s newly youthful 1980s audience, combining fantasy lyrics with powerful tenor vocals. Journalists typically begin Dio’s career in the 1970s fronting Elf, Rainbow, and Black Sabbath, rarely acknowledging his ten-plus years of recording and performing from 1959–1971, a “lost decade” of musical practice during his twenties. The lost decade constituted the years when Dio sang to and about girls, before he began reflecting rock’s constructions of masculinity via fantasy narratives that often promoted sinister versions of femininity. Recovering Dio’s lost decade allows us to trace rock’s gender developments across the 50-year career of a single artist.

Session 1d: Panel: Shape-Note Gospel Traditions in Arkansas and Beyond

“That We May Effect a More Nearly Perfect Society”: Community Shape-Note Gospel Singing in Central Arkansas, 1920–1950
KEVIN KEHRBERG, Warren Wilson College

During the first half of the twentieth century, Arkansas was one of the nation’s major centers of shape-note gospel music. It was home to multiple leading songbook publishers and a thriving network of rural singing communities and conventions. This paper examines the music culture of these communities in Conway County, Arkansas (fifty miles northwest of Little Rock), from approximately 1920 to 1950, utilizing hundreds of local newspaper clippings collected by two contemporary singers and singing convention officers. Ultimately, this case study illuminates the broader cultural politics at play within shape-note gospel singing communities at the height of their popularity.

Shape-Note Gospel Music in Watauga County, North Carolina: An Examination of Congregational Song in Independent Missionary Baptist Churches
MEREDITH DOSTER, Emory University
Abstracts for Thursday morning

The shape-note gospel tradition in Watauga County, North Carolina, provides insight into the evolution and persistence of sacred music in a rural religious community. While this paper predominantly uses observations and interviews conducted at two independent missionary Baptist churches in Vilas, North Carolina, the similarities in worship and singing styles between these congregations and their sister churches is striking. Ultimately, this study presents challenges to previous models of academic scholarship and creates a new framework for envisioning traditional Appalachian religious expression and experience, necessarily shifting dated paradigms to accommodate the vibrant contributions of rural independent Baptists and their sacred song.

Authenticity and the Arkansas Imaginary in the Southern Gospel Music of The Martins
DOUGLAS HARRISON, Florida Gulf Coast University

This paper explores the rise of the southern gospel trio The Martins and the role of the group’s rural Arkansas roots in shaping its widespread popularity in turn-of-the-century Christian music. The Martins linked their distinctive youthful singing style with a rustic roots sensibility, signaling a certain place-based and class-bound dimension to their image as three unpolished country kids vaulted to fame by God-given talent. In this, The Martins exemplify the operation within southern gospel of what might be called an Arkansas imaginary: a constellation of musical associations and cultural affinities grounded in piety, rusticity, and close harmony.

Session 2a: Music in Transmediation
Television Cartoons and the Paraphrase of Popular Music
JEREMY OROSZ, University of Minnesota

When television producers want to use a familiar musical theme on their program, they often have difficulty in obtaining legal permission to do so. Sometimes they hire a composer to change the piece slightly rather than pay royalties. The practice of using such an altered version, though certainly of interest, remains largely unexplored in music studies. In this paper, I explain how composers for current television cartoons (namely The Simpsons and Family Guy) go about paraphrasing the music they wish to use, exploring how the practice has evolved over time in response to changing cultural trends.

Records, Repertoire, and Kubrick: Rollerball (1975) and the Early Compilation Soundtrack
JULIE HUBBERT, University of South Carolina

In the study of film music in Hollywood since the 1960s, the discussion of Kubrick and 2001: A Space Odyssey looms large. Kubrick, many contend, not only re-introduced the use of pre-existing music but also made it a defining element of a new auteur style. By looking at another soundtrack from the period, the much neglected Rollerball (1975), this paper will consider the shadow Kubrick cast on early compilation practice and the degree to which the pastiche practices he initiated were influenced not just by practical concerns—marketing, licensing, and mechanical reproduction rights—but also by technical changes in sound recording technology.

Joking Matters: Music, Humor, and the Digital Revolution
CHARLES HIROSHI GARRETT, University of Michigan

Its increasing simplicity of production and distribution, its popularity and accessibility within a media-rich environment, and its function as a shared means of social bonding have led to a remarkable proliferation of music-related humor, including music/video parodies, ironic mashups, amusing viral videos, countless YouTube clips, and dedicated music-comedy acts. This presentation addresses how two virtual listening communities—one surrounding the web-based comedy network Barely Digital, the other centered on the parodist Weird Al Yankovic—gather around, respond to, exchange, and reshape musical humor to satirize and celebrate the digital revolution, and to acknowledge and defuse cultural anxieties about modern life.

Session 2b: Music and Gender in the Nineteenth Century
Sentimental Songs for Sentimental Men
EMILY M. GALE, University of Virginia

Historians of early American music tend to lump sentimental songs in with other parlor songs. Such accounts also typically consider this repertoire to be feminine and feminized. From my survey of collections dating from 1777 to 1848, I have discovered that “sentimental song” emerged as a distinct category. Many early sentimental songs were written for and circulated by men and exemplify a distinctly masculine sentimentality typical of the eighteenth century. This paper illustrates that
sentimental songs have a longer history than previously suggested; their early iterations resonate with eighteenth-century sensibilities and challenge the gendered assumptions that pervade their history.

Mama Sings Tenor: The Evolution of Voice Placement in Nineteenth-Century Shape-Note Books
PAULA J. BISHOP, Bridgewater State University
The evolution of Southern sacred music tunebooks in the nineteenth century demonstrates the connection between the printed page and emerging social forces within post-Civil War Southern life, including the expanding role for women in the church, the growing sacred music publishing industry in the South, and the continued engagement with social tensions, such as North-South and progressive-conservative.

The Allure of Mrs. Alice J. Shaw, Professional Whistler
MARIBETH CLARK, New College of Florida
The reception of Mrs. Alice J. Shaw (ca. 1855–1918) reveals the tension surrounding the nineteenth-century American whistling woman. Over her career, from 1887 to 1906, she was praised as a beauty, a novelty, and a skilled musician. Despite her popularity, some journalists questioned her musicianship, whether whistling should be considered high art or simply a form of entertainment, and whether it was appropriate for a woman to whistle in public. I examine Shaw’s reception as part of a larger conversation around whistling, found in daily newspapers, weekly and monthly magazines, poems, short stories, and novels.

Session 2c: Soul Reverberations
Soul Voyeurism: The Rise and Fall of the Sweet Chariot
MARK BURFORD, Reed College
In April 1963, music industry efforts to market black gospel music in popularized form culminated with the opening of the Sweet Chariot nightclub in New York’s Times Square. The club’s celebrity-studded audiences and crowd-pleasing kitsch were met with resistance. Mahalia Jackson and picketing clergymen denounced a club featuring exclusively black gospel singers as blasphemous opportunism and crass prostitution of black cultural heritage, forcing its closure in October. Yet the story of Sweet Chariot’s high profile emergence and controversial demise at a seminal civil rights moment yields a fresh perspective on the intersection of performance, spectatorship, cultural ethics, and socioeconomic desires.

Ease on Down the Road: The Black Musical and the Routes of Soul in The Wiz
RYAN BUNCH, Holy Family University
The 1975 Broadway musical The Wiz reinvents a well-known American tale of agrarian rootedness, The Wizard of Oz, as one of cosmopolitan mobility, evoking the experience of black diaspora along its version of the Yellow Brick Road. Representative of a subtype of the black musical, its musical style and theatrical conventions were promoted by both its creators and critics as embodying an essential black soulfulness. Closer examination of the musical’s content and changing reception, however, and applying critical theories of race and other identities, complicates perceptions of the musical as “rooted” in blackness rather than following “routes” of dynamic representation.

Reconsidering Stevie Wonder’s Journey Through the Secret Life of Plants
SCOTT DEVEAUX, University of Virginia
Stevie Wonder’s Journey Through the Secret Life of Plants, released to an unsuspecting public in 1979, is a puzzle— a soundtrack for a film written by a blind composer. Most critical accounts posit Journey as the nadir of his career, breaking the momentum of four stellar albums (Talking Book, Innervisions, Fulfillingness’ First Finale, and Songs in the Key of Life). It is, undeniably, a frustrating project, yoking Wonder’s artistic skills to a virtually impossible task. Yet it contains some of the most ambitious and groundbreaking music he ever created. This paper will consider the album in connection with the film, which few people have ever seen.

Session 2d: Panel: Localizing the Avant-Garde
The CLAEM and the Legitimization of the Avant-Garde
EDUARDO HERRERA, University of Illinois, Urbana-Champaign
The Centro Latinoamericano de Altos Estudios Musicales (CLAEM, 1962–1971), under the direction of the Argentinean Alberto Ginastera, provided fellowships to Latin American composers for intensive study and with visiting teachers such as Xenakis, Copland, Dallapiccola, Messiaen,
and Nono. This paper presents a concrete case study of how a young generation of Latin American composers at the CLAEM followed, consumed, and rearticulated different trends of avant-garde art music composition. Ultimately these trends were resignified and used to validate the composers in a hegemonic process that resulted in their legitimization and the institutionalization of the avant-garde in Argentina.

Alberto Ginastera’s CLAEM (Argentina, 1962) and Pierre Mercure’s SIMA (Québec, 1961): Two Faces of “Ex-centric” Cosmopolitanism

JONATHAN GOLDMAN, University of Victoria

In 1962, Buenos Aires’s Centro Latinoamericano de Altos Estudios Musicales (CLAEM) opened its doors to its first cohort of Latin American students. Led by Alberto Ginastera, the Centro’s lecturers were leading figures of the international avant-garde, including Maderna, Messiaen, and Xenakis. A few months earlier (3–8 August 1961), French-Canadian composer Pierre Mercure (1927–1966) organized a seminal event for the development of music in Québec: the Semaine internationale de musique actuelle (SIMA), featuring works by Xenakis, Cage, and Stockhausen. Documents relating to and interviews with participants in each of these “ex-centric” venues reveal the ways artists in each context engaged with musical modernity.


ANDREW RAFFO DEWAR, University of Alabama

Three years after the 1966 military coup in Argentina, three composer/musicians formed the intermedia collective Movimiento Música Más (MMM). Combining music, performance art, and political action, they performed in both concert halls and public spaces during one of Argentina’s most brutal juntas. This paper focuses on the 1971 piece Música para Colectivo línea 7 composed by Norberto Chavarri, in which the group performed on a city bus, using the vehicle itself as an instrument. Embodying MMM's approach to experimentalism, the work brought art and people into public spaces during a time of rigid control of those spaces and bodies.

Poster Presentations I

“A Colorless, Colored Man”? Frank Johnson—“America’s Most Prominent Musician and Composer during the Federal Period”

DANIEL P. ROBINSON, University at Buffalo, SUNY

In 1900, the scholar John Cromwell wrote that the bandleader and composer Frank Johnson (1792–1844) “was as great as […] Gilmore, or Theodore Thomas a generation later, or as is Sousa today.” The foreword to a recent monograph claims that since Johnson “was not a slave, [his] music was not one of resistance, suppression, or segregation.” This paper examines this assertion by reconsidering his career through the lens of Dale Cockrell’s cultural history of early blackface minstrelsy, specifically his discussion of the comparative racial mutability of the early antebellum period, and seeks a more nuanced interpretation of Johnson’s negotiations and successes.

Veni, Vidi, Vici: Emma Abbott’s Performances in Little Rock, Arkansas

JENNA M. TUCKER, Henderson State University

The late nineteenth century was a time of great political, economic, and social change in the state of Arkansas. As more people settled in Little Rock, the demand for entertainment grew, and traveling professional theatrical troupes began to include Little Rock on their itineraries. One of the most well-known singers to visit Little Rock during the late nineteenth century was American-born soprano Emma Abbott. Dubbed “the people’s prima donna,” she achieved fame by bringing grand opera to those living outside of major metropolitan centers. This project documents Emma Abbott’s performances in Little Rock from 1882 to 1889.

A Fugitive at the Opera: Felipe Boero’s El Matrero

JONATHAN SAUCEDA, University of North Texas

Felipe Boero’s 1929 El matrero (“the fugitive”) was one of the most successful Argentine works to incorporate the music of the rural pampas into opera. In several respects it reflects a political philosophy associated with the nacionalista movement, which held that the nation should function as a paternalistic system in an effort to achieve “class harmony.” The libretto depicts the functionality of a paternalistic society by assembling representatives of several socioeconomic groups and prescribing the form their relationships should take; the music intensifies the sense of class distinction through the interaction of “high” European and “low” folkloric styles.
Abstracts for Thursday afternoon

Mis-imagined or Misappropriated: Imagining Indigenous Music in 1940s Radio Docudramas
ERIN SCHEFFER, University of Toronto

Through the 1940s, John Weinzweig was commissioned to write incidental music for Canadian Broadcasting Corporation docudramas about the newly independent country. Both The White Empire, a 13-episode series about Canada’s northern explorers, and The Great Flood, an hour-long retelling of an Iroquois legend, use indigenous music that Weinzweig sourced from published song transcriptions by anthropologists Diamond Jenness, Helen Roberts, and Marius Barbeau. But these transcriptions often lacked in accuracy and forced indigenous music into diatonic structures, overall assisting in stripping indigenous Canadians in agency to represent their own culture musically and appropriating “nativeness” as part of white Canadian identity.

Wes Montgomery in the Mid-1960s: The Creation of a Jazz-Pop Crossover Paradigm
BRIAN FELIX, University of North Carolina, Asheville

Wes Montgomery was one of the few jazz musicians in the mid-1960s to achieve crossover success in the popular marketplace. Like other jazz artists at the time, the guitarist chose to pack his albums with interpretations of rock/pop hits. Unlike his contemporaries, however, he goes beyond repertoire to embrace rock/pop techniques, such as straight-eighth grooves, streamlined pentatonic soloing, and lavish production. This combination of elements, which proved so successful for Montgomery, created a new paradigm for commercially successful jazz records while simultaneously paving the way for a greater comingling of jazz with rock/pop.

After the Blacklist: Political Expression in Pete Seeger’s Rainbow Quest
LUCY CHURCH, The Florida State University

Pete Seeger’s defiant testimony before the House Un-American Activities Committee marked the beginning of a ten-year radio and television silence (1955–1965) enforced by government blacklisting. By the mid ’60s, Seeger was eager to return to the public arena and took advantage of slackening blacklist restrictions with a new educational program called Rainbow Quest. Rather than avoiding controversial political topics, Seeger used the show to proclaim his political viewpoints, tackling issues related to capital punishment, labor unions, environmental abuse, war, and bigotry. “After the Blacklist” considers Seeger’s unapologetic use of television as a tool for political expression at a tumultuous time.

Courting the Beast: Philip Glass’s La belle et la bête through the Critic’s Lens
LEAH G. WEINBERG, University of Michigan

In 1994, Philip Glass composed an unconventional opera based on director Jean Cocteau’s 1946 film La belle et la bête, replacing the film’s soundtrack with an opera synchronized to the image track. The novelty of the work, a receptive American cultural climate, and exceptional academic attention would seem to indicate the emergence of a successful new art form, yet neither Glass nor other composers have replicated his approach to La belle. Examining popular criticism during La belle’s 1994 tour and commentary on the work by its creators reveals several factors that account for the opera’s limited influence in spite of the continued popularity of works that integrate film and opera.

CAROLE C. BLANKENSHIP, Rhodes College, accompanied by TOM BRYANT, Rhodes College, piano

The Federal Music Project of the Works Progress Administration created the first federal project for composers in 1935 in New York City and labeled it the Composers’ Forum Laboratory. The Composers’ Forum Laboratory provided a weekly concert in Manhattan featuring works by one or two chosen composers. Many of the songs for voice and piano from those concerts are no longer in print, were never published, or have been lost. For this lecture-performance, songs by the composers of the Composers’ Forum Laboratory 1935–1940 will be performed and discussed. The esteemed group of composers includes among others: Charles Ives, Virgil Thomson, Marion Bauer, Paul Bowles, David Diamond, and Rebecca Clarke.

Session 3a: Black Identities on Stage
Will Marion Cook and the Tab Show: From Cannibal King (1896) to La revue nègre (1925)
PETER M. LEFFERTS, University of Nebraska, Lincoln
Will Marion Cook’s numerous miniature musical comedies for the variety stage, written over a span of thirty years, illustrate the importance of the mini-musical in the world of American musical theater before the collapse of vaudeville. Some of these works were identified in the contemporary press as “tab shows.” Describing and contextualizing a selection of them will illustrate the variety of attributes that were eventually subsumed under the term “tab show.”

Little Rock Sources in Scott Joplin’s *Treemonisha*

EDWARD BERLIN, Independent Scholar

Written by a composer known primarily for his piano ragtime compositions, *Treemonisha* (1911) is the earliest American opera that has frequent performances. Joplin’s use in the opera of autobiographical elements has long been recognized, but the importance of his wife Freddie, who died at age twenty less than three months after their 1904 marriage in Little Rock, has gone unnoticed. Using Little Rock city directories, real estate, marriage, funeral home, and other local records, we have pieced together a picture of Freddie and her family, revealing that the opera is a memorial to her and expresses ideals that she inspired.

“Bring my goat!”: The Untold Story of Rouben Mamoulian’s Contributions to *Porgy and Bess*

JOSEPH HOROWITZ, PostClassical Ensemble

At the close of *Porgy and Bess*, Porgy commands “Bring my goat!” He then leads the song “Oh Lawd, I’m on my way.” Stephen Sondheim has called “Bring my goat!” “one of the most moving moments in musical theater history.” Until now, it was assumed that DuBose Heyward wrote these three words. In fact, “Bring my goat!” was added to *Porgy*, the play, eight years earlier by the director of that production—who would also direct *Porgy and Bess*. And the same is true of “Oh Lawd, I’m on my way.” *Porgy and Bess* would be unthinkable without the contributions of Rouben Mamoulian.

Reviewing *Troubled Island*: William Grant Still and the New York Critics

MONICA HERSHBERGER, Harvard University

Scholars who have examined the fraught reception of William Grant Still’s opera *Troubled Island* have generally remained skeptical of the composer’s communist conspiracy theory, tending, however, to regard the critical reviews of *Troubled Island* as altogether negative. I argue that the reviews might more accurately be described as exceedingly equivocal, highlighting the nebulous state of American opera, as well as discussions concerning race, during the mid-twentieth century. In this paper, I examine the various ways *Troubled Island* challenged the imprecise boundaries of both issues and how white music critics such as Olin Downes struggled to respond impartially.

