

**Society for
American Music**

**Forty-Second
Annual Conference**



**Hosted by
Northeastern University
and Babson College**

Hyatt Regency Cambridge

**9–13 March 2016
Boston, Massachusetts**

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 years are as follows:

- \$40 for students (full-time, in residence, 5-year limit, ID required)
- \$50 for retirees
- \$60 for those with annual income* less than \$30,000
- \$75 for those with annual income* between \$30,000 and \$50,000
- \$85 for those with annual income* between \$50,000 and \$80,000
- \$95 for those with annual income* above \$80,000
- \$40 for spouse/partner
- \$2,250 Lifetime Membership (one payment)
- \$500 Lifetime Membership (one of five annual installments)

International memberships require \$5 additional for airmail postage. Membership applications can be sent to Society for American Music, P.O. Box 99534, Pittsburgh, PA 15233. For more information visit our website at www.American-Music.org.

**individual, not family, income*



Welcome to the 42nd Annual Conference of the Society for American Music! We last met in Boston in 1984 and are delighted to return, this time gathering just across the Charles River in Cambridge. Thanks to our program committee, chaired by Lydia Hamessley, this year's program showcases a wide range of topics, from Appalachian music to Algonquin psalms, from Irish music in Boston to ragtime in Bombay, from reassessments of Theodore Thomas to fresh takes on Macklemore and Madonna. The lively program features panels, research posters, lecture-recitals, interest group meetings, and three separate seminars on film music, early animation, and women composers. We also anticipate a lively discussion at the Saturday morning roundtable on "Diversity and the Future of SAM," organized by the Cultural Diversity Committee. Special events enrich the entire conference, thanks to our Local Arrangements Committee, chaired by Sandra Graham. At our opening reception we will honor Felicia Miyakawa, the inaugural awardee of the Paul Charosh Independent Scholar Fellowship. Early Thursday evening, the Honorary Member Ceremony will recognize the achievements of drummer, composer, and teacher Terri Lyne Carrington, including a performance of her works at the reception. A Thursday pub sing; Friday afternoon excursions to a variety of destinations; a Friday night performance at the inaugural Vivian Perlis Recital; and Saturday night festivities, starting with the SAM brass band and continuing with a performance at the banquet by fiddler Frank Ferrell, pianist Janine Randall, and caller Mary McGillivray—all will fill our meeting with music. An historic moment for our Society, we have reached the fourth and final year of the SAM/2.0 Campaign, which has enhanced our ability to fund, promote, and reward new scholarship in music of the Americas. We are especially grateful to Bruce McClung and his colleagues on the Development Committee for their remarkable efforts, and we look forward to completing and celebrating the campaign. Enjoy!

Charles Hiroshi Garrett
President

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Promoting New Scholarship on Music of the Americas

"Never pass up an opportunity to purchase a SAM/2.0 raffle ticket."

– Sherrie Tucker, JSAM 9 (2015): 504.

Make a donation to SAM/2.0
during the conference and be
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- *The Grove Dictionary of American Music*, 2nd ed.
- TWO FREE Suite Upgrades at 2017 Conference Hotel
- \$250 in Music from A-R Editions
- *Blues, How Do You Do?: Paul Oliver and the Transatlantic Story of the Blues; Rhymin' and Stealin': Musical Borrowing in Hip-Hop; I Don't Sound Like Nobody: Remaking Music in 1950s America; and Sounding Out Pop: Analytical Essays in Popular Music* from the University of Michigan Press
- CDs and Anthologies from The Star Spangled Music Foundation
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Drawing during Saturday's Banquet

Your donation will be matched
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Visit the Campaign Booth in the Exhibits!

SAM/2.0 Campaign Donors.

The Society for American Music thanks the donors listed below for their generous support of the SAM/2.0 Campaign. This list includes all individual and foundation gifts from 1 March 2012 to 1 February 2016. Although every effort has been made to ensure the accuracy of this report, we apologize for any inadvertent errors or omissions it may contain. If your records suggest an error has been made in your listing, please contact the SAM/2.0 booth in the exhibit hall.

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SAM Welcome

It is my great pleasure to welcome you to this year's Society of American Music conference. It has been more than 30 years since it was last held in the Boston area, and during that time, much has changed, both in the world at-large and within the disciplines of music. It is exciting to witness a new level of appreciation of the importance of studying all aspects of American music and musical cultures. We all understand what a profound impact music can have on both individuals and society, and it is my honor to celebrate the foundational role SAM has played in fostering creative and scholarly engagement with American music on so many levels.

As a newcomer to Boston myself, I look forward to sharing this year's conference experience with you. And as one of the hosting institutions, I am also pleased to point to a panel chaired by Northeastern's own Judith Tick, *Exploring the Idea of a Boston Musical Renaissance in the 1970s and 1980s*. The distinguished panelists (including John Harbison, and Richard Dyer of the Boston Globe) will offer a stimulating conversation about recent musical history in the great city of Boston that will encourage us to think about the musical past—and perhaps the implications for the future—of our host city.

Office of the Dean

102 Rydler Hall
Boston, MA 02115

617.373.3682
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northeastern.edu/camd

It is my sincere hope that each of you comes away feeling inspired by the conference, re-engaged with the Society of American Music overall, and with an invigorated by your encounter with Boston. Thank you for contributing your knowledge and passions, and let us together celebrate the role of music and its meaning in our lives.

Warm regards,

A handwritten signature in black ink, appearing to read "Elizabeth Hudson".

Elizabeth Hudson,
Dean, College of Arts, Media and Design
Professor of Music
Northeastern University



Kerry Healey
President

Dear Members of the Society for American Music:

As conference co-host with Northeastern University, we are delighted to welcome SAM to Boston for its 42nd annual conference. Although the conference proceedings will take place in Cambridge and Boston, we hope you will take the opportunity to visit Babson's beautiful campus in Wellesley.

Babson College fosters the development of Entrepreneurs of all Kinds®. The liberal arts are key to our curriculum, which teaches business students to think and act entrepreneurially. Three years ago we forged an alliance with Commonwealth Shakespeare Company, whose founder, Steven Maler, now heads Babson's Sorenson Center for the Arts, assisted by our Professor of Ethnomusicology Sandra Graham. Each year we increase our commitment to the arts, and we have students and alumni who are building arts-based careers. As a result we are especially excited to be co-hosting the SAM conference.

I hope you have an inspiring time in the Boston area. We are honored to be a part of your experience!

All the best,

Kerry Healey
President
Babson College

Terri Lyne Carrington

2016 SAM Honorary Member

Induction Ceremony

Thursday, 10 March, 5:15 p.m.