Session 3b: New Sources

The Bernard Ward Tunebook: A Chronicle of Reform in Western New England

BRENTON GROM, Case Western Reserve University

A 1830s Vermont tune manuscript in the Frederick R. Selch Collection enriches our understanding of the reform movement in American psalmody. Extensive annotations show the compiler comparing the most recently printed tune settings with others previously in use. Through textural peculiarities that arise from his elimination of the alto voice, we can identify a conscious process that outlines a personal repertory and associates individual tunes with specifically old or new sensibilities. These findings corroborate assertions in Samuel Gilman’s 1828 *Memoirs of a New-England Village Choir*, illuminating a process of reception that may have been less categorical than partisan rhetoric suggests.

Dearest Sister, “Who Will Care for Mother Now?”: Epistolary Musical Glosses in the “Hidden” Archival Family Collections of the Civil War Northern Homefront

SABRA STATHAM, Pennsylvania State University

During the nineteenth century, songs were commonly exchanged inside interpersonal correspondence. However, these relatively common musical sources are often overlooked because they are “hidden” inside genealogical family collections. This paper will illustrate how personal letters and their related musical enclosures and addendums can be used to re-contextualize the lived experience of northern citizens during the Civil War era, drawing on examples found in small Pennsylvania historical societies. This paper invites scholars to consider how archival collections are valued, preserved, and arranged, advocating for minimal processing of more music-related collections and increased study of local and regional archives.
Abstracts for Thursday afternoon

Composing *Rhapsody in Blue*: Gershwin, Grofé, and a New Source Manuscript
RYAN RAUL BAÑAGALE, Colorado College

On paper—the composite record made up by the copyright registry, published editions of the sheet music, and even the program from the work’s premiere—George Gershwin remains the sole “composer” for *Rhapsody in Blue*. Nonetheless, the extent of arranger Ferde Grofé’s compositional contributions to the work has occupied critics and scholars since the *Rhapsody’s* 1924 premiere. Analysis of a fair-copy manuscript, a crucial new source document heretofore unconsidered in literature on the *Rhapsody*, reveals that Grofé played significantly larger role in the genesis of the piece than previously imagined.

Origin Stories and Songs with Secrets: Louise Talma’s Early Life and Works
KENDRA PRESTON LEONARD, *Journal of Music History Pedagogy*

Louise Talma was reticent in discussing her childhood and early adult life, actively discouraging interviewers from asking about it and even supplying them with inconsistent and incomplete information. A number of recently discovered sources now allow for a far more accurate construction of Talma’s youth. Revelatory, these materials suggest new explanations for several key events in Talma’s life and help to illuminate her first compositions. I will address the myths that have propagated regarding Talma’s early musical training and provide new, factual evidence taken from government documents, letters, and other materials that reshape the understanding of her early career. I will also analyze her earliest works and their function as veiled narratives of events and individuals she kept secret for her entire life.

Session 3c: Panel: Following Pharoah Sanders: Spirituality, Modernity, Marketing, and Influence

“They’re not new sounds. They’re very old sounds”: “The Creator Has a Master Plan,” Tradition, and Freedom
CHARLES SHARP, California State University, Fullerton

Pharoah Sanders’s recording of “The Creator Has a Master Plan” alternates from groove-orientated music to moments of dense improvised chaos. The piece can be understood as adhering to traditional African American aesthetics and as radically experimental and free. The freedom it evinces is always in relationship to constraint. By drawing out the kinds of self-imposed limitations that run throughout the performance, a parallel is drawn between the notion of spiritual devotion and a conception of identity that is both individual and indebted to others. Rethinking identity in these terms gives credence to the deeply spiritual questions the piece addresses.

“It’s against the law of creation”: Pharoah Sanders, Modernity, and the 1960s
DANIEL R. McCLURE, University of California, Irvine

The albums released by Pharaoh Sanders in the jazz world of the 1960s and early 1970s brought an explicit challenge to concepts of Western Modernity. While anchored in African American musical traditions, Sanders delved into various world cultures to create a humanist counter-universal to the then-dominant realms of Western thought, histories of imperialism, and the legacy of the transatlantic slave trade. Using album covers, song titles and lyrics, and liner notes, how might we see Sanders’s work as synthesizing particular non-Western dialogues that transcended the narrative of Western modernity?

Impulse Purchases: The Political Economy of Impulse! Records
DALE CHAPMAN, Bates College

Taking up the early work of Pharaoh Sanders as a case study, this paper explores the ways in which broader shifts in political economy have shaped our understanding of the Impulse! label since its introduction over fifty years ago. Established as the jazz subsidiary for the ABC-Paramount company, the imprint released an eclectic and audacious range of recordings under the stewardship of Bob Thiele. More recently, the Impulse! legacy has been altered by its present relationship with the Verve Music Group, which has restricted its role to that of a “back catalog” supplement to Verve’s contemporary stable of artists.

From *Black Unity* to “Dark Star”: Pharoah Sanders and Free Jazz for Hippies
JEFF SCHWARTZ, Culver City, CA

Recording for Impulse! in the late 1960s and early 1970s, Pharoah Sanders created a series of vamp-based pieces that combined modal and free improvisation with world music influences. His
1969 LP *Karma* hit #5 on *Billboard*'s jazz chart, a remarkable achievement for a disc featuring a 30-minute piece with trance and noise elements. This paper will trace the origins of Sanders’s Impulse! style through his sideman work with John Coltrane, Sun Ra, and Don Cherry, and illustrate its influence on improvisational rock groups such as Santana, the Allman Brothers, and the Grateful Dead.

**Session 3d: Panel: The (Musical) Making of a President, 2012**

**Campaign Playlists**

DANA GORZELANY-MOSTAK, Dickinson College

In addition to transforming how candidates interact with constituents, Web 2.0 technologies have carved out a virtual space where digital citizens can more fully engage with the candidate and their music. This paper will interrogate playlists through three lenses: the first examines how changing technologies have shaped the content of campaign playlists and how online users and the press have responded to this transformation. The second considers how pre-existing music can be reconfigured into a potential vehicle for the formation of candidate identity. And the third reflects on how such political texts might ultimately facilitate the construction of “voting” subjects.

**Music at the Party Conventions**

JAMES DEAVILLE, Carleton University

Live and pre-recorded music occupies a significant position in party conventions: it is carefully selected to fulfill the roles of introducing speakers and candidates, supporting messages and ideologies, and energizing audiences in the hall and at home. This paper will interrogate the musical choices and practices of the Democratic and Republican National Conventions of 2012 (Charlotte and Tampa Bay respectively) by comparatively considering the character, function, and audiences of the music. However, the paper will also consider the music of off-site protests organized in response to the conventions as part of the broader campaign soundscape.

**Campaign-Generated Television and Online Advertisements**

JOANNA LOVE-TULLOCH, University of California, Los Angeles

Party and special-interest advertising for candidates has come to dominate the American mediascape in the months leading up to an election, and music occupies a crucial role in those attempts to influence the voting public. This paper examines how music functioned in campaign-generated advertising—on television and the internet—for the 2012 Presidential election and the effects it may have had on the electorate. We will look at specific examples of ads from the campaigns of Obama and Romney and subject them to a close reading that considers how music contributes to their visual and narrative strategies.

**User-Generated Campaign Music**

MICHAEL SAFFLE, Virginia Tech University

The phenomenon of user-generated videos and music for candidates has increasingly characterized the post-millennial mediascape as a viable means for political participation, and YouTube has emerged as the chosen platform for such creative expression. Beyond composing original campaign songs, new-media users engage with existing material, creating song covers, musical remixes, and video mashups for distribution through the internet. Drawing on a handful of user-generated campaign music selections posted on YouTube, this paper will examine the aesthetic dimensions of the music and images for the Presidential election of 2012 and will situate them within the context of broader deliberative discourses.

**Session 4a: Institutional Patronage in the Interwar Period**

“Meet with Mr. Surette”: The Early Years of The John Simon Guggenheim Memorial Foundation Music Composition Awards

DENISE VON GLAHN, The Florida State University

Since its founding in 1925, The John Simon Guggenheim Memorial Foundation has awarded millions of dollars to thousands of Fellows, hundreds of them in Music Composition. In its first fifteen years, thirty-five composers received awards. While applications were initially reviewed by an Educational Advisory Board, one person seems to have had final veto power over who received a Music Composition fellowship: Thomas Whitney Surette. Who was Mr. Surette and what was his claim to expertise in music composition? This paper explores the power of individuals and the larger Guggenheim network to impact the nation’s musical culture on a scale unimaginable.
Abstracts for Thursday afternoon

Music Found in The Cradle: The Reconstruction of Marc Blitzstein’s “FTP Plowed Under” (1937)
TRUDI WRIGHT, Regis University

While Marc Blitzstein was premiering The Cradle Will Rock, garment workers were rehearsing their soon-to-be Broadway hit, Pins and Needles, which would contain Blitzstein’s “FTP Plowed Under,” a satirical skit against Hallie Flanagan and the Federal Theater Project. The skit became Blitzstein’s outlet for his perceived mistreatment by the FTP. Its music had been missing until recently, when sketches were discovered in a Blitzstein notebook devoted to Cradle. They not only help to reconstruct the most culturally current skit of Pins and Needles, but also enhance our understanding of this seminal moment in Blitzstein’s career and Depression-era musical theater.

Session 4b: The Politics of Dance

Dance as Transgressive Politics in American Popular History
CHRISTOPHER SMITH, Texas Tech University

In the history of American political culture, popular art forms have been deployed as tools for contestation or critique; song contrafacta and iconography have been essential to American political strategy and tactics since before the Revolution. Less commonly remarked has been the role of vernacular dance as transgressive social or electoral politics. In Anglo-European and Afro-Caribbean traditions, contrasting body vocabularies were employed or condemned because they were seen to have transformative capacities; hence, to represent semiotic power. Drawing on four centuries of creole dance encounters, I propose a historical model of vernacular dance as transgressive, irruptive, and politically representative.

Urban Apparition: The Specter of Genre in Contemporary Tango
MORGAN LUKER, Reed College

34 Puñaladas is a contemporary tango group that specializes in a historic repertoire of “prison tangos,” songs that depict the lives of the urban poor at the margins of early twentieth-century Argentine society. By choosing to concentrate on this repertoire at a time when, following the 2001 Argentine economic crisis, the social realities of poverty, violence, and insecurity have returned to Buenos Aires at levels similar to those portrayed in the world of these songs, the group challenges the comfortable consumption of tango enabled by the passage of time and the aesthetic gloss of canonization.

Session 4c: Mary Lou Williams

Preserving Black American Music: Mass, by Mary Lou Williams
CHRISTOPHER CAPIZZI, University of Pittsburgh

In Mass, Williams’s concept of “liturgical jazz” draws from jazz and other African American genres to create a uniquely American hybrid of the sacred and the secular. Like her earlier work St. Martin de Porres, it expresses Williams’s Catholic faith and commitment to preserving Black music. This paper examines the content of Mass, especially each movement’s use of specific African American genres, proposing that Mass is a ten-part anthology of Black music history documenting significant African American contributions to American music.

Mary Lou Williams’s Educational Performances
SARAH CAISSIE PROVOST, Clark University

The “performed history” is an event seen at jazz performances in the swing era and current times in which a retrospective of famous jazz pieces was reproduced live and arranged chronologically. This practice fell out of favor in the 1940s, but Mary Lou Williams remained dedicated to these educational performances. She often presented them during lecture-recitals, where she would imitate famous musicians as well as present her own works. She supplemented her performances with educational handouts, including the famous Jazz History Tree. This paper details Williams’s educational performances and analyzes their meaning among the larger topic of performed jazz histories.

Session 4d: Social Science Fiction

Woman, Thy Name is Mudd: Star Trek, Sound, and the Signification of Women
JESSICA L. GETMAN, University of Michigan

Red-light trombones, pastoral flutes, and sweeping romantic strings: these are the sounds of women in the original series of Star Trek. Producer Gene Roddenberry’s intention was to create
“a new world with new rules” as a rostrum for liberal social commentary; the music associated with women in this series, however, reinforced gender stereotypes. This paper examines this issue in “Mudd’s Women,” an episode that addresses aberrant femininity by calling upon musical topics traditionally associated with female sexuality and deviant behavior. An analysis of production choices, archival documents, and the episode’s soundtrack exposes tensions in the 1960s surrounding women’s rights.

“Oh Say, Can You See—it’s Really Such a Mess”: Jimi Hendrix’s “1983…(A Merman I Should Turn To Be)” and Social Science Fiction

WILL FULTON, Graduate Center, CUNY

Jimi Hendrix was strongly influenced by “social science fiction,” a genre of Atomic Age fantasy literature that was directly allegorical of societal events. His 1968 epic “1983… (A Merman I Should Turn To Be)” was recorded weeks after Martin Luther King’s assassination, and exemplifies social science fiction in rock music. With its reference to “The Star Spangled Banner,” Hendrix intimates that “1983” is a reflection of the turbulent 1968 United States. I will examine the development and recording of “1983” to shed new light on the complex relationship of science-fiction escapism and social commentary that pervaded Hendrix’s music.

Folk and Traditional Music Interest Group

“Gospel Convention Singing in Arkansas Today”

Arkansas has been a significant site of gospel convention-singing, song production, and publishing since at least the early 1900s. All that singing, training, and publishing activity laid the foundation for good gospel songwriting: two of the most important songwriters in the history of southern gospel, Albert E. Brumley and Luther G. Presley, were either Arkansas natives or had close ties to the state. The gospel convention tradition continues in Arkansas today. The state’s singers, pianists, songwriters, and music teachers actively attend singings, write songs, and train students. They host several long-running singing conventions, including a state convention founded in 1913. Crossett and Brockwell are the sites of two established annual singing schools, founded in 1946 and 1947, respectively. And the jeffress/phillips music company of Crossett is one of only five American gospel songbook publishers that still issue “new books” annually. In this session, some of the state’s more-prominent practitioners—including Arkansas Senator Jimmy Jeffress, Marty Phillips, and Bob Brumley (Albert E.’s son)—will share their memories and knowledge of this important American musical tradition, acquaint attendees with Doremi notation and gospel convention-singing, and lead them in singing convention-songs new and old.

Session 5a: Patriotism Resounding

“Thank you, and God Bless America”: The Political Life of an Iconic Song

SHERYL KASKOWITZ, Providence, RI

This paper traces the shifting meaning of the song and phrase “God Bless America,” from the waning days of the New Deal to the age of Obama, examining how the song has transcended its Tin Pan Alley roots to serve a fundamental role in American political life. Changes in the song’s symbolic meaning reveal shifts in the relationship between politics and religion, from an embrace of the Judeo-Christian ideal in the 1940s to the rise of the Christian Right in the 1970s. And the phrase “God Bless America” has become a political imperative, serving as a litmus test of religious conviction.

John Cage’s Contribution to the United States Bicentennial, Renga with Apartment House 1776—a Patriotic Composition?

JOSEPH FINKEL, Arizona State University

In 1976 John Cage was commissioned by six major American orchestras to compose a work commemorating the United States bicentennial. In response, he created Renga with Apartment House 1776, a multi-faceted work marked by layers of American hymns and folk tunes, a sonification of drawings from Thoreau’s Walden, and a rich socio-political subtext. In this paper I will examine this composition’s genesis, ideas, and contexts. I will outline Cage’s political and artistic thought in the 1970s, including his fascination with multiculturalism, anarchism, and environmentalism. I will explore the work’s critique of American politics and assess the reception of its premiere.
THIRTY-NINTH ANNUAL CONFERENCE

Abstracts for Friday morning

“The Dreams of Our Founders are Alive in Our Time”: Musical Memories of the Revolution in Contemporary Patriotism
ELISSA HARBERT, Northwestern University

Recent screen representations of the Revolutionary era have constructed an imaginary musical landscape that bears little resemblance to early American music, instead speaking a language tailored to the tastes of modern audiences. Taking a memory studies approach, I consider the ways the scores of *The Patriot* (2000) and HBO’s *John Adams* (2008) have infused contemporary patriotism and politics with a sense of American heritage in such contexts as Barack Obama’s 2008 election victory speech, CNN’s 2010 election coverage, and the Washington Nationals baseball games, thus constructing the Revolutionary era as a living memory that continues to shape mainstream national identity.

Session 5b: Panel: Re/Claiming Indigeneity through Music

A Peculiar Good Intention: Juliette Gaultier de la Verendrye and the Staging of Indigeneity
JUDITH KLASSEN, Canadian Museum of Civilization

Juliette Gaultier de la Verendrye was a performer of “Canadian Folk Songs” in the 1920s who drew from National Museum of Canada collections for not only the song repertoires of First Peoples, but also their clothing. Jessup has written at length about filmic depictions of First Nations communities and the complex relationships between performers like Gaultier, Canada’s National Museum, and the tourist arm of the Canadian Pacific Railway. In this paper I consider the implications of Gaultier’s presentation of an embodied “Native” identity, as well as the complex intersections between archival sound collections, performance repertoires, and colonial histories.

Recovering Identity and Processes of Healing in a Mi’kmaw Community: Family Voices
GORDON E. SMITH, Queen’s University

In this paper I explore the theme of reclaiming indigeneity through music in the voices of two families in Eskasoni, Nova Scotia, Canada. As much as elders continue to play a critical role in the preservation of Mi’kmaw lifeways through the passing on of traditions, music and the Internet are processes of individual and community expression that are being cultivated by young people in Eskasoni. Drawing on interviews, I explore how members of two Eskasoni families are engaging in creative and exciting roles in the advocacy of Mi’kmaw culture.

Cultural Recovery and Empowerment through Song: Experiences of Urban Indigenous Women in Canada
ANNA HOEFNAGELS, Carleton University

At the start of the twenty-first century there is growing awareness of the historic and ongoing oppression of Aboriginal women, and a movement towards reclamation of indigenous identity by women who were raised outside of their Aboriginal culture. Today, many Aboriginal women are on personal journeys of self-discovery and empowerment, taking pride in their indigenous identity and learning about their Aboriginal culture. This paper explores the musical and cultural practices of women’s hand-drumming circles and the role that this music-making has had on the personal journeys of cultural recovery of three prominent female musicians in the Ottawa area.

Session 5c: Seminar: Music History Pedagogy I

Avoiding the “Culture Vulture” Paradigm: Constructing an Ethical Hip Hop Curriculum
FELICIA M. MIYAKAWA, Middle Tennessee State University, and RICHARD MOOK, Arizona State University

This paper maps the ethical challenges of hip hop pedagogy with the goal of fostering a broader, self-reflexive discourse among academics who teach about rap music and hip hop culture. The exclusive application of established pedagogical approaches from musicology, music theory, and even ethnomusicology would be ethically inappropriate, and would de-legitimize university hip hop courses in the eyes of those who originated and are most deeply invested in this culture. We advocate, instead, for three practices not often found in music history courses: embeddedness in local community, engagement in creative praxis, and the incorporation of established, “old-school” perspectives.
Talkin’ ’Bout Their Generation: “Performing Technology” as Pedagogy in American Vernacular and Popular Music Courses

ELIZABETH CLENDINNING, The Florida State University

From broadsheets to remix culture, technology is highlighted in American music courses as central to the creation, dissemination, popularization, and preservation of American music cultures. However, this focus is less commonly explored in assignments emphasizing manipulation of music technology as a learning experience. In this paper, I explore methods through which students can integrate musical, cultural, and technological knowledge. I suggest that technologically-based assignments allow students to hone not only research and writing skills, but also the manipulation of scholarly audiovisual content off- and on-line, providing relevant experience for students seeking employment in an increasingly technology-oriented world.

The Case for Local Musics in the Music History Curriculum

ERIC HUNG, Westminster Choir College of Rider University

This paper argues against the standardization of content in music history curricula—including the content of American Music courses—across the country. Instead, significant time should be devoted to local musics, with one or more assignments requiring students to interact with musicians outside the university. Students will discover the wide variety of music making that occurs in the communities where they live, make connections with local musicians who might give them opportunities later, undertake research that affects living people, and learn the basics of public musicology. Additionally, these projects help build bridges between institutions and the local communities.

“The study of these primitive intervals”: Interrogating Clarence Cameron White’s Lecture Notes for “History of Negro Music,” Hampton University, Fall 1933

CHRISTOPHER J. WELLS, University of North Carolina, Chapel Hill

In the early 1930s, African-American violinist/composer Clarence Cameron White became director of Hampton University’s new School of Music and made it his mission to offer rigorous classical training with “special attention given to the use of the Negro idiom.” His 1933 lectures for the course “History of Negro Music,” housed at the Schomburg Center, draw links between African and black American music-making and build a canon of black composers. White’s lectures are valuable both for their insight into HBCU musical culture and for their approach to teaching classical music through foregrounding black composers and the African Diaspora.

Session 5d: Seminar: Musical Improvisation and Identity

Analytical Identities

PAUL STEINBECK, Washington University in St. Louis

In this paper, I claim that musical analysis is uniquely positioned to mediate between identity-based and phenomenology-based conceptions of improvisation. Through the practice of analysis, the listening subject can encounter improvised music as a virtual participant; (s)he enters into the improvisation as it unfolds, allowing her/his own identity to engage in real time with the performer(s). These interactions—between and among improvising identities—in turn create multifaceted participatory and perceptual experiences that become the objects of analysis. Ultimately, we analyze musical improvisation by *improvising ourselves* (in every sense) across culture, history, and time.

Improvising Music and Identity at Brass Band Parades in New Orleans’s Tremé Neighborhood

MATT SAKAKEENY, Tulane University

The black brass band tradition in New Orleans is based on improvised melodies, harmonies, rhythms, and song structures that work to organize crowds into a collective. In jazz funerals and community parades, brass bands synchronize the movements of predominantly black New Orleanians, creating a sense of unity for marginalized citizens occupying public space. In the historic Tremé neighborhood, new residents have improvised efforts to contain parades through the enforcement of noise ordinances, parade permits, and zoning laws. Following Judith Butler, identities emerge as improvised performances within and against constraining social norms, and music is a central site of negotiation.
Constructing Irish Identity through Improvisatory Percussive Dance
SAMANTHA JONES, Boston, MA

Sean nós dancing is an improvisatory style of percussive Irish dance quickly gaining popularity in the United States. An essential component to the dance form is individual expression accomplished through variations in dance movements and rhythms, which may be influenced by other forms of dance, leading one to question to what extent dance movements are “Irish.” This paper investigates the relationship between identity and improvisation as it manifests in current American practices of sean nós dance. I will discuss how the repetition of particular movements across sean nós dance performances influences the identification of these movements and rhythms as “Irish.”

Theory, Pedagogy, and the Ethics of Chord/Scale Isomorphism: Toward a Minor Literature of Modern Jazz Practice
CHRIS STOVER, The New School University

This paper engages chord/scale theory (CST) from epistemological and ethical viewpoints, positioning it against some alternative improvisational ontologies. It begins with a critique of CST’s focus on chord progression and its suppression of a tune’s salient features. It argues that the improvisational syntax of certain musicians have been marginalized by dominant trends in jazz pedagogy and offers close readings of three improvisations, addressing aspects of voice leading, consonance/dissonance, motivic development, and background structure for which CST is unable to account. It then locates this argument within a larger ethical frame of inclusive, individualized engagement with mainstream and subaltern improvisational voices.

Session 6a: Music and Civil Rights

“Which Side Are You On?”: Secular Music in the Civil Rights Movement
KRISTEN TURNER, University of North Carolina, Chapel Hill

Integrationist spirituals have long been the focus of scholarship on Civil Rights music, but there are many secular Freedom Songs that draw on labor, folk, and popular tunes. A close reading of five versions of “Which Side Are You On?”—a labor song adapted for the struggle—reveals melodic, performance, and textual variations that mirror changes in the Movement from a unified social force to fragmented groups struggling with ideological, class, and racial divisions. The confrontational lyrics and soloistic style of many secular Freedom Songs challenge the traditional narrative of music as a source of religious comfort and solidarity among activists.

Black Blowers of the Now: Jazz and Activism in King and Coltrane’s “Alabama”
BARRY LONG, Bucknell University

John Coltrane’s recording of “Alabama” in November 1963 marked a seminal confluence of journalism, rhetoric, and improvisation. The performance memorialized the tragic bombing at Birmingham’s Sixteenth Street Baptist Church, interpreting Martin Luther King, Jr.’s eulogy for the young girls murdered by the blast. Similarities in their spoken cadences and melodic phrase lengths recall activist marriages of music and text dating back to the coded meanings of spirituals. This paper will investigate King’s and Coltrane’s reactions to the Birmingham bombing and the impacts their responses made not only upon their careers, but also on jazz and the Movement.

“When Malindy Sings” and Plays a Fugue: Rethinking Nina Simone’s Protest Music
HEATHER BUFFINGTON ANDERSON, University of Texas, Austin

The challenge in categorizing Nina Simone’s musical output has been mediated in recent scholarship by situating Simone’s music within the specific context of the civil rights movement. This approach creates a spectrum of protest within Simone’s music wherein “Mississippi Goddam” has served as the most relevant and radical example of her protest songs. Within this paper, I consider performances of “Mood Indigo” and “When Malindy Sings/Swing Low Sweet Chariot,” focusing largely on Simone’s vocal and instrumental fluidity between musical styles. I aim to generate discussions of Simone’s politics that do not privilege composition over interpretation and look beyond lyrical content.

Oh Daddy/Mama, Love Me Good: Work Songs, Civil Rights, and a (Trans)Gendered Dialogue
KARA MCLELAND, Middle Tennessee State University

Using Brian Ward’s concept of musical conversations, this paper traces a specific music dialogue that was carried on through three versions of the same tune: the 1945 African American work song “Rosie,” Nina Simone’s 1965 adaptation of the song, “Be My Husband,” and a twenty-first century cover of Simone by Antony and the Johnsons. I will demonstrate how each version of the
song is informed by ideas about gendered bodies and relationships, as well as specific sociopolitical contexts. Most importantly, this paper considers music as an essential and powerful tool of conversation and negotiation regarding ongoing issues of gender politics.

**Session 6b: Sources and Reception of Late Nineteenth-Century American Music**

**A Lost Monument to Freedom: The “Emancipation” Symphony (1880) by Ellsworth Phelps**

DOUGLAS SHADLE, University of Louisville

Ellsworth Phelps's lost “Emancipation” Symphony (1880), a massive choral work depicting the struggles to end slavery, occupied a pivotal space in the history of U.S. symphonic composition. Commenting favorably on its similarities to Beethoven’s Ninth, contemporary critics asserted that it reconciled German musical influence with the desire for a uniquely American musical identity—two forces that for decades appeared to be diametrically opposed. Phelps’s bold choice to incorporate purportedly authentic African-American songs far antedated Antonín Dvořák’s Ninth Symphony (1893), and his sensitive portrayal of the experience of African Americans foreshadowed the symphonies of William Grant Still, especially the “Autochthonous” (1947).

“The accompaniment completes the song”: Ethnology, American Indianism, and Musical Episodes in the Novels of Frederick Burton

JEFFREY V AN DEN SCOTT, Northwestern University

Frederick Russell Burton was a composer, ethnologist, and novelist for whom the American Indianist movement was far from a fad; it was his career. The subject of fleeting references in the literature on Indianists, Burton’s output shows an interest beyond collecting and analyzing music of the Ojibwe people—he demonstrates the art value of this music. This paper explores Burton’s views by placing his arrangements in dialogue with two of his novels in which he fictionalizes his ideas to imply that under the proper guidance, this music can be rendered suitable to the tastes of “civilized” company.

“Symphonic Dignity,” Geography, and the Reception of George Chadwick’s Symphony no. 2

JACOB A. COHEN, Graduate Center, CUNY

This paper examines the negative reception of Chadwick’s Second Symphony with particular attention to questions of genre, and what the symphony connotes for late nineteenth-century Boston with respect to class and geography. Using a variety of primary sources, I argue that much of the negative response to Chadwick’s symphony is because of the perceived dichotomy between elevated dignity and lowbrow commonness, or urban and rural, that his music suggested for many critics. Chadwick and his music are, therefore, a focal point for a more nuanced exploration of class, geography, and genre in late nineteenth-century America.

The Curious Reception History of Edward MacDowell

E. DOUGLAS BOMBERGER, Elizabethtown College

Was Edward MacDowell the bold modernist who shocked his contemporaries in the 1890s, or was he the delicate Victorian rose derided by critics a generation later? Was he a beacon to the future of music in America, or an embarrassing reminder of American music’s infancy? This paper examines the rollercoaster of his reception history and shows how gendered language, Americanist imperatives, and genre stereotypes have shaped MacDowell’s image from his death in 1908 to the present.

**Session 6c: Panel: Music in the Eighteenth-Century North Atlantic World**

“A More Graceful Style”: Pleyel’s Second and American Psalmody Reform

WILLIAM ROBIN, University of North Carolina, Chapel Hill

Featuring predominantly European tunes, the 1810 LXXX Psalm and Hymn Tunes for Public Worship, compiled for Boston’s Brattle Street Church, is a classic example of the “Ancient Music” movement. Two of the hymns originated with the Austrian-born composer Ignace Pleyel. This paper focuses on those hymns as examples of sacred music’s place in what David Armitage calls the Atlantic world, an exchange “bound by the movement of people, goods, and ideas.” In tracing Pleyel’s “Second” from a European instrumental work to a Boston reform tune, this paper interrogates the dissemination of European psalmody and the concept of “Ancient Music.”
Abstracts for Friday morning

Widening the Scope: Early American Musical Taste as Seen through a Political-Economic Lens

STEPHEN SIEK, Wittenberg University

Using statistics as a barometer of “taste” in any time period may prove misleading, and in eighteenth-century America, the preference for certain composers over others in musical collections may lead to some unwarranted conclusions. Throughout the 1790s, the Carr family, English-born musicians and merchants, dominated music publishing in America, and in 1800 they began their most ambitious project, the five-volume Musical Journal for the Piano Forte, which contained 218 selections, but contained only scant representation from Americans. When the underlying political-economic factors are examined, it will be shown that Congressional statutes governed their choices as much as aesthetics or ideology.

“A Voyage O’er Seas”: Transatlantic Transformations of a Borrowed Tune

JOICE WATERHOUSE GIBSON, Metropolitan State University of Denver

English comic opera appropriated popular songs and fit them with new lyrics to create comic and social commentary on the London stage. One such song was “Last Valentine’s Day,” reworked as “A Voyage O’er Seas” in Colman and Arnold’s pastiche comic opera Inkle and Yarico (1787). This paper describes the transatlantic transformation of the song, including American versions of the tune that reflect current events, historical figures, and military issues on both political sides of the American Revolution. The analysis reveals new layers of social, political, and comic meaning for audiences hearing “A Voyage O’er Seas” in Inkle and Yarico on the American stage.

Strategizing Atlantic Musicology

GLENDA GOODMAN, The Colburn School

In recent years, scholars have begun to embrace a transatlantic and transnational approach to the study of music in America, yet there has yet to be a thorough examination of the methodological and theoretical problems it poses. This paper initiates an examination, drawing on insights from the field of Atlantic studies. I present a theoretical discussion of possible strategies for incorporating Atlantic studies into musicology. An example from the late eighteenth century grounds this discussion: the political song, “The Five Headed Monster; or, Talleyrand Dissected,” which adapted a traditional English tune and was written in response to an international diplomatic scandal with France.

Session 6d: Panel: Pharoah Sanders: Music and Context

Pharoah Sanders, Jazz Music, and the Iconography of the Black Arts Movement

W. S. TKWEME, University of Louisville

This paper considers the elevated status of tenor saxophonist Pharoah Sanders in the Black Arts Movement. Representations of this musician carried specific ideas about history, cultural identity, and the function of music in the quest for full emancipation for African Americans. Forever linked with John Coltrane, the pre-eminent icon of the movement, Sanders drew the attention of other artists and activists for a number of Afrocentric principles and gestures. Through analysis of writings by Sonia Sanchez, A.B. Spellman, Robert Earl Price, the Last Poets, and others, I explore how artists constructed Sanders as a liberatory figure in African American culture.

Timbral Virtuosity: Pharoah Sanders and the Significance of Extended Saxophone Technique in the 1960s and ’70s Jazz Avant-Garde

GABRIEL SOLIS, University of Illinois

A great deal has been written about the social, political, and aesthetic interventions represented by the New Thing in 1960s and ’70s jazz, but close analysis of musical processes in this work remains limited. This paper argues that a full understanding of the movement must involve a similarly deep account of the musical contributions of its artists. I address ways in which extended technique allowed Pharoah Sanders and other reed players of the time to lead the way in working with timbre. This attention to sound represents one of the most significant outcomes of the search for freedom, critique, and awakening.

The Pharoah Sanders Quartet, Avant-Garde, and Straight-Ahead

BENJAMIN BIERMAN, John Jay College, CUNY

This paper discusses the mid-period work of Pharoah Sanders by examining Live, a recording that documents live performances of the Pharoah Sanders Quartet from 1981 and 1982, featuring John Hicks (piano), Walter Booker (bass), and Idris Muhammad (drums). Through exploring Sanders’ development as a player and bandleader I will describe how these exhilarating performances
embody the excitement and freedom of the avant-garde while also embracing the aesthetic of more traditional small jazz group bandleaders that specialized in engaging audiences, such as James Moody and Dizzy Gillespie.

“Live at the East”: Pharoah Sanders in Brooklyn
JEFFREY TAYLOR, Brooklyn College/Graduate Center, CUNY

Pharoah Sanders often claimed a “spiritual bond” with Brooklyn, where he found the warm, community-oriented “vibe” and “spirit of the people” particularly conducive to his art. Sanders often held forth at The East Cultural Center, an ambitious community enterprise in Bedford-Stuyvesant. Relying partly on first-hand accounts from the East’s founders and audience members, this paper will explore Sanders’s relationship to this important community project, using as a touchstone his Live at the East album, which, though actually produced in a studio, captures much of the excitement of his performances there.

Gospel and Church Music Interest Group
How Deitrick Haddon Took Sam Cooke to Church: Rearranging, Reclaiming, and Reframing the Liberation Message of “A Change is Gonna Come”
WILL BOONE, University of North Carolina, Chapel Hill

In his 2008 election night victory speech, Barack Obama quoted Sam Cooke’s classic “A Change is Gonna Come” to explicitly connect himself and his supporters to the lineage of the Civil Rights struggle. Some black Americans, however, interpret this song’s prophesied “change” as a spiritual as much as a political one. Recent covers of the song by neo-Pentecostal pastor and gospel superstar Deitrick Haddon provide a fascinating glimpse into the complex ways in which the two dominant and often opposed visions of black liberation—the religiously conservative and the politically progressive—coexist in the lives of many contemporary black Christians.

“A Higher Order of Citizenship”: Early Sacred Music Recordings and the (Re)definition of America’s Ethical Value System
MELANIE ZECK, University of Chicago

This paper explores the efforts of the Victor Talking Machine Company’s Department of Education (beginning in 1911) to promote sacred music recordings as an important component of music education. Considered a pioneering force in the field of sound reproduction technology, the VTMC distinguished itself from competitors through its extensive educational program. Headed by Frances Elliott Clark, the VTMC’s Department of Education touted increased exposure to music as the gateway to a “higher order of citizenship.” VTMC publications suggest the social and moral relevance of sacred music recordings, the impact of which on early-twentieth-century music education is examined.

Research Resources Interest Group
Using Library Special Collections in Classroom Teaching
MARK MCKNIGHT, University of North Texas, MARISTELLA FEUSTLE, University of North Texas, and JOHN MURPHY, University of North Texas

At UNT, instructors in the Jazz Studies program regularly use materials from the UNT Music Library’s Stan Kenton and Maynard Ferguson Collections and the libraries of local radio stations WFAA and WBAP for ensemble performance. In addition, jazz history and research classes also use these collections and song collections to give students practical experience with primary sources that they otherwise would not have. This session will include presentations by UNT music librarians Mark McKnight and Maristella Feustle, who will present an overview of the jazz and popular-music collections at UNT; John Murphy, Chair of the UNT Department of Jazz Studies, will discuss these collections and their pedagogical application; and Mark Breckenridge, recent doctoral graduate in Musicology at UNT, will discuss his work with UNT’s Willis Conover Collection and the importance of that collection in jazz historiography.