Hyatt Regency Cambridge, Charles View Ballroom (16th floor)



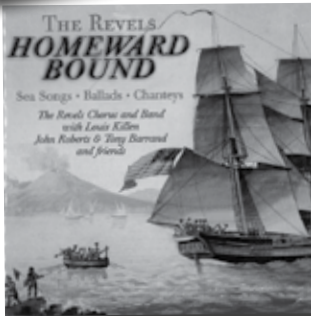
Please join us as we honor our 2016 Honorary Member Terri Lyne Carrington—drummer, composer, producer, and media entrepreneur. Carrington’s career spans nearly forty years, having begun while a child prodigy in a jazz family in the Boston area. Her drum studies began at age 7, her first professional job as a jazz drummer came at age 10, and at age 11 she received a full scholarship to Berklee College of Music (where she holds an honorary doctorate and has recently become a professor). Though the “played-with” list of jazz giants continued through her childhood, she quickly became recognized as a first-tier session and touring drummer, especially through her work with genre-bending jazz and fusion artists including Wayne Shorter and David Sanborn, and a long association with Herbie Hancock—she was a member of all three of Hancock’s touring bands (acoustic and electric) from 1997 to 2007. In the late 1980s, she was the house drummer on the *Arsenio Hall Show*, while also shifting her focus to writing and producing for both her own projects and those of other artists (including Dianne Reeves). Her recent work as a musician-producer has tended toward large-scale cross-genre, cross-generational collaborations. She received a 2011 Grammy for Jazz Vocal for her *Mosaic Project* (2011), a collaboration of women music artists. In 2013 she became the first woman to win a Grammy for Best Jazz Instrumental album for *Money Jungle: Provocation in Blue*. A local treasure, Carrington was born in Medford, MA, studied and now teaches at Berklee, and is Artistic Director of Boston’s Beantown Jazz Festival.

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GENERAL CONFERENCE INFORMATION

Transportation to Events

Friday Afternoon Excursions

All buses will board at 1:30 p.m. in front of the hotel and return to the hotel by 5:00 p.m. (Hotel shuttle service and taxis can be found here as well.)

Friday Night SAM JAM

Join fellow attendees for a night of music-making at the SAM JAM being held on Friday at 9:00 p.m. in Haym Saloman. 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 will be provided with a marker indicating your entrée preference. Additional tickets are available from the SAM registration desk until 12:00 noon on Friday. You may sign up for a table reservation at the registration desk.

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.

Student Registrant Activities

Student registrants are invited to participate in the Student Forum Luncheon on Thursday 12:30–1:30 p.m. in the Charles View Ballroom (16th floor).

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 7:30 p.m. in Molly Pitcher. Contact Craig Parker for more details.

Seminar Papers

The papers for the seminars are available at <http://american-music.org/conferences/Boston/seminars> by entering username: **boston16** and password: **boston16**

Twitter: #Sonneck2016

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 2:30–4:00 p.m. on Friday afternoon in the historic Old South Church. Books and/or song sheets will be provided, but you are also welcome to bring your own *Sacred Harp* volume as copies are limited. Bus tickets are required; buses load at 1:30 p.m. and return to the hotel at 5:00 p.m.

Blue Dots

Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. First-time attendees will receive free drink tickets, which can be redeemed at the Wednesday reception or Saturday night reception cash bars.

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.

Pianos

Pianos for the conference have been graciously provided by M. Steinart & Sons, Boston.

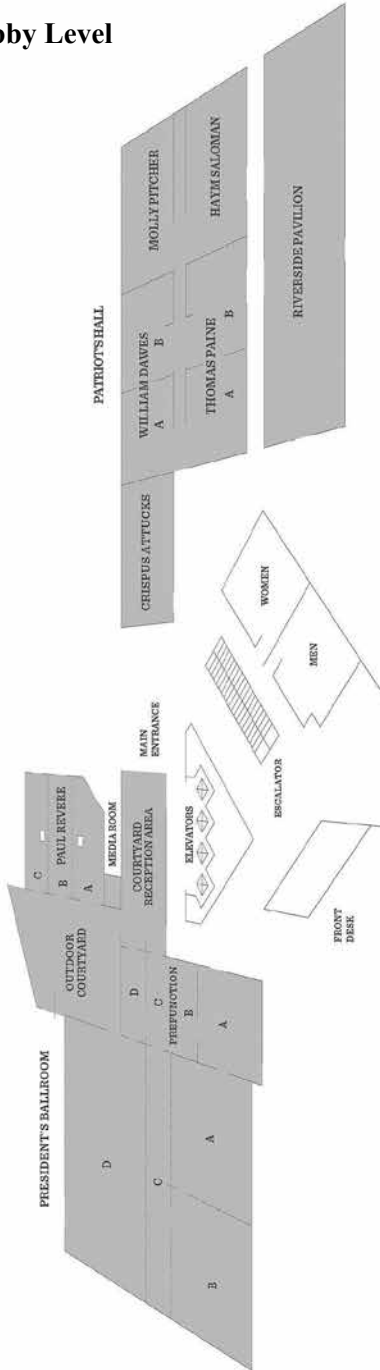
Exhibits

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
Cambridge University Press	The Scholar's Choice
Indiana University Press	University of Illinois Press
Oxford University Press	University Press of
University of Rochester Press	Mississippi
Women's Philharmonic Advocacy	W. W. Norton

Map of the Hotel Meeting Areas

Lobby Level



Aquarium Room: 2nd floor

Martin Luther King Jr.

Boardroom: 2nd floor

Empress Ballroom:

14th floor

Charles View Ballroom:

16th floor

SPECIAL EVENTS

SAM 2016 Welcome Reception

Hyatt Regency Cambridge, Charles View Ballroom (16th floor)
Wednesday Evening, 6:00–8:00 p.m. Free

Join us for hors d'oeuvres and a cash bar as we reunite with old friends and make new ones.

Honorary Member Ceremony for Terri Lyne Carrington

Hyatt Regency Cambridge, Charles View Ballroom (16th floor)
Thursday Evening, 5:15–6:15 p.m. followed by a light reception in the Charles View Foyer

Please join us as we honor Terri Lyne Carrington, three-time Grammy Award-winning jazz drummer, composer, singer, record producer, and media entrepreneur. She has played with Dizzy Gillespie, Stan Getz, Clark Terry, Herbie Hancock, Wayne Shorter, Joe Sample, Al Jarreau, Yellowjackets, and many others. She toured with each of Hancock's musical configurations (from electric to acoustic) between 1997 and 2007. In 2007 she was appointed professor at her alma mater, Berklee College of Music, where she received an honorary doctorate in 2003. Carrington also serves as Artistic Director of the Berklee Beantown Jazz Festival.

Pub Sing with George Emlen, Boston Revels

Hyatt Regency Cambridge, Aquarium Room (2nd floor)
Thursday Evening, 8:30–10:30 p.m.

Revels was founded in Cambridge in 1971, just a few years before SAM's first conference; since then it has spread to nine additional cities across the country. It stages seasonal events, including celebrations that combine music, storytelling, dance, and costume from a variety of cultural traditions; tours of the Boston Harbor featuring sea shanties; and pub sings. So join us in the Aquarium Room off the bar in the Hyatt and order some bar food, a beer (or stronger spirits), and raise your glass and voice in song.

Recital in Honor of Vivian Perlis

Hyatt Regency Cambridge, Charles View Ballroom (16th floor)
Friday Evening, 7:00–8:30 p.m.

The Florestan Recital Project, featuring artistic co-founder and pianist Alison D'Amato and acclaimed soprano Tony Arnold, will honor the work of Vivian Perlis with songs by some of her earliest interviewees, Charles Ives and Virgil Thomson. The rest of the recital will explore the wealth of styles that shape American song repertoire, featuring composers in the Oral History of American Music archives, as well as new voices that are expanding the canon.

FRIDAY AFTERNOON EXCURSIONS

Silent Film Screening

Cost: \$15.00; advance registration is required.

Screening of the silent film *Way Down East* (1920), with live organ accompaniment by internationally renowned organist Peter Krasinski. This melodrama, directed by D. W. Griffith and starring Lillian Gish, was adapted from a nineteenth-century melodrama by Lottie Blair Parker. The venue will be the historic Church of the Covenant in the Back Bay, a 2012 designated National Historic Landmark that boasts the largest intact Tiffany Glass ecclesiastical interior in the country.



Sacred Harp Sing in Gordon Chapel, Old South Church

Cost: \$10 regular; \$5 students; advance registration is required.

Old South Church on Copley Square is the third home of its congregation, which was gathered in 1669. The building, completed in 1875, is a National Historic Landmark and is sure to impart a special atmosphere to this year's sing. Please bring your own *Sacred Harp* if you can; there will be a limited number to borrow. The admission fee goes toward transportation and will not be a permanent feature of future sings!

Museum of Fine Arts Instrument Collection

Cost: Private tour of the instrument collection, \$30 (\$20 students)

Self-guided tour of the museum \$25 (\$15 students)

Advance registration is required. Limited to 40 people.

On this tour, led by Darcy Kuronen, Head and Pappalardo Curator of Musical Instruments, participants will be treated to a private talk in the famed Musical Instrument Gallery from 2:30 to 3:30 on instruments and instrument-making in early America, illustrated with examples from the collection as well as from museum storage. The gallery also houses an impressive collection of instruments from around the world. Afterward there will be an hour to explore other galleries on your own, notable among them Art of the Americas.

Harvard's Widener and Houghton Libraries

Cost: \$20.00; advance registration is required. Limited to 15 people.

Tour of Harvard's Widener and Houghton Libraries, led by Sarah J. Adams, Richard F. French Librarian of the Eda Kuhn Loeb Music Library and Acting Curator of the Archive of World Music. The Widener Library, which turned 100 in 2015, is Harvard's flagship library, and is not open to the general public. Home to a copy of the Gutenberg Bible and other rarities, it's one of the most comprehensive research collections in the humanities and social sciences. The Houghton Library houses the Harvard Theatre Collection and numerous other special collections.

*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.
A limited number of tickets may still be available.*



Gordon Chapel, Old South Church



Houghton Library, Harvard University

THE CONFERENCE SCHEDULE

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

WEDNESDAY, 9 March

- 1:00–6:00 p.m.** **SAM Board of Trustees Meeting** (Martin Luther King Jr.)
2:00–8:00 p.m. **Registration Open** (Lobby)
3:00–8:00 p.m. **Exhibitor Set-Up** (Ballroom A/B)
6:00–8:00 p.m. **Opening Reception** (Charles View Ballroom)

THURSDAY, 10 March

- 8:00–5:00 p.m.** **Registration** (Lobby)
8:00–5:00 p.m. **Exhibits Open** (Ballroom A/B)

8:30–10:00 a.m. **SESSION 1**

Session 1a: *Records, Labels, & Cultural Transformation* Crispus Attucks
Chair: Mark Katz, University of North Carolina, Chapel Hill

The Rise and Fall of Indie-Classical: Branding An American New-Music Scene, 2007–2013

WILLIAM ROBIN, University of North Carolina, Chapel Hill

Patterns of Repertoire Circulation: Using Computers to Map Musical Transmission in the Early Recording Era

LAURA RISK, McGill University

Beatle Country: A Bluegrass “Concept” Album from 1966

LAURA TURNER (SHEARING), University of Chicago

Session 1b: PANEL

Molly Pitcher

Margins in the Flesh: Voice, Memory, and Temporality in Madonna’s “Vogue”

Chair and Respondent: Mary Simonson, Colgate University

Nostalgia for Whom? A Historiography of “Vogue”

ROSS FENIMORE, Independent Scholar

Madonna’s Vocal Voguing: Age, Nostalgia, and Authority

ALEXANDRA APOLLONI, University of California, Los Angeles

Nostalgia, Iconic Mythology, and Madonna’s “Vogue”

JOANNA LOVE, University of Richmond

Session 1c: The Cold War Abroad

William Dawes

Chair: Emily Abrams Ansari, University of Western Ontario

Did the United States Win the Cultural Cold War? New York City Ballet’s 1962 Tour of the Soviet Union

ANNE SEARCY, Harvard University

The State’s Canon: The United States Information Agency and American Music Abroad

DANIELLE FOSLER-LUSSIER, Ohio State University

Elliott Carter as Cold War Entrepreneur

DANIEL GUBERMAN, East Carolina University

PROGRAM: THURSDAY

Session 1d: *Music, Place, and Identity*

Haym Saloman

Chair: Carol Oja, Harvard University

Soundscaping the Radio: Experimental Soundwork and Hildegard Westerkamp's
Community Soundwalking on Vancouver Co-op Radio

KATE GALLOWAY, Memorial University of Newfoundland

"Real Vermonters": Dorothy Canfield Fisher and the New England Identity of Carl
Ruggles

JACOB A. COHEN, CUNY Graduate Center

Americana on Martha's Vineyard: Music and Place as Experienced, Constructed,
and Commemorated by Folklorist Thomas Hart Benton

ANNETT RICHTER, North Dakota State University

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. SESSION 2

Session 2a: *The Bostonians*

Crispus Attucks

Chair: Nancy Newman, University at Albany, SUNY

Gender, Music Education, and the Violin in Late Nineteenth-Century Boston

DIANE OLIVA, Harvard University

"The Lord God in Boston": B.J. Lang and Edward MacDowell

E. DOUGLAS BOMBERGER, Elizabethtown College

Bostonian Influence on the Music of Antebellum New Orleans

WARREN KIMBALL, Louisiana State University

Session 2b: *PANEL Artistry and Activism:*

Molly Pitcher

The Sonic and Social Identity of Odetta

Chair: Larry Starr, University of Washington

Before I'd Be A Slave: Odetta, the Folk Spiritual, and the Narrative of Protest in
Sixties America

TAMMY KERNODLE, Miami University, Ohio

Odetta's "Ain't No Grave..."