Session 7a: Asian Musics on Stage
Transnationalism and Everyday Practice: Chinatown Theaters of North America in the 1920s
NANCY YUNHWA RAO, Rutgers University

During the 1920s, Chinatown theaters, performing Cantonese opera, enjoyed a period of extraordinary prosperity. Transnationalism, the intersection of multi-historical contexts, and the trans-border practices of the Pacific Northwest are central to this history. This is not only because
the Chinatown opera theaters were closely tied to a network that included China, the United States, Canada, and Cuba, but also because the performers were themselves transnational, and their status defined their performances, public images, and impact on the community. As such, this paper argues, the opera theaters were able to produce self-imaginings that went beyond the structural configuration of non-citizens that was imposed on them. The opera singers, as “Chinese nationals,” performed in the ethnic minority spaces of North America, constructing by their mobility across continents and regions a unique cosmopolitan image.

Music, Memory, and the Immigrant Experience in the Broadway Adaptation of C. Y. Lee’s Flower Drum Song
ELIZABETH TITRINGTON CRAFT, Harvard University
In 1958, Richard Rodgers, Oscar Hammerstein II, and Joseph Fields debuted the Broadway musical Flower Drum Song, an adaptation of a contemporary bestselling novel by C. Y. Lee about life in San Francisco’s Chinatown. This paper examines how the creative team musicalized Lee’s novel, a text already filled with musical imagery, and subtly shifted messages about immigration and assimilation. Juxtaposing archival documentation with oral histories, it explores the erasures, additions, and revisions wrought by both adaptation and memory, shedding light on the process and politics of musical adaptation as well as the role of storytelling in representations of immigrant histories.

Fighting Asian Stereotypes and Subjugation: Pacific Overtures and the Rise of Asian American Identity during the Vietnam Era
ASHLEY PRIBYL, University of Texas, Austin
Stephen Sondheim’s 1976 Pacific Overtures was an attempt to overcome the simplistic and stereotypical views of its predecessors and challenge the audience, paralleling how the anti-war movement in the United States began to challenge American nationalist ideals. This paper utilizes a close reading of four book versions of the musical from different periods during its development through the lens of the rising Asian American movement, in order to illustrate how Weidman and Sondheim conceived of the musical in dialogue with the racist depictions and stereotypes of Southeast Asians in previous musicals, as well as challenge America’s imperialist intentions in Asia.

Session 7b: Disability Case Studies
“Good-bye, Old Arm”: Amputee Veterans in Civil War Era Song
DEVIN BURKE, Case Western Reserve University
Over 45,000 soldiers became amputees during the Civil War. The scale of wartime disability challenged American perceptions that masculinity and patriotism were virtually inseparable from able-bodiedness. Before the war’s end, the amputated limb had become a recurring subject in music, photography, and literature. This paper discusses representative Civil War songs about amputee veterans and analyzes how they, both musically and lyrically, negotiated the cultural tensions between disability, masculinity, and patriotism. These songs, especially “Good-bye, Old Arm” and “The Empty Sleeve,” reconstructed the disabled veteran, and indeed the amputated arm itself, as complex symbols of both patriotism and Victorian heterosexual masculinity.

Analyzing Interactions of American Sign Language and Music
ANABEL MALER, University of Chicago
Surprisingly, music has long played an important role in Deaf cultures around the world. Recently, American Sign Language (ASL) “translated” songs have crossed over into the hearing world through YouTube videos. These signed songs provide a rhythmic, visual counterpart to popular music and produce multimedia events featuring music, ASL, gestures, and costumes. This paper asks how ASL and music interact to shape our understanding of a song. Using Stephen Torrence’s interpretation of the song “Fireflies” by Owl City, I show how signers can represent pitch, timbre, and phrasing through ASL. Finally, I consider the relationship between signed songs and disability studies.

“Paparazzi,” Wheelchairs, and a Mermaid: Lady Gaga’s Use of Disability Aesthetics
ELYSE MARRERO, The Florida State University
The performance of disability is typically discussed within the context of performers with disabilities. However, there is little analysis on how a non-disabled musician performs disability. This paper focuses on Lady Gaga’s performance of disability and her use of disability aesthetics. Using theories from disability studies, I analyze the disability imagery present in Gaga’s 2009
performances of “Paparazzi,” and a 2011 performance of “Yoü and I.” Lady Gaga’s performance of disability is in line with modern art’s use of disability aesthetics by challenging expectations of the female body, “non-normative” bodies, female pop stars, and who is allowed to perform disability.

Session 7c: Music and Landscape
AMY M. CIMINI, University of Pennsylvania
This paper develops a historical framework for understanding Amacher’s 1975 sound installation, Tone and Place #2, a recording of ambient sound in Pass Christian, Mississippi, as an aural document of the conjunction of ecology and activism in Mississippi during the 1960s and 1970s by examining the complex linkage of disaster rights and civil rights in the aftermath of Hurricane Camille, which devastated Pass Christian in 1969. By positing these policies as prehistories of the ambient sounds of Amacher’s recording, this paper develops critical and listenerly engagement with Pass Christian’s role in the struggle for equality in the 1960s and 1970s.

Sounding and Composing the Harbour: Recontextualizing and Repurposing the Soundscape and Sense of Place in the Harbour Symphony
KATE GALLOWAY, Memorial University
The Harbour Symphony, inaugurated in 1983 at the biannual Sound Symposium—an experimental music festival held throughout St. John’s, Newfoundland (Canada)—is a collection of site-specific works composed for the soundscape and landscape of the St. John’s Harbour. Drawing on ethnomusicology, performance studies, and interdisciplinary sound studies scholarship, this presentation contributes to our understanding of the shifting roles of everyday sounds and music in society. I investigate how this landscape is sounded and performed, how industrial sounds are compositionally re-contextualized, and question how place and soundscape impact and are inscribed in modern cultural expressions and comment upon the ever-changing environment.

“The ‘north’ is also a state of mind”: Musical Evocations of the Canadian North and an Expressive Other in Meredith Monk’s Facing North (1992)
JESSICA A. HOLMES, McGill University
This paper examines Monk’s vocal duet Facing North in order to better understand certain cultural borrowings embedded in her aesthetic. I will argue that implicit in her claims regarding the north is both the fantasy of a primal northern essence and an awareness of the “north” as an artistic construction. Using a transnational framework, I will then address her musicalization of nature via several firmly established performative tropes of “Indianness,” such as her stylized, non-semantic rendering of Inuit throat singing, while simultaneously situating her work within and differentiating it from the American experimental music tradition and its penchant for appropriation.

Session 7d: Seminar: Music History Pedagogy II
Teaching American Traditional Music in an Online Format
SALLY K. SOMMERS SMITH, Boston University, and PAUL F. WELLS, Middle Tennessee State University
The traditional music of North America has a complex and well-documented history. Undergraduate students, however, often have little awareness of this music or its evolution. Our recent experience teaching a course in this music through an online, interdisciplinary, general education program indicates that there is a strong demand for such a course. The online format presented challenges in the design and delivery of the curriculum, but also offered new possibilities for engaging students in the study of what is really their music. We will discuss both the challenges and outcomes of our initial offering of this course.

Using Blogs and “Just-in-Time” Strategies to Teach the American Avant Garde
SARA HAEFELI, Ithaca College
Blogging is a powerful communication tool due to the medium’s ability to embed varied content and to link to outside sources. Using blogs as a teaching tool has real pedagogical benefits, especially a more flexible, individual, and illustrative approach to writing. “Just-in-Time Teaching” (JiTT) methodology utilizes interaction between web-hosted assignments and a reactive classroom to inform class content. JiTT strategies help shape course discussion and content and allow for rapid feedback to the student. This paper describes how combining student blogs and a JiTT strategy can be when applied to a challenging subject area such as the American Avant Garde.
The Student-Created Recording Anthology as Pedagogical Tool in the Undergraduate American Music Survey

EDWARD EANES, Kennesaw State University

This paper examines a semester-long anthology project that utilizes online databases and YouTube to enhance student engagement with the rich landscape of American music. Students select recorded examples using predetermined criteria and categories from late Romantics to protest songs. Written justification of their choices acquaints students with the subjectivity involved in editorial projects and improves their critical thinking and interpretive skills. Moreover, students contextualize each selection with references to the surrounding cultural, social, or political climate. This paper also presents the outcomes of the project, which include the students’ increased ownership of the repertory as well as of their own learning.

Teaching from the Object

CLAUDIA MACDONALD, Oberlin College

Objects in the Frederick R. Selch Collection of American Music History were the basis for a course on American popular music ca. 1750–1900, offered by myself and the collection’s curator, Barbara Lambert. This paper will explore a methodology we developed teaching the course. It will take up three different approaches, with examples from class work involving domestic music making, sacred music, music in the theater, and musical instruments. Its purpose is to suggest ways of integrating musical materials available in special collections—as are found in academic libraries or at local historical societies—into courses on American musical history.

Session 8a: Musics “Out of Place”

Taking it Out: Jazz Historiography and the Avant Garde in Kansas City

PETER A. WILLIAMS, University of Kansas

The most widely circulated narratives of jazz history limit their discussion of Kansas City to the 1920s and 1930s, when the city’s Jazz District was in its heyday, focusing on canonical figures like Count Basie and the young Charlie Parker. This paper constructs a different history of Kansas City jazz, focusing on avant garde jazz since the 1960s. I will draw on ethnographic research with performers and audiences as well as work in jazz studies that demonstrates how race, gender, labor, and place complicate the simplistic narrative of jazz’s progression of styles.

From Carnival to Mardi Gras: The U.S. Navy Steel Band in New Orleans

ANDREW MARTIN, (Inver Hills College)

Founded in 1957, the U.S. Navy Steel Band cut seven studio albums and embarked on extensive tours of the United States and globe. The band brought steel band and Caribbean music to the fore of the American cultural mainstream and became an invaluable asset for the Navy in promoting goodwill and re-establishing recruitment efforts following the Korean and Vietnam conflicts (1950s through the 1970s). This paper will examine the U.S. Navy Steel Band during the years 1973 to 1999, with an effort to contextualize their musical and cultural influence throughout New Orleans, Mississippi Delta, and the Gulf Coast.

Community Strategies for Native Hip Hop Performance

LIZ PRZYBYLSKI, Northwestern University

Ethnographic analysis of a Native hip hop show demonstrates representational challenges of performing contemporary Native music in urban settings. I interrogate participants’ strategies for showcasing Indigenous culture to a diverse audience in Chicago. Drawing from Gregory Barz, the presentation highlights different options for hip hop and powwow performance. Elucidating the possibilities in each, this paper analyzes a hip hop remix of Seneca traditional singer Bill Crouse, whose music served as an inspiration during the planning process. Interviews and observations contextualize debates about musical syncretism, focusing on this unusual case in which musicians consider themselves insiders in both styles they fuse.

Session 8b: Music and Children’s Cultures


DANIEL HENDERSON, Harvard University

Soon after WWII, millions of American “Baby Boomer” children owned a collection of “kiddie records”—albums for kids. The “kiddie” genre was defined by a single composer: Billy May (1916–2004), who ruled Billboard’s Top-10 with his flair for humor and drama. Offering examples
from May’s unpublished manuscript scores, this paper will reveal how the “Baby Boomer”
generation—that same generation that later embraced modern jazz harmony in the 1960s—was
unwittingly enrolled in a crash course in modern jazz harmony in their childhood. May’s sophisticated
scores introduce “Coltrane Changes,” “So What Voicings,” and other revolutionary harmonies of
the 1960s.

Take a Bow: Giving Voice to Girls’ Stories in The Hunger Games and Brave
ROBYNN STILWELL, Georgetown University

The Hunger Games and Brave (both 2012) feature female protagonists who invest a great deal in
their ability to handle a bow, while their hold on their bodily instrument—their voices—is less sure,
though eventually more crucial to their stories, which negotiate both traditional “masculine” and
“feminine” coming-of-age strategies. For Katniss, archery is survival; for Merida, it is freedom,
but for both, the bow is an obvious societal transgression. More subtly, female voices (symbolizing
self, family, and culture) are variously repressed, displaced, made musical, de-musicalized, and
everally reconciled as a key symbol of personal maturity and narrative resolution.

The Signifyin(g) Muppet: Blues and the Performance of Race for the Heartland on Sesame Street
AARON MANELA, Case Western Reserve University

From its premiere in 1969, Sesame Street’s producers and composers have leveraged popular song
styles as pedagogical tools. In this paper, I will examine several blues performances on Sesame Street,
accompanying evidence from Sesame Street books and records, and particular Muppets associated
with blues music. Drawing on the writings of Hazel Carby, Ingrid Monson, Victoria Johnson, and
Henry Louis Gates, Jr., I will demonstrate not only how blues is constructed and understood on
Sesame Street, but also how it reflects and in turn influences contentious cultural conceptions of
race, gender, and Americana.

Session 8c: Arkansan Perspectives
In Hot Water: Musical and Cultural Conflict in “The American Spa”
ROBERT FRY, Vanderbilt University

With railroad construction in the late nineteenth century, Hot Springs National Park, Arkansas,
saw an increase in visitors and subsequent development of bathhouses, hotels, and performance
and gambling establishments. Soon, leisure activities, including music, became as important as
the therapeutic waters in attracting visitors. A comparison of the music approved for use in the
bathhouses with music performed in Hot Springs’s other performance venues demonstrates the
importance of music in the spa experience while illustrating the ways musical sound reflected and
shaped the tension between the developing tourist city’s desired image and that preferred by the
newly-established National Park Service.

A Song That Went with Him: Bozie Sturdivant’s “Ain’t No Grave Can Hold My Body Down”
STEPHEN WADE, Hyattsville, Maryland

Mississippi Delta quartet singer Bozie Sturdivant found immortality in his 1942 Library of Congress
spiritual “Ain’t No Grave Can Hold My Body Down”—its first recorded publication. But who was
Bozie Sturdivant? Despite his soaring vocal performance, his life has remained veiled in mystery.
Using previously untapped sources, this study of Bozie Sturdivant reveals not only his upbringing and
experience, but how theology, modern media, and commercial forces have shaped this compelling
number. “‘Ain’t No Grave,’” said one of Sturdivant’s closest musical cohorts, was “a song that went
with him.” As the song travels, a tradition moves forward.

Arkansas-West: The Second Great Migration’s Impact on African American Musicking in California
YVETTE JANINE JACKSON, University of California, San Diego

Between 1940 and 1950 an estimated 1.5 million African Americans fled the south during the Second
Great Migration, prompting a wave of Arkansans to California. The migrants brought along their
music-related activities, which inadvertently shaped vernacular musicking by African Americans in
Los Angeles and the San Francisco Bay Area. The Olivers, a family that journeyed from Little Rock
to the Bay Area, become the impetus for investigating the effects the exodus had on the musicking
in the west. This paper considers the overlooked role music held in transforming urban culture in
California by focusing on one route of the Second Great Migration.
Abstracts for Saturday afternoon

Session 8d: New York Opera in the Long Nineteenth Century

The New Orleans “Gatti”: The Performance and Reception of Foreign-Language Opera in New York City, 1825–1833
JENNIFER CHJ WILSON, The Graduate Center, CUNY

New York City’s foreign-language operatic history is steeped in Italian opera. One unexplored aspect of this history is the New Orleans French Opera Company’s tours from 1827 to 1833. Anxiety over the troupe’s emerging popularity was such that, in 1831, librettist and entrepreneur Lorenzo Da Ponte wrote a fervent letter, bemoaning the “company of Gatti, no Galli” and entreaty Giacomo Montresor to bring an Italian opera company to Gotham. This presentation examines the reception and performances of the French Opera Company, revealing an operatic milieu in which audiences were exploring foreign-language opera for the first time.

The French Perspective on Music in 1860s New York
ROBERTA GRAZIANO, Music in Gotham Project, CUNY

French culture and music had a significant effect on audiences in nineteenth-century New York City. The Courrier des Etats-Unis, a well-established daily newspaper, reported regularly on musical events in Manhattan during the 1860s, with special attention to French works, performances, venues, and artists, and also commented on cultural differences between audiences, artistic foibles and fads, and the successes and follies of impresarios. This presentation examines ways in which the reviews and articles in the Courrier served to differentiate French music and culture from “mainstream” Anglo-American culture, and to provide insightful commentary on artists and performances.

Puccini and the Metropolitan Opera Company: Cosmopolitanism, Nationalism, and the World Premiere of La fanciulla del West
KATHRYN FENTON, London, Ontario

As the Metropolitan Opera Company’s 1910 world premiere of La fanciulla del West by Giacomo Puccini approached, critics turned to the persistent question of how to develop a satisfactory American musical identity. While some interpreted its arrival as indicative of New York City’s arrival on the international opera scene, others viewed it as a reminder of the United States’ musical dependency on Europe. I argue that the newspaper coverage of this event offers a window into nationalism, nativism, and cosmopolitanism in the field of New York City opera during the first decade of the twentieth century.

Poster Presentations II

Maud Powell, Performance, and American Music
CATHERINE WILLIAMS, The Florida State University

Maud Powell (1867–1920) was recognized as among the best violinists in the United States and abroad during her lifetime. Among her many achievements, Powell is important to our nation’s music history because she was the first American-born professional violinist. The little scholarship on her work as a great artist does not reflect her presence as a celebrated figure in American music during her lifetime. She believed that American women could be professional musicians—performers, educators, and composers. Powell devoted herself to the promotion of American music through her performances, programs, recordings, and remarks.

Verdi’s Otello in Mexico City: Defending Operatic Honor
ANNA OCHS, Instituto del Progreso Latino

On 18 November 1887, Verdi’s Otello premiered in Mexico City, only a few months after its world premiere at La Scala. Giulio Ricordi refused to provide the official published scores, which forced the impresarios, Pastor and Sieni, to orchestrate a new version. As a result, many questioned the quality of their Otello. Pastor, along with Mexican critics, used Mexico City newspapers as a platform to defend the merit of the music, scenery, and costumes in the production, as well as the taste of Mexican audiences, and thereby promoted the rising status of the Mexico City opera scene.

Waiting for the Drop: Balancing Ambiguity and Danceability in Dubstep
ANDRE MOUNT, SUNY, Potsdam

Through a series of brief rhythmic/metric analyses, this paper explores how dubstep artists strike a delicate balance between perceived complexity and accessibility. This equilibrium stems from discursive networks between musicians and their publics; the popular reception of dubstep is tied to the artist’s ability to appeal to a decidedly elitist connoisseurship while retaining a metric structure predictable enough to be recognized as highly danceable. Building on analytical models from Mark
Butler (2006) as well as more culturally-oriented studies by Robert Fink (2005), Chris Atton (2010), and Vaughn Schmutz (2010), I situate the rhythmic unpredictability of dubstep and other related genres within an artist/audience feedback loop.