WAYNE SHIRLEY, Library of Congress (retired)

The Beautiful Enigma of Odetta's "Sail Away, Ladies"

LARRY STARR, University of Washington

**Session 2c: *Demarcating Region and Repertory in
Film Music***

William Dawes

Chair: James Buhler, University of Texas at Austin

Film Music in Concert: The Case of the Boston Pops Orchestra

EMILIO AUDISSINO, University of West London

"It's my leopard and I have to get it and to get it I have to sing": Music as

Narrative Node in the Films of Howard Hawks

GREGORY CAMP, University of Auckland

"Contrast Conceptions": Alex North and the Southern Film

JONATHAN RHODES LEE, University of Nevada, Las Vegas

Session 2d: *Forum for Early Career Professionals*

Haym Salom

Take It Outside: Engaging the Public, Broaching the Political

Moderator: Dana Gorzelany-Mostak, Georgia College

Panelists: Eric Hung, Westminster Choir College of Rider University; Jason Hanley, Rock & Roll Hall of Fame; Sheryl Kaskowitz, Annenberg Institute for School Reform at Brown University

12:15–1:45 p.m.

Interest Group Session: *Early American Music* William Dawes
Time, Space, and Subject: What Is Early American Music?
Chair: Glenda Goodman, University of Pennsylvania

Panelists: Elissa Harbert, DePauw University; Mary Caton Lingold, Duke University; Barbara Lambert, Oberlin College; Drew Edward Davies, Northwestern University

Interest Group Session: *Research Resources* Haym Saloman
Moderator: Jonathan Saucedo, Rutgers University

Panelists: Carol Oja, Harvard University; Ellie Hisama, Columbia University; Eduardo Herrera, Rutgers University; David Hunter, University of Texas

12:30–1:15 p.m.

Lecture-Recital Molly Pitcher

Three Americans in Paris: Antheil, Pound, Rudge, and the Making of a New Violin Sonata
HANNAH LELAND with AIMEE FINCHER, Arizona State University

12:30–1:30 p.m. **Student Forum Luncheon** (Charles View Ballroom)

2:00–3:30 p.m. **SESSION 3**

Session 3a: *Imagining Japan from the United States* Crispus Attucks
Chair: Susan Asai, Northeastern University

“Seemingly Remote Associations”: Roger Reynolds and Japan
W. ANTHONY SHEPPARD, Williams College

Wanda Jackson Goes to Japan: The Hidden Histories of “Fujiyama Mama”
LEAH BRANSTETTER, Case Western Reserve University

From Rafu to Riverside: Japanese American Obon Music
WYNN KIYAMA, Portland State University

Session 3b: *PANEL American Works for the Stage:* Molly Pitcher
Three Forthcoming Critical Editions
Chair: Wayne Shirley, Library of Congress (retired)

The History of an Unperformed Opera: George Whitefield Chadwick’s *The Padrone*

MARIANNE BETZ, Hochschule für Musik und Theater, Leipzig

Tailoring a Yiddish-American Operetta to Its Audience: *Di goldene kale* (1923)
MICHAEL OCHS, Harvard University (retired)

Shuffle Along: A Culturally Sensitive GPS for a New Edition
LYN SCHENBECK, CEC: A College and Career Academy

Appalachia and the New South

Chair: Lydia Hamessey, Hamilton College

Cold Mountain: An Appalachian Operatic Odyssey

CHRISTINA L. REITZ, Western Carolina University

Convicts, Cave-Ins, and a Song: The Musical Travesty of the Swannanoa Tunnel
in Southern Appalachia

KEVIN KEHRBERG, Warren Wilson College

New Mule Skinner Bluegrass: Embodied Sound and Its Effect on the Genre
Formation of Bluegrass

WILLIAM C. PALMER, Auburn University

**Session 3d: SEMINAR *Women Composers of
American Art Music: Boston and Beyond***

Haym Saloman

Convenor: Laurie Blunsom, Minnesota State University, Moorhead

Songs of White Supremacy: Gertrude Manly Jones's *Ole Mammy's Lullaby Songs*
(1901)

JULIA HAMILTON, Columbia University

More than Manuscripts: Objects and Identity in the Archive of Clara Kathleen
Rogers

KATIE CALLAM, Harvard University

Shedding Light on Lesser-Known Women Composers Published by the Arthur P.
Schmidt Company

ANNA STEPHAN-ROBINSON, West Liberty University

Unheard: The Life and Lost Works of Margaret Ruthven Lang

SARAH BAER, Women's Philharmonic Advocacy

Stylistic Category, Gender, and Music Genealogy: The Cases of Crawford and
Beyer

NANCY RAO, Rutgers University

What Makes *American Lulu* American?

CLARA LATHAM, Dartmouth College

3:30–4:00 p.m. Break

4:00–5:00 p.m. SESSION 4

Session 4a: *Radio in the 1940s*

Crispus Attucks

Chair: Aaron Johnson, University of Pittsburgh

Franco-American Exchange in Pierre Schaeffer's Radio Art and *Musique concrète*
ALEXANDER STALAROW, University of California, Davis

Radio Enchains Music: The 1940 ASCAP Radio War and Music Festival

ELISSE LA BARRE, University of California, Santa Cruz

**Session 4b: PANEL *Dethroning King Theodore:
A Reassessment of America's Conductor***

Molly Pitcher

Chair: Patrick Warfield, University of Maryland

"A German for the Germans": Theodore Thomas as Musical Director of the
American Opera Company

KATHERINE PRESTON, The College of William and Mary

"I Played All There Were": Theodore Thomas and American Orchestral Music

DOUGLAS SHADLE, Vanderbilt University

Session 4c: *Music and Gender in the Progressive Era: Riding the First Wave*
Chair: Mary Natvig, Bowling Green State University

William Dawes

Popular Music and the New Woman in the Progressive Era

ERIN SMITH, Case Western Reserve University

The Usual Way: Courtship, Marriage, and Domestic Life in Spoken-Word

Compositions by American Women

MARIAN WILSON KIMBER, University of Iowa

Session 4d: *Women Musicians and Improvisation as Critical Practice*
Chair: Yoko Suzuki, University of Pittsburgh

Haym Saloman

Gender, Race, and Praxis in Jazz: Ernestine Anderson's Turn to Buddhism in 1968

TRACY McMULLEN, Bowdoin College

Diva Energy: Improvisation and Afro-Sonic Feminism

MATTHEW VALNES, Duke University

- 5:15–6:15 p.m.** **Honorary Member Ceremony** (followed by light reception in the Foyer) (Charles View Ballroom)
- 7:00–8:00 p.m.** **Pedagogy Interest Group Organization Meeting** (Haym Saloman)
- 7:30–9:30 p.m.** **SAM Brass Band Rehearsal** (Molly Pitcher)
- 8:30–10:30 p.m.** **Pub Sing, led by George Emlen of Boston Revels** (Aquarium Room)

FRIDAY, 11 MARCH

- 7:00–8:00 a.m.** **Committee on the Conference** (Haym Saloman)
- 7:00–8:30 a.m.** **Public Relations Committee** (William Dawes)
- 7:00–8:30 a.m.** **JSAM Advisory Board Breakfast Meeting** (Crows Nest)
- 7:00–8:30 a.m.** **Development Committee** (Location TBA)
- 8:00–2:00 p.m.** **Registration** (Lobby)
- 8:00–5:00 p.m.** **Exhibits Open** (Ballroom A/B)

8:30–10:30 a.m. **SESSION 5**

Session 5a: *Disability and Trauma Narratives In Music* Crispus Attucks
Chair: Neil Lerner, Davidson College

A Phamaly Affair: Transcending Limits and Re-Envisioning Abilities for 25 Years

JOICE WATERHOUSE GIBSON, Metropolitan State University of Denver

“There’s a Grief That Can’t Be Spoken”: Post-Traumatic Stress Disorder in the Musical

JESSICA STERNFELD, Chapman University

A Song of Famine and War: Using Irish Musical Methods to Express Trauma during the Civil War

SARAH GERK, Oberlin College

Memento Mori: The Late Style in Johnny Cash

MARCUS DESMOND HARMON, Chapman University

PROGRAM: FRIDAY

Session 5b: *Noise, Silence, and Musical Embodiment*

Molly Pitcher

Chair: Kiri Miller, Brown University

Hearing the Body: Almon Virgil's Silent Piano and the Problem of Musical Noise
SARA BALLANCE, University of California, Santa Barbara

The Political and Artistic Impacts of Noise in America
MEGAN MURPH, University of Kentucky

Sound Cannons versus Black Lives in Ferguson, New York, and Baltimore
WILLIAM CHENG, Dartmouth College

Pathology, Fandom, and the Origins of Air Guitar
BYRD McDANIEL, Brown University

Session 5c: *Music and World War II*

William Dawes

Chair: bruce d. mcclung, University of Cincinnati

The Metropolitan Opera House and the "War of Ideologies," 1941–1945
CHRISTOPHER LYNCH, Franklin & Marshall College

The Mass Song Goes to War: The Politics of Marc Blitzstein's *Airborne Symphony*
GRACE EDGAR, Harvard University

"Das Neue Deutschland" Marschlied: The Signature Tune of the United States
OSS Black Propaganda Newspaper of WWII
DANIELLE STEIN, University of California, Los Angeles

Racial Nationalism and Class Ambivalence in Carson Robison's World War II
Songs
SAMUEL PARLER, Harvard University

Session 5d: *Collaboration, Comedy, and Ethnic Identities in Early Musical Theatre*

Haym Saloman

Chair: Michael Pisani, Vassar College

Fun on the Bristol: Musical Comedy or Musical Oddity?
GILLIAN M. RODGER, University of Wisconsin, Milwaukee

Songs of a Melting Pot: Tin Pan Alley and the Anxiety of Ethnic Identity
DANIEL GOLDMARK, Case Western Reserve University

Echoes From the Vaudeville Stage: Mediality, Race, and Memory in the Music and
Reception of May Irwin
LESLIE C. GAY JR., University of Tennessee

Getting Your Foot in the Door: Examining Negotiations for Interpolated Popular
Songs in Broadway Shows
JONAS WESTOVER, Independent Scholar

10:30–11:00 a.m. Break

11:00 a.m.–1:00 p.m. SESSION 6

Session 6a: *Women Behind the Scenes*

Crispus Attucks

Chair: Stephanie Jensen-Moulton, Brooklyn College

America's Forgotten Female Impresarios: How Norma Knüpfel Lutge and Anna
Schoen-René Brought Europe's Best to the New World
LUCY CHURCH, Independent Scholar

Women, Education, and Musical Patronage in Early-Twentieth-Century California:
Phoebe Hearst and Music

LETA MILLER, University of California, Santa Cruz

From Dance Hall to Symphony Hall: The Music of Hilda Emery Davis
KRISTIN SPONHEIM, Independent Scholar

The Composer's Wife: Madeleine Milhaud in the United States
ERIN K. MAHER, University of North Carolina, Chapel Hill

**Session 6b: *Race, Religion, and Ethnicity*
*in Popular Music***

Haym Saloman

Chair: Felicia Miyakawa, Independent Scholar

The Politicization of "I'm Shipping Up to Boston" and Irish-American Identity . . .
or, Why the Dropkick Murphys Hate Scott Walker

MICHAEL M. KENNEDY, University of Cincinnati

The Grateful Dead's "Blues for Allah": Musical and Political Explorations in Mid-
1970s' America

MELVIN BACKSTROM, McGill University

A Chance to Talk: New Political and Media Environments for Black Popular
Music

JOHN PAUL MEYERS, University of Illinois at Urbana-Champaign

Minstrel Songs in the Twenty-First Century: Public Debates on History, Race, and
Music

SHERYL KASKOWITZ, Annenberg Institute for School Reform at Brown
University

Session 6c: *The Cold War at Home*

William Dawes

Chair: Kevin Bartig, Michigan State University

Holding the Center: Olin Downes, Postwar Progressivism, and the Early Cold War
HARM LANGENKAMP, Utrecht University

A New Collectivism: Exploring Communist Undercurrents in the Formation of the
Canadian League of Composers

ERIN SCHEFFER, University of Toronto

"Gimme Shelter": Fallout Shelters in Early 1960s Popular Music

TIM SMOLKO, University of Georgia

The Ford Foundation Symphony Orchestra Program

BEN NEGLEY, University of California, Santa Cruz

Session 6d: SEMINAR *Music for Silent Film*

Molly Pitcher

Convenor: Kendra Preston Leonard, Silent Film Sound and Music Archive

Music and the Filmgoing Experience at *The Thief of Bagdad* (1924)

PETER GRAFF, Case Western Reserve University

Scoring *The Vanishing American* (1925) in the American West

ALLISON ROBBINS, University of Central Missouri

Grand Ideas and Practical Revisions: A Rare Look at Composer George Colburn's

Edits to his *Special Music for Antony and Cleopatra* (1914)

JAMES M. DOERING, Randolph-Macon College

Synchronized Music: The Influence of Pantomime on Moving Pictures

GILLIAN B. ANDERSON, Orchestral Conductor

Music for the Silent Western

MARIANA WHITMER, University of Pittsburgh

The Scores to *Wings* (1927)

MATTHEW THOMAS, California State University, Fullerton

Re-Scoring Shylock: Musical Suggestions for the 1912 *Merchant of Venice*

KENDRA PRESTON LEONARD, Silent Film Sound and Music Archive

PROGRAM: SATURDAY

- 1:00–5:00 p.m.** **COPAM Meeting** (Presidential Suite)
2:30–5:00 p.m. **Friday excursions** (Buses board at 1:30 p.m.)
2:30–4:00 p.m. **Sacred Harp Sing** (Old South Church; see p. 19)
5:00–6:00 p.m. **Forum for Early Career Professionals (FECF)**
 Discussion Meeting (Crispus Attucks)
5:00–6:00 p.m. **Student Forum Meeting** (William Dawes)
5:00–6:30 p.m. **Oxford University Press Reception** (Empress Ballroom)
5:30–6:30 p.m. **Cultural Diversity Committee Reception** (Charles View
 Ballroom)
7:00–8:30 p.m. **SAM Recital in Honor of Vivian Perlis by Florestan**
 Recital Project (Charles View Ballroom)
7:30 p.m. **FECF Dinner out as a group** (Location TBA)
9:00 p.m. **SAM JAM** (Haym Saloman)
Sponsored by the Folk & Traditional Music Interest Group