“Azz Everywhere”: Big Freedia and the Queering of New Orleans Bounce Culture
EVERETTE SCOTT SMITH, Southeastern Louisiana University

Despite its overwhelming popularity within the local community, New Orleans Bounce has spread very little past the Orleans parish border. One reason, which most music producers cite, is the incredibly obscene and sexually charged nature of this music and the difficulties these present in marketing and distribution. Another is the new queerness of Bounce. What began as a subgenre of hip hop has now been transformed and popularized by queer artists such as Katey Red, Sissy Nobby, and Big Freedia. This paper offers a narrative of the dramatic switch and subsequent mainstream popularization of post-queered New Orleans Bounce culture. By using Big Freedia as a case study and, in examining specific examples as well as participation from performers, active participants, and observers of Bounce culture, queer features will be examined, noting the significance that occurred through the shift.

From Program Books to Twitter: The Evolution of Analytical Notes in Educating American Symphonic Audiences
JONATHAN WAXMAN, Hofstra University

While American symphony orchestras have distributed program books to audiences since the nineteenth century, there have been several recent changes in both their presentation and dissemination. The emergence of new media is a major factor driving this transformation. Today’s notes are designed to mimic the manner in which one encounters information on the Internet with pictures and bullet points surrounding paragraphs of information. Major symphony orchestras today commonly provide program notes on the Internet before the concert, as well as through social networking websites, making the experience of listening and learning about music profoundly different for the audience.

MICHAEL ACCINNO, University of California, Davis

Following the death of its founder, televangelist Herbert W. Armstrong, the Ambassador Auditorium in Pasadena adopted a new marketing strategy that emphasized an aggressive presence on public radio during the 1990s. The archives of the Ambassador, preserved at Stanford University, document the marketing department’s efforts to establish partnerships with public radio stations, pay for recording and release fees, and attract both musicians and sponsors to its radio endeavors. The Ambassador’s signature series In Recital at Ambassador was produced by Los Angeles radio station KUSC from 1992–1994; hosted by Beverly Sills, the show was carried by 150 APR affiliate stations nationwide.

The Life and Music of Paul Creston
ANDREA FOWLER, TIFFANY BELL, THOMAS MARKS, JENNIFER WAGER, and NATHINEE CHUCHERDWatANASAK, University of Missouri, Kansas City

Paul Creston was one of the most popular American composers of the mid-twentieth century. Creston’s academic publications, including scholarly articles on all aspects of music, language, poetry, and philosophy, have been forgotten along with many of his compositions despite his notoriety prior to the 1960s. Through intense exploration of the Paul Creston Collection, the details of his life, philosophies, and concert works are highlighted, including relatively unknown compositions. The Paul Creston Collection is housed at LaBudde Special Collections within Miller Nichols Library at UMKC, and was purchased with the support of the Barr Institute for American Composition Study.

Lecture-Recital
Enhancing Flute Repertoire with the Music of William Grant Still
KAREN GARRISON, Auburn University, accompanied by LIZA WEISBROD, Auburn University

Of all the compositions written by William Grant Still, few were written for chamber/solo instruments. Since the list of solo instrumental works is not extensive, it is difficult for instrumentalists to find works of William Grant Still to perform. Fortunately, several musicians have transcribed his works for different instruments, including flute. This lecture-performance includes a selected performance and discussion of Still’s compositions that have been transcribed for flute and piano. Performing
published flute transcriptions of William Grant Still’s compositions demonstrates that, independent of the instrumentation, his music retains all of its special qualities.

**Jewish Studies Interest Group**


TAMAR BARZEL, Wellesley College

The past two decades have seen a surge of publications on Jews and Jewishness in American film, television, and radio, complemented by work on the Jewish American imaginary in popular song. In applying the tools of the latter (musicology) to the former (media studies), a few publications (e.g., Killick 2001; Long 2008) serve as touchstones for today’s roundtable discussion. Drawing on this work, I will suggest the key points of inquiry that will be useful in addressing a larger question: whether musical manifestations of things Jewish in twentieth-century American popular media have diverged substantially from the “Jewishness tropes” that composers have deployed in other times and places.

**The Sound of Jewishness in Early Twentieth-Century American Media**

DANIEL GOLDMARK, Case Western Reserve University

This project will investigate how the musical identity of early twentieth-century American Jewry was cultivated and shaped largely by the evolving mass-media/entertainment industry: vaudeville, Tin Pan Alley, theatre, Broadway, and film. Did the various entertainment industries unwittingly conspire to create a more or less unified sound for all Jews in popular music, mainstream cinema, and (as a result) the larger mass culture in America?

“**There is a God!**”: Rod Serling and Jewish Representation in *The Twilight Zone’s* “**The Obsolete Man**”

ERICA K. ARGYROPOULOS, University of Kansas

Rod Serling was deeply disturbed by the anti-Semitic undercurrents that pervaded his early life. He would ultimately find an outlet for these painful emotions through *The Twilight Zone*. Overt representations of Jewishness appeared frequently, though some were far more cryptic. Such is the case in the landmark episode, “The Obsolete Man,” in which Romney Wordsworth, a pious librarian, is sentenced to death by a totalitarian regime. Eerie silences and music mimicking a ticking clock mark the sparse but dramatic sonic diegesis surrounding the protagonist. Ultimately, Serling immortalized a character that perhaps embodied his own feelings toward otherness and anti-Semitism, and the possible consequences of dehumanization.

“**I Am So Easily Assimilated**”: A Symbol of Leonard Bernstein’s Path as a Jewish Composer on Broadway

PAUL R. LAIRD, University of Kansas

As a Jewish-American musician, Leonard Bernstein often pondered his assimilation into American culture. He perhaps allowed a look into his feelings in the Old Lady’s song “**I Am So Easily Assimilated**” from *Candide*, a number for which Bernstein wrote music and lyrics. The song carries signifiers from the rumba, tango, and habanera, along with a melody that sometimes carries a Middle Eastern quality. Bernstein’s lyrics describe the Old Lady’s easy adoption of a Spanish personality despite her Eastern European roots, but Bernstein may also have been speaking of his own assimilation by mixing Jewish elements with popular Latin American styles.

**Gender Research Interest Group**

**Recovering a Woman’s Role in Ultramodernism: Researching Johanna Beyer**

JOHN D. SPIELKER, Nebraska Wesleyan University, RACHEL LUMSDEN, University of Oklahoma, AMY C. BEAL, University of California, Santa Cruz

This panel will approach current issues in research on gender in American music using the Johanna Beyer as a case study. Beyer was a prolific participant in the ultramodernist circles that included Dane Rudhyar, Charles Seeger, Ruth Crawford, and Henry Cowell. Both the public at large and her own specialist community, however, largely ignored her work during her lifetime, which complicates our task. Issues discussed will include the lack of complete biographical information, unpublished manuscripts, archival work, and feminist perspectives on music analysis.
Abstracts for Saturday afternoon

**Connecting Outside the Academy Interest Group**
The American Orchestra Forum and the Star-Spangled Music Foundation
MARK CLAGUE, University of Michigan, and SUSAN KEY, Star-Spangled Music Foundation

The interdisciplinary nature of American music studies is a point of pride to many SAM members; we believe that crossing borders of discipline and mode of inquiry strengthens our scholarly work. Many would also like to cross institutional borders to engage with arts institutions outside academe. Such connections would strengthen not just our scholarship but our culture—and the job prospects of our students. This session will describe two collaborations spearheaded by SAM members Mark Clague and Susan Key: the American Orchestra Forum and the Star-Spangled Music Foundation. We will focus on the elements that go into successful collaborations and suggest ways that academics at all career stages can benefit from connecting outside the academy.

**Session 9a: Ballet in the Twentieth Century**

**Modern Ballet Meets Modern America: The Ballets Suédois’s 1923–1924 American Tour**
ALIXANDRA HAYWOOD, McGill University

Exploring the Ballets Suédois’s American tour as an important site of transatlantic exchange, this paper focuses on a work commissioned for the occasion, *Within the Quota*, with a scenario and score by Americans Gerald Murphy and Cole Porter. Drawing on Lydia Goehr’s concept of doubleness, this paper reads the ballet as a depiction of American culture mediated through both the expatriate experiences of its creators and European (mis)conceptions of the United States, highlighting in particular its references to the American film industry, as well as Porter’s jazz-infused score’s role in constructing the racial and social identities of each character.

**George Balanchine’s “First Ballet in America”**: *Serenade* as Musical Emblem
JAMES STEICHEN, Princeton University

George Balanchine’s *Serenade*, set to Tchaikovsky’s *Serenade for Strings*, is one of the choreographer’s most beloved ballets and is further distinguished by its status as the first original work created after his arrival in America in 1933. This paper will examine how and why *Serenade* came to acquire this special status, both as Balanchine’s “first ballet in America” and an emblem of his style. This canonization of *Serenade* has been made possible due to the iconic contours of Tchaikovsky’s score, allowing the ballet to function as a visual and sonic emblem of Balanchine’s ultimately triumphant—but initially unstable—American career.

**Comedy and American Identity in the Cold War Ballet Exchange**
ANNE SEARCY, Harvard University

In 1960, American Ballet Theatre (ABT) became the first American ballet company to perform in the Soviet Union. The touring programs included mostly abstract or tragic works. However, the only two ballets with both an American composer and choreographer, *Rodeo* and *Fancy Free*, were comedies. In these ballets, humorous moments are generated through techniques that play on formal elements fundamental to classical ballet. Lucia Chase, ABT’s director, opposed the selection, however, and arranged a private performance of tragic American works for Soviet specialists. This paper addresses the political implications of creating a comic American identity during the Cold War.

**Session 9b: John Adams**

**Trauma, Absence, and Identity in John Adams’s *On the Transmigration of Souls***
DAN BLIM, University of Michigan

John Adams’s commission for the New York Philharmonic, *On the Transmigration of Souls*, was one of the first large, official, and public commemorations of 9/11. Contextualizing the work among other contemporary memorials, I examine Adams’s use of minimalism as well as textual and sonic collage, strategies that mirror the process of trauma and healing, acknowledge absence, and navigate between national, cultural, and private identities. Furthermore, these strategies also attempt what Judith Butler calls the “ethical responsibility” of mourning. This paper draws from audience surveys I have conducted at six recent performances of the work.

**“A Sort of Oratorio”: Dramatic Construction in John Adams’s *Doctor Atomic***
RYAN EBRIGHT, University of North Carolina, Chapel Hill

Critics’ ambivalent reactions to John Adams’s *Doctor Atomic* resulted, in part, from the opera’s unorthodox libretto, which prompted some reviewers to categorize the work as more oratorio than
opera. Although the twentieth century saw earlier blends of these two genres, the union of opera and so-called minimalism has blurred the boundaries between genres still further, as American minimalist operas frequently eschew traditional dramatic conventions and musical teleology. I contend that the dramatic structure and text of *Doctor Atomic* have precedents in Adams’s earlier works and the larger body of American minimalist operas, which themselves draw on American avant-garde theater practices.

**The Politics of Revision: Twenty Years of *Klinghoffer***

**ALICE MILLER COTTER, Princeton University**

This paper traces John Adams’s revisions to *The Death of Klinghoffer* from 1991 to its most recent 2011 American performance. I will argue that he revised the opera in relation to a community of dominant critical voices, which poses a unique ontological challenge for thinking about why multiple versions of the opera text need to exist. Drawing on sources from Adams’s personal archive, I examine the politics behind these different texts and demonstrate that Adams’s sensitivity to critical feedback indicates a collaborative dialogue between composer and public at play in the evolution of this important work.

**Session 9c: Gender, Magic, and Death in Popular Musics**

**Imperialist Conquest and the Phantasmagoric Deep South: Race, Gender, and Geography in Led Zeppelin and Memphis Minnie’s “When the Levee Breaks”**

**ERIN SMITH, Case Western Reserve University**

Partaking in a British blues tradition of romanticizing the Mississippi Delta, Led Zeppelin’s cover of Memphis Minnie’s “When the Levee Breaks” constructs an erotic dream of submission and engulfment. Cavernous drums and backwards echo transport the listener into a mythic space where white European masculinity yields to sexual abandon through a primitivist fantasy of the Deep South. Stereotyped depictions of blackness transform Minnie’s account of the catastrophic Great Mississippi Flood into a deluge of sensuality and chaos. This dark body washes over an American South posed as the site of postcolonial exploration accessed through sexual, spiritual, and environmental cataclysm.

**The Sound of Magic: Masculine and Feminine Power Relations in Blues-Rock**

**ALEXANDER WOLLER, University of Illinois, Urbana-Champaign**

Examinations of performed masculinity characterize much of the literature surrounding rock music. However, the sub-genre of 1960s British blues-rock allows for a further nuanced understanding of gendered power relations in rock. This paper specifically examines songs with figurative depictions of magic. Through a codified sound complex that mixed icons of spookiness with adopted American blues idioms, blues-rock musicians such as Peter Green and Eric Clapton encapsulated their fears about changing social dynamics in songs about dangerous “magic women.” These musical representations of magic serve as an important lens through which the shifting power relationships of the 1960s can be viewed.

**Fallen Women and Dead Baby Specials: The Dark Side of Dolly Parton’s Musical Craft**

**MELINDA BOYD, University of Northern Iowa**

This paper explores the dark side of Dolly Parton’s musical craft by examining a selection of songs dealing with “fallen” women and “dead baby specials” (“The Bargain Store,” “Jeannie’s Afraid of the Dark,” “Me and Little Andy”). I will demonstrate how these types of “cryin’, hurtin’ songs” were integral to domestic, feminine music-making in the Parton family home, and are thus part of her Appalachian heritage. My discussion of the songs will focus on matters of lyric content, musical structure, and performativity, thus opening up new and valuable critical space in which to embrace this undeservedly neglected side of Parton’s art.

**Session 9d: Sounding America(n)**

**Copland, Mahler, and the American Sound**

**MATTHEW MUGMON, Harvard University**

Commentators have long suggested similarities between the music of Aaron Copland and Gustav Mahler, but these connections have yet to be studied thoroughly. Focusing on excerpts from several of Copland’s compositions from the 1920s through the 1940s, this paper argues that Copland composed references to one of his favorite passages in Mahler’s music—the conclusion of *Das
Lied von der Erde—into his own compositions. In doing so, the American composer satisfied a desire he routinely expressed to “hear” Mahler’s music. The musical relationships between Copland’s and Mahler’s works reveal new connections between Austro-German romanticism and American modernism.

The Common Man in the Cold War: Copland’s Old American Songs

KASSANDRA HARTFORD, Stony Brook University

In this paper, I argue that Aaron Copland’s oft-performed but little-studied Old American Songs I (1950) and II (1952) reflect a reimagining of the “common war” more suited to the political context of the early Cold War. By examining the composer’s notes and sketches, I show Copland’s retreat from the pan-ethnic inclusiveness of the populist works of the 1930s. In this context, the levity, brevity, and nostalgia of the Old American Songs sets are shown to be a reconfiguring of the “common man” for the ideological constraints of the Cold War.

Lukas Foss’s American Landscapes (for Guitar and Chamber Orchestra) as an Expression of the Immigrant Experience

LARS HELGERT, Georgetown University

German-born Lukas Foss immigrated to the U.S. in 1937. Foss’s affection for his new country was shown by his use of Americana in several works. This affection, however, was tempered by the alienation that he felt as an outsider. These competing impulses are expressed in American Landscapes (1989), a guitar concerto. The work’s Americana is manifested in the use of American folksongs, but their associated texts and the manner in which Foss treats them express his alienation. Foss has earned a reputation for eclecticism, but this essay suggests a motive not previously considered: his experience as an immigrant American.

Session 10a: Florence Price

“Free Within Ourselves”: Florence Price’s Symphonic Engagement with the Harlem Renaissance

SARAH SUHADOLNIK, University of Michigan

African-American composer Florence Price explained in the program notes for her third symphony (1940) that her intention was “to picture a cross section of present day Negro life and thought.” Like her first symphony (1931), the work is a product of Price’s artistic interaction with Harlem Renaissance ideology. This paper explores this interaction in greater depth, arguing that these works are evidence of the combination of overlapping and competing ideological impulses that occurred within the movement. I propose that Price walks a fine line between collective racial representation and introspective self-expression, depicting a true “cross section” of Harlem Renaissance discourse.

Nodding Poppies and a Field of Waving Grain: Arkansas Soulscapes in the Keyboard Music of Florence B. Price

JANITA R. HALL-SWADLEY, Parkin, Arkansas

Taking as its subject the first female African American to have a symphony performed by a major American symphony orchestra, this presentation will examine Price’s American musical idioms as a composer living in Arkansas in the keyboard music held in the special collections at the University of Arkansas. It will show how music, nature, and culture can be combined to create descriptive and entirely instrumental “soulscapes.”

Session 10b: American Musics Abroad

“Something We Cannot Get in England”: Representing Race, Nation, and Modernity in America Dances

CHRISTINA BAADE, McMaster University

From 1938 until 1940, the BBC aired America Dances, a series “giving us something we cannot get in England, i.e. Swing Music.” Given the ban on touring American bands in Britain, America Dances afforded listeners a rare opportunity to hear real-time performances by top American bands. This paper examines the planning, content, and reception of America Dances, exploring how it embodied the BBC’s recognition of jazz and its commitment to educating Britons about the United States. Finally, it reflects upon the representations of race, nation, and modernity in America Dances and its significance in the history of Anglo-American cultural exchange.
Abstracts for Sunday morning

Spiritual and Danceable: Global Sound and Local Meaning of Pharoah Sanders’s Music in Japan

YOKO SUZUKI, University of Pittsburgh

Pharoah Sanders’s popularity in Japan for the past fifteen years has been associated with the club music scene, and Sanders is considered to be “the most influential legend in ‘club jazz.’” Inspired by and related to “acid jazz,” “rare groove,” and “spiritual jazz” in the UK, “club jazz” fuses jazz with danceable beats. This paper explores how Sanders’s music has been appropriated and transformed into Japan’s unique brand of “club jazz.” I argue that Sanders’s influence on “club jazz” in Japan is an example of globalized jazz and that the Japanese audience has discovered a local meaning within his music.