SATURDAY, 12 MARCH

- 7:00–8:15 a.m.** **Membership Committee** (Thomas Paine)
7:00–8:30 a.m. **Interest Group Council** (Martin Luther King)
8:00 a.m.–4:00 p.m. **Registration** (Lobby)
8:00 a.m.–4:00 p.m. **Exhibits Open** (Ballroom A/B; closed during Annual
 Meeting)
5:30–7:00 p.m. **Exhibits Open** (Ballroom A/B)

8:30–10:00 a.m. **SESSION 7**

Session 7a: *Performing Television*

Crispus Attucks

Chair: James Deaville, Carleton University

- Beyond the Candelabra: Liberace and the Remediation of Beethoven
EDGARDO SALINAS, Columbia University/The Juilliard School
Nashville in the Champagne Style: Lynn Anderson, Country Music, and the
Lawrence Welk Show, 1967–1969
BRIAN PETERSON, Shasta College
John Cage's Water Walk: Comedy and Domesticity on Postwar Television
JOHN M. GREEN, Eastman School of Music

Session 7b: *Opera, Media, and the Nation*

Molly Pitcher

Chair: Naomi André, University of Michigan

- “Per noi emigrati”: Nostalgia in the Italian-American Reception of Puccini's *La fanciulla del West*
KUNIO HARA, University of South Carolina
The Transatlantic Search for a Uniquely American Opera: German and American
Cultural Exchange in the 1920s
JOHN GABRIEL, Harvard University
As Seen on TV: Putting the NBC Opera on Stage
DANIELLE WARD-GRIFFIN, Christopher Newport University

Session 7c: *Women's Collections:*

William Dawes

The Binder's Volume and Copybook

Chair: Jewel Smith, Xavier University

PROGRAM: SATURDAY
Healing the Trauma over the Cambodian Killing Fields through Music in
Binder's Volumes and Women of Color in the Antebellum South: The Case of
Anna Johnson

CANDACE BAILEY, North Carolina Central University

Binding Songs, Binding Whiteness: The Role of Women's Musical Curation in
Negotiating Racial Identity

BETHANY McLEMORE, The University of Texas at Austin

Peter Pelham, Martha Wayles Jefferson, and Trends in the Production and
Reception of Keyboard Culture in Late-Colonial Williamsburg

NIKOS PAPPAS, University of Alabama

Session 7d: *Instruments, Timbre, and New Sonorities* Haym Saloman
Chair: Charles Carson, University of Texas, Austin

"I Think I Trust My Ear": Timbre in the Hammond Organ's Federal Trade
Commission Hearing

KELLY HISER, Independent Scholar

One Man's Trash: Toward a Critical Organology of Harry Partch's
Instrumentarium

GRAHAM RAULERSON, University of California, Los Angeles

Clops, Swats, and Washboards: Percussive Accompaniments in Early
Commercial Recordings

STEVEN BAUR, Dalhousie University

Session 7e: *Cultural Diversity Committee:* Thomas Paine
Diversity and the Future of SAM: A Brainstorming Roundtable
Chair: Mark Burford, Reed College

Participants: Alejandro Madrid, Cornell University; Stephanie Jensen-Moulton,
Brooklyn College; Dylan Robinson, Queens University; Roshanak Kheshti,
University of California, San Diego; Sarah Kolat, University of Washington

10:00–10:30 a.m. Break

10:30 a.m.–noon SESSION 8

Session 8a: *Performing Sexuality/Performing Gender* Crispus Attucks
Chair: Suzanne G. Cusick, New York University

Historical Authenticity and Personal Authenticity in Recordings of Elizabethan
Music by Noah Greenberg and the New York Pro Musica

ERIC LUBARSKY, Eastman School of Music

Copland's Cowgirl's Corral: Space, Time, and Accent in *Rodeo* and *'Rōdē,ō*

DANIEL M. CALLAHAN, Boston College

In Search of Louisa May Alcott: Charles Ives and the *Concord Sonata*

SARAH ENGLAND, University of Maryland, College Park

Session 8b: *PANEL Composing Blackness* Molly Pitcher
in the Jim Crow Era
Chair: Marva Griffin Carter, Georgia State University

Edmund Jenkins, Folk Jazz, and the American New Negro Abroad

STEPHANIE DOKTOR, University of Virginia

William Grant Still's Reimagining of Modernist Primitivism

KASSANDRA HARTFORD, Muhlenberg College

Spirituals as Rhetoric: William L. Dawson and the Tuskegee Institute Choir

GWYNNE KUHNER BROWN, University of Puget Sound

PROGRAM: SATURDAY

Session 8c: PANEL *Exploring the Idea of a Boston*

William Dawes

Musical Renaissance in the 1970s and 1980s

Chair: Judith Tick, Northeastern University

The Underground as Foreground

JOHN HARBISON, MIT

Contributing Factors to the Boston Renaissance of the 1970s–1980s

SUSAN LARSON, Independent Artist

Boston in the Last Quarter of the Twentieth Century

RICHARD DYER, *Boston Globe*

Session 8d: *Border Crossings*

Haym Saloman

Chair: Eduardo Herrera, Rutgers University

Who Is Globalizing Whom? Brooklyn Soca Music and Transnational Musical Practice

RAY ALLEN, Brooklyn College, CUNY

Vera Lynn in Nashville (1977): White Working Class Femininity and

Transatlantic Affinities

CHRISTINA BAADE, McMaster University

Tripartite Encounters: Ragtime in Bombay, 1900s–1910s

BRADLEY G. SHOPE, Texas A & M, Corpus Christi

Session 8e: SEMINAR *Music, American Animation, and Society*

Thomas Paine

Convenor: Lisa Scoggin, Independent Scholar

Respondent: Daniel Goldmark, Case Western Reserve University

“Everything You Dreamed of on the Edge?”: 1980s Generational Anxieties in the Music of *The Brave Little Toaster*

ROSE BRIDGES, University of Texas, Austin

From Satchmo to Scatcat: The Jazz of Disney’s Animated Features (1955–1970)

KAREN CLAMAN, CUNY Hunter College

What Time Is It?: Exploring Emotional Turmoil Through Musical Breaks in *Adventure Time*

MATTHEW FERRANDINO, University of Oregon

12:15–1:00 p.m.

Interest Group Organizational Meeting: *Sheet Music*

Thomas Paine

Organizer: Michael Saffle, Virginia Polytechnic Institute and State University

12:15–1:15 p.m. **Site Selection Committee (Presidential Suite)**

12:15–1:45 p.m. **Publications Council (Martin Luther King)**

12:15–1:45 p.m.