Session 10c: Folk Revivals

The Common Man Meets the Matinee Idol: Harry Belafonte, Folk Identity, and the 1950s Mass Media

KIRSTIN EK, University of Virginia

Through an examination of Harry Belafonte’s album Belafonte at Carnegie Hall, the television special Tonight With Belafonte, mainstream print reviews and features, this paper addresses folk music in the 1950s past that strictly adheres to “traditional folk ideals”—isolation, antimodernism, and the pastoral—as conceived through the frame of the folk revival. Instead, this paper reaches out to examine folk expressions like Belafonte’s that permeated the mainstream, at times simultaneously contradicting and exploiting traditional folk ideals. In successfully overcoming these contradictions, Belafonte illuminated the constructed-ness of folk authenticity, and redefined what it meant to make and consume folk music.

Getting Past “Bob Dylan Sang Here”: Minneapolis in the Folk Revival

MELINDA RUSSELL, Carleton College

The recent expansion of scholarly work on the U.S. folk music revival has not yet overcome the standard bicoastal narrative in which New York, Boston, and Los Angeles provide folk’s definitive stages. Among the little-chronicled sites of the folk revival is Minneapolis, then home to thriving coffeehouse and campus scenes, a folk song society, and a key periodical. I situate Minneapolis in the national folk revival and document the musicians and venues instrumental in establishing the Twin Cities folk soundscape. Fifty years on, Minneapolis still bears the traces of the microsites and networks developed as folk established itself.

Session 10d: Alternative Histories of Twentieth-Century Music


MELISSA J. DE GRAAF, University of Miami

American modernism, especially ultramodernism, has since its inception been identified with the Machine Age. Less recognized is ultramodernists’ engagement with Nature. In this paper I will focus on works by Ruth Crawford and Johanna Beyer that reflect their affinity with their natural environments, exploring their attitudes toward the natural world. I consider their choices in song texts and the use of ultramodernist techniques in three songs by Beyer and her piano piece Bees, and Crawford’s Five Songs on texts by Carl Sandburg. Finally, I question the ways in which gender intersected with ultramodernism and nature in the musical experiences of these composers.

Tony Conrad’s Early Minimalism: An Alternate History

CECILIA SUN, University of California, Irvine

Once collaborators in the Theater of Eternal Music, Tony Conrad and La Monte Young have since feuded over the ownership and meaning of the recordings they made in the 1960s. In 1996, Conrad released Early Minimalism, which included Four Violins (1964) and three “covers” of inaccessible originals. I examine how Conrad has used these recordings to force us to re-think the established story of early minimalism. At issue are Conrad’s insistence that they made collectively improvised music, the resultant eradication of the role of the “composer,” and unexpected influences on the development of minimalism, including seventeenth-century composer Heinrich Biber.
**Session 11a: Music and Suffrage**

(M)othering: Strategies of Musical Activism in the American Women’s Suffrage Movement, 1900–1920

LEAH TALLEN BRANSTETTER, Case Western Reserve University

The women’s suffrage movement of the early twentieth century was a modern American political campaign, one that fully embraced advertising, merchandise, and theatrical spectacle as tools for shaping an authoritative political identity. Music played an important part in this consumerist approach to winning the vote, but this role remains under-analyzed in scholarship. My paper demonstrates that suffrage organizers incorporated both music making and Tin Pan Alley promotional tactics into their activism. I trace this activity in relation to the emergence in popular song of the suffragette as a stock character prone to upsetting gender norms.

**Constructing American Femininity: Hazel Mackaye’s Suffrage Allegory**

MARY SIMONSON, Colgate University

On the eve of President Wilson’s inauguration in March 1913, pageant producer Hazel Mackaye staged a *Suffrage Allegory* on the steps of the Treasury Building in Washington D.C. Though the piece was a display of American patriotism and a call for political change, it featured European art music and Hellenist symbolism. Allegorical female characters clad in Grecian garb offered “descriptive dances” to excerpts from nineteenth-century operas and orchestrated piano compositions. The *Allegory* employed Hellenism and the European musical canon as a symbol of femininity and of women’s intellectual capacity and political savvy, while subtly linking suffrage to elite white cultural values.

**Session 11b: Emigrés Composing the Other**

Jonny Strikes Up (more than just) the Band: *Jonny spielt auf* at the Met in 1929

JOHN GABRIEL, Harvard University

Scholars often describe the Metropolitan Opera’s 1929 production of Ernst Krenek’s *Jonny spielt auf* as a flop, but closer examination reveals a mixed reception. By changing the character Jonny from an African American jazz musician to a white comedian in blackface, the Met turned the opera’s greatest liability into its greatest asset. While critics and audiences were largely underwhelmed by Krenek’s attempt to bring jazz to the opera stage, they loved the performance of Jonny, which brought blackface humor to the work. This paper explores this production, its motivations, and its reception in both the mainstream and African American press.

When Israel was in Egypt’s Land: Kurt Weill’s *Ulysses Africanus* and the Search for Common Ground

NAOMI GRABER, University of North Carolina, Chapel Hill

The 1930s were a tumultuous time for U.S. race relations, particularly between African Americans and Jews. In 1939, Kurt Weill weighed in with *Ulysses Africanus*, an unfinished musical about a former slave trying to return to his former master. Scholars generally agree that, while Weill meant to speak out against racism, misunderstandings hindered his good intentions. However, previously unexamined archival materials complicate this view. They reveal that Weill’s experiences as a German-Jewish immigrant tinted his perception of the treatment of African Americans, perceptions that were also influenced by contemporary rhetoric equating Jews in Europe with African Americans in the South.

**Session 11c: Québécois Fiddling**

Old World Tune, New World Sounds: Québécois Trajectories of the Scottish Fiddle Tune “Monymusk”

LAURA RISK, McGill University

“Money Musk” is a classic of the fiddle and accordion repertoire of Québec (Canada), with origins in late eighteenth-century Scotland. Drawing on commercial and field recordings, I present a comparative analysis of nearly twenty versions of “Money Musk” and consider the geographic and temporal associations of certain recurrent melodic, rhythmic, and stylistic variants. I also describe the changing context of “Money Musk” within Québécois, from dance accompaniment to contest showpiece to concert repertoire, and the impact of certain influential players. This study serves as the first step towards a description of the thriving, but under-studied, instrumental music tradition of Québec.
Sounds from the Coast: An Anglophone Fiddle Tradition in Canada’s Francophone Province
GLENN PATTERSON, Memorial University

This paper overviews the fiddle traditions of the area around Douglastown, Québec, an English-speaking community on the Gaspé coast. There has been little research into the music of Québec’s English-speaking communities. Although it is generally believed that the French-Canadian fiddle repertoire and style is a descendant of older Scottish and Irish fiddling traditions, we suggest a more complicated picture of the transmission and generation of musical culture in this part of Québec. We show that while the music contained traces of Old-World musical idioms, an essentially New-World fiddle style was established in one of Québec’s oldest English-speaking communities.

Session 11d: Celebrating Cities

Mega-Opera in Los Angeles: The 1984 Olympics Arts Festival and Robert Wilson’s the CIVIL warS
SASHA METCALF, University of California, Santa Barbara

Robert Fitzpatrick’s 1984 Olympics Arts Festival enabled America to showcase its culture, also offering Los Angeles a chance to shed its reputation for being inhospitable to opera. The festival’s centerpiece was to be the premiere of the CIVIL warS, Robert Wilson’s 12-hour avant-garde opera. This paper investigates the controversy surrounding the work, as various figures debated the prospects of U.S. opera, reflecting a conflict between national and local aesthetic agendas. Although some situated the CIVIL warS within an emergent American avant garde, the discourse it instigated reflects an incipient, local aesthetic plan that would lead to the establishment of L.A. opera.

Toward a Postmodern Avant-Garde: Eighth Blackbird, Cultural Authority, and New Music for the Masses
JOHN PIPPEN, University of Western Ontario

Through an analysis of ritual, musical text, and space, this paper demonstrates how the philosophy of a musical subculture shapes musical experience. In 2011, the new music ensembles Eighth Blackbird and Third Coast Percussion produced a concert of Steve Reich’s music at Chicago’s Pritzker Pavilion. The event was intended to function both as a conventional art music concert and as an advertisement for new music. From my analysis I theorize a “postmodern avant-garde,” a sociocultural epistemology that describes the practices of musical groups striving to increase the size of new music’s audience while preserving its cultural authority.
INDEX

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

18th Century: 2b (Gale); 4b (C. Smith); 6c (Robin, Siek, Gibson, Goodman); 7d (S. Smith, MacDonald)

1801-1865: 2b (Gale); 3b (Grom, Statham); 4b (S. Smith); 6c (Robin, Siek); 7b (Burke); 7d (S. Smith, MacDonald); 8d (Wilson, R. Graziano); Poster Presentations I [Thurs. 12:45 P.M.] (Robinson)

1866-1900: 2b (Bishop, Clark); 3a (Lefferts); 4b (C. Smith); 6b (Shadle, Van Den Scott, Cohen, Bomberger; **Baur**, chair); 7d (S. Smith, MacDonald); 8c (Fry); 8d (R. Graziano); Poster Presentations I [Thurs. 12:45 P.M.] (Tucker); Poster Presentations II [Sat. 12:45 P.M.] (Ochs)

1901-1945: 1a (Lewis, Goldmark, Clem); 1b (Cox); 1d (Kehlberg); 3a (Berlin, Horowitz); 3b (Bañangle); 4a (Von Glahn, Wright; **Oja**, chair); 4b (C. Smith); 5a (Kaskowitz); 5b (Klassenn); 5c (Wells); 6b (Bomberger); 7a (Rao); 7d (S. Smith, MacDonald); 8c (Wade, Jackson); 8 d (Fenton); 9a (Haywood, Steichen); 9d (Mugmon); 10 a (Suhadlnik, Hall-Swadley; **Shirley**, chair); 10b (Baade); 10d (De Graaf); 11a (Branntester, Simonson); 11b (Gabriel, Graber; **Levy**, chair); Poster Presentations I [Thurs. 12:45 P.M.] (Sauceda, Scheffer); Lecture-Recital, Thurs 12:45 P.M. (Blankenship); Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]; Gospel and Church Music Interest Group [Fri. 1:30 P.M.]; Gospel and Church Music Interest Group [Sat. 12:45 P.M.] (Zuck); Poster Presentations II [Sat. 12:45 P.M.] (Fowler, Bell, Marks, Wagner, Chucherdwatanasak); Poster Presentations II [Sat. 12:45 P.M.] (Williams); Jewish Studies Interest Group [Sat. 12:45 P.M.] (Goldmark); Research on Gender Interest Group [Thurs. 12:45 P.M.] (Spilker, Lumsden, Beal; **Gerk**, chair)

34 *Puñaladas*: 4b (Luker)

**LXX Psalm and Hymn Tunes for Public Worship**: 6c (Robin)

“1983” (Hendrix): 4d (Fulton)

2012 *presidential campaign*: 3d (Gorzelnay-Mostak, DeLaville, Love-Tulloch, Saffle)

**Abbott, Emma**: Poster Presentations I [Thurs. 12:45 P.M.] (Tucker)

Accinno, Michael: Poster Presentations II [Sat. 12:45 P.M.]

Adams, John: 9b (Blim, Ebrigth, Collier; **Sun**, chair)

**advertising**: 3d (Love-Tulloch)

**African American**: 2c (Burford, Bunch, DeVeaux; Flory, chair); 3a (Lefferts, Berlin, Horowitz, Hersherberger; **Carter**, chair); 3c (Sharp, McClure, Chapman, Schwartz); 4c (Capizzi, Provost; **Kernodle**, chair); 4d (Fulton); 5c (Miyakawa, Mook, Wells); 5d (Sakakeeny); 6a (Turner, Long, Anderson, McLeland; **J. Wright**, chair); 6b (Shadle); 6d (Tkeweme, Solis, Bierman, Taylor); 8a (Williams, Martin, Pryzyblisky); [8b (Manela)]; 8c (Wade, Jackson); 9c (E. Smith); 10a (Suhadlnik, Hall-Swadley; **Shirley**, chair); 10b (Baade, Suzuki; **Mahon**, chair); 10c (Ek); 11b (Graber); Poster Presentations I [Thurs. 12:45 P.M.] (Robinson, Felix); Concert, Thurs. 8:00 P.M.

**Afro-Caribbean**: 4b (C. Smith)

“Ain’t No Grave Can Hold My Body Down”: 8c (Wade)

“Alabama” (Coltrane): 6a (Long)

Amacher, Maryanne: 7c (Cimini)

Ambassador Auditorium, Pasadena: Poster Presentations II [Sat. 12:45 P.M.] (Accinno)

**America Dances** (radio): 10b (Baade)

American Ballet Theatre: 9a (Searcy)

**American Orchestras** (Foss): 9d (Helgert)

American Orchestra Forum: Connecting Outside the Academy Interest Group [Sat. 12:45 P.M.] (Clague)

**analysis**: 5d (Steinbeck)

Anderson, Heather Buffington: 6a

Anderson, Maxwell: 11b (Graber)

**anthologies**: 7d (Eames)

Antonetti, Susan: Concert, Thurs. 8:00 P.M.

**Antony and the Johnsons**: 6a (McLeland)

Argentina: 2d (Herrera, Goldman, Dewar); 4b (Luker); Poster Presentations I [Thurs. 12:45 P.M.] (Sauceda)

Argyropoulos, Erica K.: Jewish Studies Interest Group [Sat. 12:45 P.M.], moderator

Arkansas: see also Hot Springs and Little Rock: 1d (Kehlberg, Harrison); 8c (Fry, Wade, Jackson; **Laird**, chair); Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]; Concert, Thurs. 8:00 P.M.

Arms, Jay: 1b

Asia: [session: for papers in various sessions (including this session) see individual countries]: 7a (Rao, Craft, Pribyl; **Wilkinson**, chair)

**Atlantic studies**: 6c (Robin, Siek, Gibson, Goodman)

**avant-garde**: 1b (Cox, Arms, Plocher; **O’Meara**, chair); 2d (Herrera, Goldman, Dewar); 3c (Sharp, McClure, Chapman, Schwartz); 5a (Finkel); 6d (Tkeweme, Solis, Bierman, Taylor); 7c (Galloway, Holmes); 7d (Haefeli); 9b (Blim, Ebrigth, Cotter; **Sun**, chair); 10d (De Graaf, Sun; **Hisama**, chair); 11d (Metcalf, Pippen; Poster Presentations I [Thurs. 12:45 P.M.]; Music of Latin America Interest Group [Thurs. 12:45 P.M.]; Research on Gender Interest Group [Sat. 12:45 P.M.]

Baade, Christina: 10b

**Balanchine, George**: 9a (Steichen)

**ballet**: 9a (Haywood, Steichen, Searcy; **Camus**, chair)

**Ballets Suédois**: 9a (Haywood)

Bailege, Ryan Raul: 3b; Student Forum panel [Thurs., 12:45 P.M.]

**band**: 5d (Sakakeeny); Poster Presentations I [Thurs. 12:45 P.M.] (Robinson); SAM Band Concert, Sat. 6:00 P.M. (at Reception)

Barbeau, Marius: Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)

**Barely Digital**: 2a (Garrett)

**Barr Institute for American Composition Study**: Poster Presentations II [Sat. 12:45 P.M.] (Fowler, Bell, Marks, Wagner, Chucherdwatanasak)

Barzel, Tamar: Jewish Studies Interest Group [Sat. 12:45 P.M.]

Barfield, Dave: 7a (Cimini)

**Barnes, Jerry**: 12d (Fulton)

**Barr Institute for American Composition Study**: Poster Presentations II [Sat. 12:45 P.M.] (Fowler, Bell, Marks, Wagner, Chucherdwatanasak)

Barr Institute for American Composition Study: Poster Presentations II [Sat. 12:45 P.M.] (Fowler, Bell, Marks, Wagner, Chucherdwatanasak)

Barzel, Tamar: Jewish Studies Interest Group [Sat. 12:45 P.M.], moderator

Barfield, Dave: 7a (Cimini)

Basie, Count: 12d (Fulton)

**ballet**: 9a (Haywood, Steichen, Searcy; **Camus**, chair)

**Ballets Suédois**: 9a (Haywood)

Bailege, Ryan Raul: 3b; Student Forum panel [Thurs., 12:45 P.M.]

**band**: 5d (Sakakeeny); Poster Presentations I [Thurs. 12:45 P.M.] (Robinson); SAM Band Concert, Sat. 6:00 P.M. (at Reception)

Barbeau, Marius: Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)

**Barely Digital**: 2a (Garrett)

**Barr Institute for American Composition Study**: Poster Presentations II [Sat. 12:45 P.M.] (Fowler, Bell, Marks, Wagner, Chucherdwatanasak)

Barzel, Tamar: Jewish Studies Interest Group [Sat. 12:45 P.M.]

Barfield, Dave: 7a (Cimini)
Baur, Steven: 6b (chair)
Beal, Amy C.: Research on Gender Interest Group [Sat. 12:45 P.M.] (chair)
Belafonte, Harry: 10c (Ek)
Bell, Tiffany: Poster Presentations II [Sat. 12:45 P.M.]
La belle et la bête (film): Poster Presentations I [Thurs. 12:45 P.M.] (Weinberg)
Berlin, Edward: 3a
Berlin, Irving: 1a (Goldmark); 5a (Kaskowitz)
Bernstein, Leonard: 9a (Searcy); Jewish Studies Interest Group [Sat. 12:45 P.M. (Laird)
Beyrer, Johanna: 10d (De Graaf); Research on Gender Interest Group [Sat. 12:45 P.M.]
Biber, Heinrich: 10d (Sun)
Bierman, Benjamin: 6d
Big Freedie: Poster Presentations II [Sat. 12:45 P.M.] (E. Smith)
Bishop, Paula J.: 2b
Black Arts Movement: 4a (T. Wright)
blackface: 6d (Tkweme)
Blitzstein, Marc: 9b (Blim)
Boero, Felipe: 8b (Manela); 9c (E. Smith, Woller)
Bogart, Humphrey: 10b (Baade)
Bokhour, Walter: 6d (Biermann)
Boone, Will: Gospel and Church Music Interest Group [Fri. 1:30 P.M.]
Bounce: Poster Presentations II [Sat. 12:45 P.M.] (E. Smith)
Bowles, Paul: Lecture-Recital, Thursday, 12:45 P.M.
Boyd, Melinda: 9c
Bozizwich, George: 3b (chair)
Bransettet, Leah Tallen: 11a
Braque (film): 8b (Stilwell)
Breckenridge, Mark: Research Resources Interest Group [Fri. 1:30 P.M.]
British Broadcasting Corporation: 10b (Baade)
Brooklyn, N.Y.: 6d (Taylor)
Brumley, Albert E.: Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]
Brymer, Bob: Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]
Buhler, Bob: Music, Film, and Media Interest Group [Thurs. 12:45 P.M.]
Bunch, Ryan: 2c
Burford, Mark: 2c
Burke, Devin: 7b
Burton, Frederick: 6b (Van Den Scott)
Butler, Judith: 9b (Blim)
Cage, John: 1b (Cox); 5a (Finkel)
Camus, Renée: 9a (chair)
Canada: 2d (Goldman); 5b (Klassen, G. Smith, Hoefnagels); 7c (Galloway, Holmes); 11c (Risk, Patterson; Hoefnagels, chair) Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)
Candide (Bernstein): Jewish Studies Interest Group [Sat. 12:45 P.M.] (Laird)
Capizziu, Christopher: 4c
Carenbauer, Michael: Concert, Thurs. 8:00 P.M.
Carr, Benjamin and family: 6c (Sick)
[Carr’s] Musical Journal for the Piano Forte: 6c (Sick)
Carter, Marva: 3a (chair)

Centro Latinoamericano de Altos Estudios Musicales: 2d (Herrera, Goldman)
Chadwick, George Whitefield: 6b (Cohen)
“A Change Is Gonna Come” (Cooke): Gospel and Church Music Interest Group [Fri. 1:30 P.M.]
(Boone)
Chapman, Dale: 3c
Chase, Lucia: 9a (Searcy)
Chavarri, Noriberto: 2d (Dewar)
Chicago: 8a (Przybylski); 11d (Pippen)
Civil War: Poster Presentations II [Sat. 12:45 P.M.]
Church, Lucy: Poster Presentations II [Sat. 12:45 P.M.]
Cimini, Amy M.: 7c
Citizen Kane (film): 1a (Clem)
civil rights movement: 6a (Turner, Long, Anderson, McLeeland; Wright, chair); 7c (Cimini)
Civil War: 3b (Statham); 7b (Burke)
the CIVIL warS (Wilson): 11d (Metcalfe)
Clague, Mark: 5a (chair); Connecting Outside the Academy Interest Group [Sat. 12:45 P.M.]
Clapton, Eric: 9c (Woller)
Clark, Frances Elliott: Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Zeck)
Clark, Maribeth: 2b; 4b (chair)
Clarke, Rebecca: Lecture-Recital, Thurs. 12:45 P.M.
Clem, David: 1a
Clendinning, Elizabeth: 5c
cub jazz: 10b (Suzuki)
Coeau, Jean: Poster Presentations I [Thurs. 12:45 P.M.] (Weinberg)
Cohen, Jacob A.: 6b
Cold War: 9a (Searcy); 9d (Hartford)
Coltrane, John: 6a (Long)
Composers’ Forum-Laboratory: Lecture-Recital, Thurs. 12:45 P.M. (Blankenship)
Conover, Willis: Research Resources Interest Group [Fri. 1:30 P.M.] (Breckenridge)
Conrad, Tony: 10d (Sun)
Cook, Will Marion: 3a (Lefferts)
Cooke, Sam: Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Boone)
Copland, Aaron: 9a (Searcy), 9d (Mugmon, Hartford)
copyright: 2a (Orozco, Hubbert)
Cotter, Alice Miller: 9b
Courrier des États-Unis, N.Y.: 8d (R. Graziano)
Cox, Paul: 1b
Craft, Elizabeth Titlington: 7a
Crawford, Ruth: 10d (Deraaf)
“The Creator Has a Master Plan” (Sanders): 3c (Sharp)
Creston, Paul: Poster Presentations II [Sat. 12:45 P.M.] (Bell, Marks, Wager, Chucherdwanasak)
critics & criticism: 3a (Hershberger); 6b (Bomberger); 8d (R. Graziano, Fenton); 11b (Gabriel)
crossover: Poster Presentations I [Thurs. 12:45 P.M.] (Felix)
Crousse, Bill: 8a (Przybylski)
Cuba: Music of Latin America Interest Group [Thurs. 12:45 P.M.] (Thomas)
Cunningham, Merce: 1b (Cox)
dance: 1b (Cox); 4b (C. Smith, Luker; Clark, chair); 5d (S. Jones); 9a (Haywood, Steichen, Searcy; Camus, chair); 11a (Simonson); Poster Presentations II [Sat. 12:45 P.M.] (Mount)

Da Ponte, Lorenzo: 8d (Wilson)
The Death of Klinghoffer (Adams): 9b (Cotter)
Deaville, James: 3d; Music, Film and Media Interest Group, Thurs. 12:45 P.M. (moderator)
De Graaf, Melissa J.: 10d
DeLapp-Birkett: 9d (chair)
DeVeaux, Scott: 2c
Dewar, Andrew Raffo: 2d
Diamond, David: Lecture-Recital, Thurs. 12:45 P.M.
Dio, Ronnie James: 1c (Pillsbury)
disabilities: 7b (Burke, Maler, Marrero; Jensen-...)

donations: Lecture-Recital, Thurs. 12:45 P.M.
Dewar, Andrew Raffo: 2d
DeVeaux, Scott: 2c
DeLapp-Birkett: 9d (chair)
DeVeaux, Scott: 2c
Dewar, Andrew Raffo: 2d
Diamond, David: Lecture-Recital, Thurs. 12:45 P.M.
Dio, Ronnie James: 1c (Pillsbury)
disabilities: 7b (Burke, Maler, Marrero; Jensen-...)

Eighth Blackbird (group): 11d (Pippen)
Ek, Kirsten: 10c
Ellington, Duke: Concert, Thurs. 8:00 P.M.
enigrès (session): 11b (Gabriel, Graber; chair, Levy)
England: 6c (Robin, Siek, Gibson, Goodman); 10b (Baade)
Facing North (Monk): 7c (Holmes)
La fanciulla del West (Puccini): 8d (Fenton)
Fancy Free (Bernstein): 9a (Searcy)
Federal Music Project: Lecture-Recital, Thurs. 12:45 P.M. (Blankenship)
Federal Theater Project: 4a (T. Wright)
Feisst, Sabine: 7c (chair)
Felix, Brian: Poster Presentations I [Thurs. 12:45 P.M.]
Fenton, Karyn: 8d
Ferguson, Maynard: Research Resources Interest Group [Fri. 1:30 P.M.] (McKnight, Feistle, Murphy)
Feustle, Maristell: Research Resources Interest Group [Fri. 1:30 P.M.]
fiddle tunes: 11c (Risk, Patterson; Hoefnagels, chair)
Fields, Joseph: 7a (Craft)
film: 1a (Lewis, Goldmark, Clem); 2a (Hubbert); 2c (DeVeaux); 5a (Harbert); 5b (Stilwell); Poster Presentations I [Thurs. 12:45 P.M.] (Weinberg); Music, Film, and Media Interest Group [Thurs. 12:45 P.M.]; Jewish Studies Interest Group [Sat. 12:45 P.M.] (Barzel, Goldmark)
Finkel, Joseph: 5a
“The Five-Headed Monster; or, Talleyrand Dissected”: 6c (Goodman)
Flory, Andrew: 2c (chair)
Flower Drum Song (Rodgers): 7a (Craft)
folk and traditional: 1d (Kehrberg, Doster, Harrison; Shearon, chair); 4b (C. Smith); 5a (Finkel); 5b (Klassen, G. Smith, Hoefnagels); 5c (Hung); 5d (Sakakeeny, Jones); 6a (Turner); 7d (S. Smith, Jaefeli, Eanes, MacDonald; Norris, chair); 8a (Martin); 8c (Fry, Wade, Jackson; Laird, chair) 9d (Hartford, Helgert); 10c (Ek, Russell); 11c (Risk, Patterson, Hoefnagels, chair); Poster Presentations I [Thurs. 12:45 P.M.] (Church); Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.] (Jeffress, Phillips, Brunley)
folk revival: 10c (Ek, Russell)
Foss, Lukas: 9d (Helgert)
Fowler, Andrea: Poster Presentations II [Sat. 12:45 P.M.]
The French Opera Company (New Orleans): 8d (Wilson)
Fry, Robert: 8c
FTP Plowed Under (Blitzstein): 4a (T. Wright)
Fulton, Will: 4d
Gabriel, John: 11b
Gale, Emily M.: 2b
Galloway, Kate: 7c
Garrett, Charles Hiroshi: 2a
Garrison, Karen: Lecture-Recital, Sat. 12:45 P.M.
Gualtier de la Verendrye, Juliette: 5b (Klassen)
gender: 2b (Gale, Bishop, Clark; Tick, chair); 4d (Getman); 5b (Hoefnagels); 6a (McLeland); 8b (Stilwell); 9c (E. Smith, Woller, Boyd; Walser, chair); 10d (De Graaf); Poster Presentations II [Sat. 12:45 P.M.] (E. Smith); Research on Gender Interest Group [Sat. 12:45 P.M.] (Spilker, Lumsden, Beal)
Gentry, Philip: 10c (chair)
Gerk, Sarah: Research on Gender Interest Group [Sat. 12:45 P.M.] (chair)
Gershwin, George: 3a (Horowitz); 3b (Bańagle)
Getman, Jessica L.: 4d
Gibson, Joice Waterhouse: 6c
Gilman, Samuel: 3b (Grom)
Ginastera, Alberto: 2d (Herrera, Goldman)
Glass, Philip: Poster Presentations I [Thurs. 12:45 P.M.] (Weinberg)
“God Bless America” (Berlin): 5a (Kaskowitz)
Goldman, Jonathan: 2d
Goldmark, Daniel: 1a; Jewish Studies Interest Group [Sat. 12:45 P.M.]
Goldstein, Malcolm: 1b (Arms)
Good, Melissa: Student Forum panel [Thurs., 12:45 P.M.]
Goodman, Glenda: 6c (presenter, chair)
Gorzelnay-Mostak, Dana: 3d
gospel (black): 2c (Burford); 8c (Wade); Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Boone)
gospel (white): 1d (Harrison); Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]
Graber, Naomi: 11b
Graziano, John: 8d (chair)
Graziano, Roberta: 8d
The Great Flood (radio drama): Poster Presentations I [Thurs. 12:45 P.M.] (Scheffler)
Green, Peter: 9c (Woller)
Grofé, Ferde: 3b (Bańagle)
Grom, Brenton: 3b
Guggenheim Foundation: 4a (Von Glahn)
gulf coast: 8a (Martin)
Hadden, Deitrick: Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Boone)
Hadley, Henry: 1a (Lewis)
Haefer, Sara: 7d
Hall-Swadley, Janita R.: 10a
Hammerstein, Oscar, II
Harbert, Elissa: 5a
Harbour Symphony (St. Johns, Newfoundland): 7c (Galloway)
Harper, Douglas: 1d
Hartford, Kassandra: 9d
Haywood, Alexis: 9a
HBO: 5a (Harbert)
Held, Lars: 9d
Hendrix, Jimi: 4d (Fulton)
Herrera, Eduardo: 2d
Henriksen, John: 6d (Biermann)
Hicks, John: 6d (Biermann)
Hopkins, Catherine: 5c (Miyakawa, Miyakawa)
Hoskins, Nick: 8a (Williams)
Horowitz, Joseph: 3a
Holtzer, Linda: Concert, Thurs. 8:00 P.M.
Holloway, Karen: 7c (Holmes)
Hung, Eric: 5c
Hugo (film): 5d (Smith)
Hisama, Ellie: 10d (chair)
Hoefnagels, Anna: 5b, 11c (chair)
Holtzer, Linda: Concert, Thurs. 8:00 P.M.
Horowitz, Joseph: 3a
Hot Springs, Arkansas: 8c (Fry)
Hubert, Julie: 2a; Music, Film and Media Interest Group, Thurs. 12:45 P.M.
Hugo (film): 5d (Smith)
Hung, Eric: 5c
The Hunger Games (film): 8b (Stilwell)
improvisation: 5d (Steinbeck, Sakakeeny, S. Jones, Stover, McMullen, moderator)
Impulse! Records: 3c (Chapman, Schwartz)
indigenous peoples: see Native American
Inkle and Yarico (opera, 1787): 6c (Gibson)
International Ladies’ Garment Workers’ Union: 4b (T. Wright)
Internet: 3d (Gorzeleny-Mostak, Love-Tulloch, Saffell); 7b (Maler); 7d (S. Smith, Haefeli, Eanes; Poster Presentations II [Sat. 12:45 P.M.] (Waxman)
Inuit: 7c (Holmes)
Irish identity: 5d (S. Jones)
Ives, Charles: Lecture-Recital, Thurs. 12:45 P.M.
Jackson, Yvette Janine: 8c (Wade)
Japan: 7a (Pribyl); 10b (Suzuki)
jazz: 1b (Cos); 3c (Sharp, McClure, Chapman, Schwartz); 4c (Capizzi, Provost; Kernodle, chair); 5d (Stover); 6a (Long, Anderson); 6d (Tkeweme, Solis, Bierman, Taylor); 8a (Williams); 8b (Henderson); 9a (Haywood); 10b (Baade, Suzuki; Mahon, chair); Poster Presentations I [Thurs. 12:45 P.M.] (Felix); Research Resources Interest Group [Fri. 1:30 P.M.] (McKnight, Feustle, Murphy, Breckenridge)
The Jazz Singer (film, 1927): 1a (Goldmark)
Jeffress, Jimmy: Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]
Jenness, Diamond: Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)
Jensen-Moulton, Stephanie: 7b (chair)
Jewish studies: Jewish Studies Interest Group [Sat. 12:45 P.M.] (Barzel, Goldmark, Argyropoulos, Laird)
John Adams (HBO): 5a (Harbert)
Johnson, Francis: Poster Presentations I [Thurs. 12:45 P.M.] (Robinson)
Johnson, AI: 1a (Goldmark)
Jones, Samantha: 5d
Jonny spielt auf (Krenek): 1b (Gabriel)
Joplin, Scott: 3a (Berlin)
Judson Dance Theater: 1b (Arms)
just-in-time teaching: 7d (Haeferli)
Kansas City: 8a (Williams)
Kaskowitz, Sheryl: 5a
Kehrberg, Kevin: 1d
Kenton, Stan: Research Resources Interest Group [Fri. 1:30 P.M.] (McKnight, Feustle, Murphy)
Kernodle, Tammy: 4c (chair)
Key, Susan: 11d (chair); Connecting Outside the Academy Interest Group [Sat. 12:45 P.M.]
The Kitchen (N.Y. group): 1b (Plocher)
Klassen, Judith: 5b
Krenek, Ernst: 11b (Gabriel)
Kubrick, Stanley: 2a (Hurbert)
Lady Gaga: 7b (Marrero)
Laid, Paul R.: Jewish Studies Interest Group [Sat. 12:45 P.M.]
Laid, Tracey: 8c (chair)
Lambert, Barbara: 7d (MacDonald)
Latin America (general): 2d (Herrera, Goldman, Dewar); Music of Latin America Interest Group [Thurs. 12:45 P.M.] (Thomas)
Led Zeppelin: 9c (E. Smith)
Lee, C. Y.: 7a (Craft)
Lefferts, Peter M.: 3a
Leonard, Kendra Preston: 3b; 11a (chair)
Lerner, Neil: 1a (chair)
Levy, Beth: 11b (chair)
Lewis, Hannah: 1a
Library of Congress recordings: 8c (Wade)
Das Lied von der Erde (Mahler): 9d (Mugmon)
Little Rock: 3a (Berlin); Poster Presentations I [Thurs. 12:45 P.M.] (Tucker)
Long, Barry: 6a
Los Angeles: 11d (Metcalfe)
Love-Tulloch, Joanna: 3d
Luker, Morgan: 4b
Lumsden, Rachel: Research on Gender Interest Group [Sat. 12:45 P.M.]
MacDonald, Claudia: 7d
MacDowell, Edward: 6b (Bomberger)
Mackaye, Hazel: 11a (Simonson)
magic: 9c (Woller)
Mahler, Gustav: 9d (Mugmon)
Mahler, Maureen: 10b (chair)
Maler, Anabel: 7b
Mamoulian, Rouben: 3b (Capizzi)
man: 11b (Krenek)
Manela, Aaron: 8b
Marks, Thomas: Poster Presentations II [Sat. 12:45 P.M.]
Marrero, Elyse: 7b
Martin, Andrew: 8a
The Martins (gospel trio): 1d (Harrison)
Mass (Mary Lou Williams): 4c (Capizzi)
El matrero (opera): Poster Presentations I [Thurs. 12:45 P.M.] (Sauceda)
May, Billy: 8b (Henderson)
McClure, Daniel R.: 3c
McKnight: Research Resources Interest Group [Fri. 1:30 P.M.]
McLeland, Kara: 6a
McLucas, Ann Dhu (session in memoriam): Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]

McMullen, Tracy: 5d (moderator)

Mélès, Georges: Music, Film, and Media Interest Group [Thurs. 12:45 P.M.]

Memphis Minnie: 9c (E. Smith)

Metcalf, Sasha: 11d (2d (Goldman)

Mexico City: 8d (Fenton); Metropolitan Opera Company, N.Y.

Metcalf, Sasha: 11d (2d (Goldman)

Memphis Minnie

Mi’kmaw People: 5b (G. Smith)

minimalism: 10d (Sun)

Mexico City: 8d (Fenton); Metropolitan Opera Company, N.Y.

Mousse Para Colectivo linea 7

Murphy, John: Research Resources Interest Group

Murphy, Gerald: 6d (Biermann)

Muhammad, Idris

Mugmon, Matthew: 9d (11c (Risk)

Mount, Andre: Poster Presentations II [Sat. 12:45 P.M.]

Mount, Andre: Poster Presentations II [Sat. 12:45 P.M.]

Mood Indigo

Montresor, Giacomo: Poster Presentations I [Thurs. 12:45 P.M.]

Montgomery, Wes

Monk, Meredith

Money Musk (fiddle tune): 11c (Risk)

Monk, Meredith: 7c (Holmes)

Montgomery, Wes: Poster Presentations I [Thurs. 12:45 P.M.]