Interest Group: LGBTQ

William Dawes

Drag, Queer Theory, and the Music Classroom

Chair: Everette Smith, Southeastern Louisiana University

Presenters/Facilitators: Everette Smith, Southeastern Louisiana University and John Spilker, Nebraska Wesleyan University

Research Poster Session

Ballroom C/D

- What Is H.I.P.? Memory Politics of Baroque Rock and the Early Music Revival
SARA GULGAS, University of Pittsburgh
- The Franko Family: Leaders in the Development of America's Musical Culture
CAROL SHANSKY, Iona College
- "Blurred Lines" of Originality: Using Music Analysis to Provide Expert Evidence
in Determining Copyright Infringement in Musical Works
PETER PURIN, Oklahoma Baptist University
- Heaven Knows I'm Miserable Now: Popular Music and Discourses of
Depression in Twentieth-Century America
BETH KEYES, The Graduate Center, CUNY
- The Traveling Classroom: Labor Education in the Arts on the *Pins and Needles*
Road Tour (1938)
TRUDI WRIGHT, Regis University
- Inspired Listening: Radio and the Deaf Community during the 1920s
ABBY LLOYD, Arizona State University
- Joseph Schillinger and American Academia
JACQUELYN SHOLES, Boston University
- Sonic Placemaking in the American Southwest: The Listen(n) Project
SABINE FEISST, GARTH PAINE, LEAH BARCLAY, Arizona State
University
- Redefining Images: Taylor Swift and the Polaroid Photograph
KATE SUTTON, Florida State University
- Electronic Music, Computational Aesthetics, and the "Californian Ideology"
MICHAEL D'ERRICO, University of California, Los Angeles
- Interchangeable Parts: Early Performances of Handel's "Hallelujah" Chorus by
the Handel and Haydn Society
TERESA M. NEFF, MIT
- Busking In Boston: An Ethnographic Look at the Rich Street Music Culture in
the Boston Area
JULIAN SAPORITI, Brown University
- Unraveling the Threads of Madness: Henry Russell's "The Maniac"
TJ LAWS-NICOLA, Texas State University, San Marcos
- A Plundered Past: *New York Counterpoint's* Place in Steve Reich's Oeuvre
TWILA BAKKER, Bangor University
- "The Weapon We Have Is Love": Musical Heroes in the *Harry Potter* Fan
Community
CATHERINE HALL, Florida State University
- Where (We) Live: Performing Place, Past and Present
MATTHEW DELCIAMPO, Florida State University
- African American Music in the Midwest Press 1867–1939
MARC RICE, Truman State University
- How Can I Hurt When Holding You?: "Sweet Caroline" and Boston Strong after
the Boston Marathon Bombings
MATTHEW MIHALKA, University of Arkansas
- Hymnody, Festivals, and Quartets: Julius Eichberg and the Musical Education of
Women
REBECCA MARCHAND, The Boston Conservatory

PROGRAM: SATURDAY

The Brief Life of the Dixie Ballroom and the Battle for 125th Street: A Harlem
Microhistory

CHRISTOPHER J. WELLS, Arizona State University

I Want to Be a Worker for the Lord: The Economy of Depression-Era Southern
Gospel Music

C. MEGAN MacDONALD, Florida State University

The Impresarios of the Advertising Business: Arthur Judson, Sigmund Gottlob, and
the Creation of the Symphony Orchestra Concert Program Magazine

JONATHAN WAXMAN, Hofstra University

“O Fortuna” and the “Epic” in Contemporary Media

DAVID CLEM, University at Buffalo, SUNY

Everything from Seattle is Cool: Beavis and Butt-head’s Confluence of Grunge
and Heavy Metal

ALANNA ROPCHOCK, Case Western Reserve University/Cleveland
Institute of Music

“On the Hollywood Front”: George Antheil’s Film Music Column for *Modern
Music* (Nov. 1936–June 1939) and His Score for Cecil B. DeMille’s *The
Plainsman* (1936)

DANIEL P. ROBINSON, University at Buffalo, SUNY

From a Female Voice at a Distance: The Changing Style of Folk Hymn

Attributions in Nineteenth-Century Tunebooks

RACHEL WELLS HALL, Saint Joseph’s University

Connecting the Past with the Present: Commemorating the Holocaust through

Radio Art: Alvin Curran’s *Crystal Psalms*

JOSEPH FINKEL, Arizona State University

12:30–1:15 p.m.

Lecture-Recital

Molly Pitcher

Exploring the Dunbar Music Archive: Vocal Repertoire with Texts by Paul
Laurence Dunbar

MINNITA DANIEL-COX, University of Dayton

2:00–4:00 p.m. SESSION 9

Session 9a: *Music and Activism*

Crispus Attucks

Chair: Ellie Hisama, Columbia University

“Going to Boston”: Charity Bailey, Children’s Music Education, and Folk
Cosmopolitanism

MELINDA RUSSELL, Carleton College

Staging the “Beloved Community”: Music and Civil Rights at the Newport Folk
Festival, 1963–1965

JESSE P. KARLSBERG, Emory University

Music Curriculum, Student Activism, and the New England Conservatory:
1967–1977

RAMI STUCKY, New England Conservatory

Warren County, Environmental Justice, and the Mobilization of the Freedom
Song

STEPHEN STACKS, University of North Carolina, Chapel Hill

Session 9b: *PANEL Opera in Mass Culture*

Molly Pitcher

Chair: Kristen Turner, North Carolina State University

“A Blending of Comedy, Burlesque, Vaudeville and Opera”: The Black Patti
Troubadours and the Meaning of High Art in Popular Culture

KRISTEN M. TURNER, North Carolina State University

What's in a Name? From "There's Magic in Music" to "The Hard-Boiled Canary": Music Appreciation and Marketing in the Movies

GINA BOMBOLA, University of North Carolina, Chapel Hill

The Opera Singer in Your Neighborhood: Can Music Appreciation Take Flight with *Sesame Street's* Plácido Domingo?

DANA GORZELANY-MOSTAK, Georgia College

Vox Populi, Vox Divo: Voicing Genre Politics in Classical Crossover

KATHERINE MEIZEL, Bowling Green State University

Session 9c: PANEL *Folk Music in the Bay State: Yankee, Irish, and Canadian Musical Traditions in Boston and Beyond* William Dawes

Chair: Paul Wells, Middle Tennessee State University

Yankee Fiddling in Massachusetts: From Popular Fashion to "Old-Time Fiddling"

PAUL WELLS, Center for Popular Music, Middle Tennessee State University

The Boys from Home: Dan Sullivan and Irish Music in Boston, 1890–1930

DANIEL T. NEELY, Augusta Heritage Center

The "Art Deco" Fiddling of Tommy Doucet: An Example of Franco Fiddling in Boston

FRANK FERREL, University of Maine

Dancing in the Boston States: Bill Lamey, the Gaelic Club, and the Evolution of Cape Breton Tradition

SALLY K. SOMMERS SMITH, Boston University

2:00–3:00 p.m.