Montresor, Giacomo: 8d (Wilson)

Mood Indigo (Ellington): 6a (Anderson)

Mook, Richard: 5c

Mount, Andre: Poster Presentations II [Sat. 12:45 P.M.]

Movimento Música Más: 2d (Dewar)

Mugmon, Matthew: 9d

Muhammad, Idris: 6d (Biermann)

Murphy, Gerald: 9a (Haywood)

Murphy, John: Research Resources Interest Group [Fri. 1:30 P.M.]

Música Para Colectivo linea 7 (Chavarri): 2d (Dewar)

musicals (film): 1a (Goldmark)

musical theater (see also ballet, opera): 2c (Bunch); 3a (Lefferts, Berlin, Horowitz, Hershberger; Carter, chair); 4a (Wright); 7a (Craft, Pribyl); 11b (Grabber); Jewish Studies Interest Group [Sat. 12:45 P.M.]

Native Americans (Canada): 5b (Klassen, G. Smith, Hoefnagels); 7c (Holmes); Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)

Native Americans (U.S.): 6b (Van Den Scott); 8a (Przybyszki)

Neal, Jocelyn: 1c

New Orleans: 5d (Sakakeeny); 8a (Martin); 8d (Wilson); Poster Presentations II [Sat. 12:45 P.M.]

New York City: 1b (Cox, Arms, Plocher); 2c (Burford); 3a (Hershberger); 8d (Wilson, R. Graziano, Fenton); Lecture-Recital, Thurs. 12:45 P.M. (Blankenship)

New York Philharmonic: 9b (Blim)

Newfoundland: 7c (Galloway)

Niebur, Louis: 4d (chair)

Norris, Renee Lapp: 5c (moderator); 7d (moderator)

Nova Scotia: 5b (G. Smith)

novel (literary form): 6b (Van Den Scott)

Obama, Barack: 3d (Gorzelyany-Mostak, Deaville, Love-Tulloch, Saffle); 5a (Harbert)

Oberlin College: 7d (MacDonald)

Ochs, Anna: Poster Presentations II [Sat. 12:45 P.M.]

Oja, Carol: 4a (chair)

Ojibwe People: 6b (Van Den Scott)

Old American Songs (Copland): 9d (Hartford)

Oliver family: 8c (Jackson)

O’Meara, Caroline: 1b (chair)

On the Transmigration of Souls (Adams): 9b (Blim)

opera: 3a (Berlin, Horowitz, Hershberger); 6c (Gibson); 7a (Rao); 8d (Wilson, R. Graziano, Fenton; J. Graziano, chair); 9b (Ebright, Cotter); 11a (Simonson); 11b (Gabriel); 1d (Metcalfe); Poster Presentations I [Thurs. 12:45 P.M.] (Sauceda, Weinberg); Poster Presentations II [Sat. 12:45 P.M.]

orchestra: Poster Presentations II [Sat. 12:45 P.M.]

Orozo, Jeremy: 2a

Otello (Verdi): Poster Presentations II [Sat. 12:45 P.M.]

Out & About: 5b (Van Den Scott)

outreach: Connecting Outside the Academy Interest Group [Sat. 12:45 P.M.]

Oviano, Key: 11b (Gabriel)

Pacific Overtures (Sondheim): 7a (Pribyl)

pageant: 11a (Simonson)

“Paparazzi” (Lady Gaga): 7b (Marrero)

Parker, Charlie

Porgy and Bess (Gershwin): 3a (Berlin, Horowitz, Hershberger); 6c (Gibson); 7a (Rao); 8d (Wilson, R. Graziano, Fenton; J. Graziano, chair); 9b (Ebright, Cotter); 11a (Simonson); 11b (Gabriel); 1d (Metcalfe); Poster Presentations I [Thurs. 12:45 P.M.] (Sauceda, Weinberg); Poster Presentations II [Sat. 12:45 P.M.]

Pillsbury, Glenn: 11c

Pecknold, Diane: 8b (chair)

Pennsylvania: 3b (Statham)

Phelps, Ellsworth: 6b (Shadle)

Phillips, Marty: Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]

Pippen, John, 11d

Pleyel, Ignace: 6c (Robin)

Plocher, Joshua D.J.: 1b

politics: 1c (Westover); 1d (Kehrbarg); 3d (Gorzelyany-Mostak, Deaville, Love-Tulloch, Saffle); 4a (Wright); 4b (C. Smith, Luker; Clark, chair); 4d (Fulton); 5a (Kaskowitz, Finkel, Harbert; Clague, chair); 5b (Klassen, G. Smith, Hoefnagels); 6a (Turner, Long, Anderson, McLeland; J. Wright, chair); 6c (Siek, Gibson, Goodman); 7a (Pribyl); 7c (Cimini); 9d (Hartford); 10b (Baade); 10c (Ek); 11a (Branstetter, Simonson); Poster Presentations I [Thurs. 12:45 P.M.] (Church); Gospel Church Music Interest Group [Fri. 1:30 P.M.]

Pogo (Robinson)

Porphyry (Barlow)

Porter, Cole: 9a (Haywood)

Powell, Maud: Poster Presentations II [Sat. 12:45 P.M.]

Presley, Luther G.: Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]

Pribyl, Ashley: 7a

Price, Florence: 10a (Suahadlnik, Hall-Swadley; Shirley, chair); Concert, Thurs. 8:00 P.M.

program annotations: Poster Presentations II [Sat. 12:45 P.M.]

Pruett, Laura Moore: 3a (chair)

Psalmody (see also shape-notes): 3b (Grom); 6c (Robin)

publishing: 6c (Siek); Student Forum, Thurs. 12:45 P.M.; Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]

Puccini, Giacomo: 8d (Fenton)

Québec: 11c (Risk, Patterson; Hoefnagels, chair)
queer culture: Poster Presentations II [Sat. 12:45 P.M.] (E. Smith)
radio: 10b (Baade); Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer); Research Resources Interest Group [Fri. 1:30 P.M.] (McKnight, Feustle, Murphy, Breckenridge); Poster Presentations II [Sat. 12:45 P.M.] (Accinno); Jewish Studies Interest Group [Sat. 12:45 P.M.] (Barzel)

Raffo Dewar, Andrew: 2d

Rainbow Quest (TV): Poster Presentations II [Sat. 12:45 P.M.] (Church)

Rao, Nancy Yunhwa: 7a

reception studies: 3a (Hershberger); 6b (Cohen, Bomberger)

recording and recordings: 2a (Hubbert); 6d (Taylor); 7c (Cimin); 7d (Eames); 8c (Wade); 10c (EK); 10d (Sun); 11c (Risk); Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Zeck)

Reich, Steve: 11d (Pippen)

Renga with Apartment House 1776 (Cage): 5a

revisions: 9b (Potter)

Revolutionary War: 6c (Gibson)

Rhapsody in Blue (Gershwin): 3d (Baângle)

Risk, Laura: 11c

Robbins, Allison: Music, Film and Media Interest Group, Thurs. 12:45 P.M.

Roberts, Helen: Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)

Robin, William: 6c

Robinson, Daniel P.: Poster Presentations I [Thurs. 12:45 P.M.]

rock: 1d (Pillsbury); 4d (Fulton); 9c (Woller)

Roddenberry, Gene: 4d (Getman)

Rodeo (Copeland): 9a (Scarry)

Rodgers, Richard: 7a (Craft)

Rollerball (film): 2a (Hubbert)

Romney, Mitt: 3d (Gorzelay-Mostak, Deaville, Love-Tulloch, Saffle)

Russell, Melinda: 10c

Russell, William: 1b (Cox)

Ryan, Suzanne: Student Forum panel [Thurs., 12:45 P.M.]

sacred: 1d (Kehrberg, Doster, Harrison; Shearon, chair); 2b (Bishop); 3b (Grom); 3c (Sharp); 4c (Capizzi); 6c (Robin); 8c (Wade); Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.] (Jeffress, Phillips, Brumley); Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Boone, Zeck); Poster Presentations II [Sat. 12:45 P.M.] (Accinno)

Saffle, Michael: 3d

Sakakeeny, Matt: 5d

San Francisco: 7a (Craft)

San Francisco Bay: 8c (Jackson)

Sandburg, Carl: 10d (De Graaf)

Sanders, Pharoah: 3c (Sharp, McClure, Chapman, Schwartz); 6d (Tkeweme, Solis, Bierman, Taylor); 10b (Suzuki); Honorary Member Award Ceremony, Friday, 12:30 P.M.

Sauceda, Jonathan: Poster Presentations I [Thurs. 12:45 P.M.]

Scheffer, Erin: Poster Presentations I [Thurs. 12:45 P.M.]

Schwartz, Jeff: 3c

Scorsese, Martin: Music, Film, and Media Interest Group [Thurs. 12:45 P.M.]

Sean nós (Irish dance): 5d (S. Jones)

Searcy, Anne: 9a

The Secret Life of Plants (Wonder): 2c (DeVeaux)

Seeger, Pete: Poster Presentations II [Sat. 12:45 P.M.] (Church)

Seeger, Ruth Crawford: 10d (De Graaf)

Selch, Frederick R., Collection [Oberlin]: 7d (MacDonald)

Semaine Internationale de Musique Actuelle: 2d (Goldman)

Seneca People: 8a (Przybylski)

September 11, 2001: 9b (Blum)

Serenade (Balanchine): 9a (Steichen)

Serling, Rod: Jewish Studies Interest Group [Sat. 12:45 P.M.] (Argyropoulos)

Sesame Street (TV): 8b (Manela)

Shadle, Douglas: 6b

shape-notes: 1d (Kehrberg, Doster, Harrison; Shearon, chair); 2b (Bishop); 7-shape: Folk and Traditional Music Interest Group [Thurs. 6:00 P.M.]

Shaw, Alice J.: 2b (Clark)

Sharp, Charles: 3c

Shearon, Stephen: 1d (chair)

Shirley, Wayne: 10a (chair)

Sieck, Stephen: 6e

sign language: 7b (Maler)

Sills, Beverly: Poster Presentations II [Sat. 12:45 P.M.] (Accinno)

Simone, Nina: 6a (Anderson, McLeland)

Simonson, Mary: 11a; Music, Film, and Media Interest Group, Thurs. 12:45 P.M.

Smalls, Charlie: 2c (Bunch)

Smith, Christopher: 4b

Smith, Erin: 9c

Smith, Everette Scott: Poster Presentations II [Sat. 12:45 P.M.]

Smith, Gordon E.: Poster Presentations II [Sat. 12:45 P.M.]

Smith, Julian: 5b

Smith, Sally K. Sommers: 7d

Soller, Gabriel: 6d

Sondheim, Stephen: 7a (Pribyl)

song/songs: 1c (Neal); 2b (Gale); 3b (Statham); 5a (Kaskowitz); 5b (Klassen); 6a (Turner, McLeod); 6b (Van Den Scott); 6c (Gibson, Goodman); 7b (Burke, Maler, Marrero); 8b (Manela); 9c (E. Smith, Woller, Boyd; Wasser, chair); 9d (Hartford, Helgert); 10d (De Graaf); 11a (Bransetter); Lecture-Recital Thurs. 12:45 P.M. (Blankenship); Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Boone); Jewish Studies Interest Group [Sat. 12:45 P.M.] (Barzel, Goldmark)

SoHo (NY): 1b (Plocher)

soul: 2c (Burford, Bunch, DeVeaux: Flory, chair)

soundscape: 7c (Cimin, Galloway, Holmes; Feisst, chair); 8a (Williams, Martin, Przybylski; Pruitt, chair); 9d (Mugmon, Hartford, Helgert; DeLapp-Birkett, chair); 10a (Hall-Swadley)

source studies: 1a (Goldmark); 3a (Berlin); 3b (Grom, Statham, Baângle, Leonard; Bozickevich, chair); 6b (Shadle, Van Den Scott); 7d (MacDonald); 8b (Henderson); 10a (Hall-Swadley); Research Resources Interest Group [Fri. 1:30 P.M.] (McKnight, Feustle, Murphy, Breckenridge); Poster Presentations II [Sat. 12:45 P.M.] (Accinno; Fowler, Bell, Marks, Wager, Chucherdwatanasak); Research on Gender Interest Group [Sat. 12:45 P.M.]

Spilker, John D.: Research on Gender Interest Group [Sat. 12:45 P.M.]

spirituals: 6a (Anderson)
Star-Spangled Music Foundation: Connecting
Outside the Academy Interest Group [Sat. 12:45 P.M. (Key)]

Star Trek (TV): 4d (Getman)
Statham, Sabra: 3b
steal band: 5a (Martin)
Steichen, James: 9a
Steinbeck, Paul: 5d
Still, William Grant: 3a (Hershberger); Concert, Thurs. 8:00 P.M.; Lecture-Recital, Saturday, 12:45 P.M. (Garrison)
Stilwell, Robyn: 2a (chair); 8b
Stimeling, Travis: 1c (chair)
Stover, Chris: 5d
Student Forum: Thursday, 12:45 P.M.
Sturdivant, Bozie: 1c (chair)
Suffrage Allegory: 8c (Wade)
Talleyrand, Charles Maurice de: 2c (Burford)
Sweet Chariot (nightclub): 2c (Burford)
Suzuki, Yoko: 10b
Surette, Thomas Whitney: 4b (Luker)
Suhadolnik, Sarah: 10a
Sun, Cecilia: 8c (Wade)
Suhadolnik, Sarah: 11a (Simonson)
Suffrage Allegory: 8c (Wade)
Sun, Cecilia: 10a (Suhadolnik) ; 10a (Suhadolnik) ; 7c (Galloway)
tab shows: 3a (Lefferts)
Talleyrand, Charles Maurice de: 6c (Goodman)
Tabloa, Louise: 3b (Leonard)
tango: 4b (Luker)
Taylor, Jeffrey: 6d
Tchaikovsky, Peter Ilich: 9a (Steichen)
technology: 5c (Clending伦)
teleevangelism: Poster Presentations II [Sat. 12:45 P.M. (Accinno)
television: 1b (Plocher); 1c (Westover); 2a (Orosz); 3d (Love-Tulloch); 4d (Getman); 5a (Harbert); 8b (Manela); 10c (Ek); Poster Presentations I [Thurs. 12:45 P.M.] (Church); Jewish Studies Interest Group [Sat. 12:45 P.M.] (Barzel, Argyropoulos)
Theater of Eternal Music: 10d (Sun)
Third Coast Percussion: 11d (Pippen)
Thomas, Susan: Music of Latin America Interest Group [ Thurs. 12:45 P.M.]
Thomson, Virgil: Lecture-Recital, Thurs. 12:45 P.M.
Thoreau, Henry David: 5a (Finkel)
throat singing: 7c (Holmes)
Tich, Judith: 2b (chair)
Tkweisen, W.S.: 6d
Tone and Place #2 (recording): 7c (Cimini)
Tonight with Belafonte (TV): 10c (E)
Torrence, Stephen: 7b (Maler)
transmediation: 2a (Orosz, Hubbert, Garrett; Stilwell; chair)
Treemonisha (Joplin): 3a (Berlin)
Troubled Island (Still): 3a (Hershberger)
Tucker, Jenna M.: Poster Presentations I [Thurs. 12:45 P.M.]
Turner, Kristen: 6a
The Twilight Zone (TV): Jewish Studies Interest Group [Sat. 12:45 P.M.] (Argyropoulos)
Ulysses Africanus (Weill): 11b (Graber)
U.S. Navy: 8a (Martin)
University of Missouri, Kansas City: Poster Presentations II [Sat. 12:45 P.M.] (Fowler, Bell, Marks, Wager, Chucherwatanasak)
University of North Texas: Research Resources Interest Group [Fri. 1:30 P.M.] (McKnight, Feistle, Murphy, Brekenridge)
Van Den Scott, Jeffrey: 6b
vaudeville: 3a (Lefferts)
ventrilquoism: Music of Latin America Interest Group [Thurs. 12:45 P.M.] (Thomas)
Verdi, Giuseppe: Poster Presentations II [Sat. 12:45 P.M.] (Ochs)
Vermont: 3b (Grom)
Victor Talking Machine Company: Gospel and Church Music Interest Group [Fri. 1:30 P.M.] (Zuck)
Van Glaun, Denise: 4a
Wade, Stephen: 8c
Wager, Jennifer: Poster Presentations II [Sat. 12:45 P.M.]
Walser, Robert: 9c (chair)
Ward, Bernard: 3b (Grom)
Washington Nationals: 5a (Harbert)
Waxman, Jonathan: Poster Presentations II [Sat. 12:45 P.M.]
Weidman, John: 7a (Pribyl)
Weil, Kurt: 11b (Graber)
Weinberg, Leah G.: Poster Presentations I [Thurs. 12:45 P.M.]
Weinzeig, John: Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)
Weisbrod, Liza: Lecture-Recital, Sat. 12:45 P.M.
Welk, Lawrence: 1c (Westover)
Welles, Orson: 1a (Clem)
Wells, Christopher J.: 5c
Wells, Paul F.: 7d
Westover, Jonas: 1c
“When Malindy Sings” (Simone): 6a (Anderson)
“When the Levee Breaks” (Memphis Minnie): 9c (E. Smith)
“Which Side Are You On?”: 6a (Turner)
whistling: 2b (Clark)
White, Clarence Cameron: 5c (Wells)
The White Empire (radio show): Poster Presentations I [Thurs. 12:45 P.M.] (Scheffer)
Wilkinson, Chris: 7a (chair)
Williams, Catherine: Poster Presentations II [Sat. 12:45 P.M.]
Williams, Mary Lou: 4c (Capizzi, Provost; Kernodle, chair)
Williams, Peter W.: 8a
Wilson, Jennifer Chj: 8d
Wilson, Robert: 11d (Metcalf)
Wilson, Woodrow: 11a (Simonson)
Within the Quota (Porter): 9a (Haywood)
The Wiz (stage version): 2c (Bunch)
Woller, Alexander: 9c
woman suffrage: 11a (Branstetter, Simonson: Leonard, chair)
Wonder, Stevie: 2c (DeVeaux)
Wright, Josephine: 6a (chair); Student Forum panel [Thurs., 12:45 P.M.]
Wright, Trudi: 4a
Yankovic, Weird Al: 2a (Garrett)
Young, La Monte: 10d (Sun)
YouTube: 2a (Garrett); 3d (Saffle)7b (Maler); 7d (Eanes)
Zeck, Melan Gospel and Church Music Interest Group [Fri. 1:30 P.M.]
Mr P.C.

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