Session 9d: PANEL *John Cage, Harry Partch, and Maverick Influences* Haym Saloman

Chair: Andrew Granade, University of Missouri, Kansas City

"Showmanship? Fine. Innovation? Not for me": Harry Partch, John Cage, and the Uneasy Relationship with History

ANDREW GRANADE, University of Missouri, Kansas City

The Microtonal Divisions Between John Cage and Harry Partch

SARA HAEFELI, Ithaca College

Session 9e: *Jazz and Musical Urbanisms* Thomas Paine

Chair: Jeff Taylor, Brooklyn College

Cab Calloway and the Harlem Moment

NATE SLOAN, Stanford University

"Coming Out of My Trombone": Troy Andrews and the Musical Revitalization of New Orleans

SARAH SUHADOLNIK, University of Michigan

3:00–4:00 p.m.

Session 9f: *American Commissions* Haym Saloman

Chair: Susan Key, Pacific Symphony

The Birth of an American Tradition: Koussevitzky, the BSO, and the 1930–31 Orchestral Commissions

LOUIS EPSTEIN, St. Olaf College

Bicentennial Ambivalence: Carter's *Symphony for Three Orchestras* and Roehrig's *Symphony No. 4* as Sites of Commemoration and Critique

MATTHEW MUGMON, University of Arizona

PROGRAM: SUNDAY

Session 9g: *Listening to Jazz Records*

Thomas Paine

Chair: Dale Chapman, Bates College

Earwitnessing Jazz and The Leonard Feather Blindfold Tests

LUCILLE MOK, Harvard University

Capturing the Scene: *The Cannonball Adderley Quintet in San Francisco* (1959)

DARREN MUELLER, North Carolina School of the Arts

4:30 p.m. Annual Business Meeting (Charles View Ballroom)

6:00 p.m. Reception, SAM Brass Band Performance (Ballroom A/B Prefunction)

6:45 p.m. Silent Auction Closes

7:00–11:00 p.m. Banquet and Cape Breton Dance (Ballroom C/D)

NOTE: *Daylight Savings Time* begins at 2:00 a.m. tomorrow. Remember to set your clocks *forward* an hour before going to bed.

SUNDAY, 13 MARCH

7:30–8:30 a.m. SAM Board Meeting (Williams Boardroom)

8:30–10:00 a.m. SESSION 10

Session 10a: *Race & Identity in Film & TV*

Crispus Attucks

Chair: Joanna Smolko, University of Georgia

“Upbeat all-white romance and...crowd-pleasing anachronism”: Music, Masculinity, and Race in *The Last of the Mohicans*

REBECCA FÜLÖP, Oberlin Conservatory of Music

“Frankly, Miss Starlet...”: The Emotional Work of Black Voices in Classical Hollywood Movies

ROBYNN J. STILWELL, Georgetown University

Rita Moreno Sings in Whiteface: Articulating Race on Children’s Television

AARON MANELA, Case Western Reserve University

Session 10b: *PANEL Soul Circuits: R&B and the*

Haym Saloman

Relationship Between Black Music and Technological Advances

Chair: Patrick Rivers, University of New Haven

Recording at Motown: Four Case Studies from the 1960s

ANDREW FLORY, Carleton College

The Thing About the New Jack Swing: The Shift in R&B’s Engagement With Hip-Hop Aesthetics

PATRICK RIVERS, University of New Haven

The Performer as Historian: D’Angelo’s *Black Messiah*, Neo-Soul, and Black Music Historiography

WILL FULTON, LaGuardia Community College/CUNY Graduate Center

Session 10c: *Musical Ventriloquism*

William Dawes

Chair: Steve Swayne, Dartmouth College

Pastiche and Musical Theatre: The American Musical in the Postmodern Era

ALEX BÁDUE, University of Cincinnati

Vilification or Problematization? John Wilkes Booth in Popular Songs and
Musicals

THOMAS J. KERNAN, Roosevelt University

Toward Theorizing Bernstein's Eclecticism

J. DANIEL JENKINS, University of South Carolina

Session 10d: *Nineteenth-Century Individuals and Society*

Molly Pitcher

Chair: John Graziano, CUNY

“Chaste and Thrilling” Music for Antebellum Americans

BONNY H. MILLER, Independent Scholar

Herrman S. Saroni (1823/4–1900): German-American Immigrant Composer

LARS HELGERT, Catholic University

Harmonic Foundations: New Harmony, Indiana, and the Musical Approach to
Civic Amelioration

MELANIE ZECK, Center for Black Music Research

10:00–10:15 a.m. Break

10:15–11:45 a.m. SESSION 11

Session 11a: *Digital Mediations*

Crispus Attucks

Chair: William Gibbons, Texas Christian University

New Sonic Landscapes: Otto Luening, Ferruccio Busoni, and Electronic Music

ERINN KNYT, University of Massachusetts, Amherst

Any Resemblance Is Purely Coincidental: Archival Sound at the Dawn of the
Digital Era

ERICA SCHEINBERG, Lawrence University Conservatory of Music

Scholarship in the Digital Age: An Update on Copyright

TIM BROOKS, Association for Recorded Sound Collections

Session 11b: *Strategic Performances in Popular Music*

Molly Pitcher

Chair: Lisa Barg, McGill University

“Are You Ready to Get Your Life?” Recuperating and Revising House Music's
Queer Histories

MICAH SALKIND, Brown University

Hear Me, No Me: Irony, Negation, and Identity in the Music of Weezer

DAN BLIM, Denison University

A Love Song for All of Us? Macklemore's “Same Love” and the Myth of Black
Homophobia

LAURON KEHRER, Eastman School of Music, University of Rochester

Session 11c: *Early Efforts:*

William Dawes

Copland, Hovhaness, Harris

Chair: Jeffrey Wright, Indiana University, South Bend

Toward a Characteristic Manner: Copland's *Danse Characteristique* (1919)

DANIEL E. MATHERS, College-Conservatory of Music, University of Cincinnati

Alan Hovhaness's Boston Years: The Emergence of a Cross-Cultural Composer

RACHEL CHACKO, Whitman College

Roy Harris's American West: Abstracting Sound and Space in *Symphony 1933*

EMILY MacGREGOR, University of Oxford

PROGRAM: SUNDAY

Session 11d: Hymnody

Haym Saloman

Chair: Stephen Marini, Wellesley College

Reviving the Seventeenth-Century Algonquian Psalms
JOSEPH FORT, Harvard University

Hymnody and Material Culture in the Eighteenth-Century Indian Great
Awakening
GLENDA GOODMAN, University of Pennsylvania

The Origins of Lowell Mason's Tune HAMBURG
DAVID W. MUSIC, Baylor University



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MATTHEW KENNEDY

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Conversations with 21st Century American Composers
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Resounding Afro Asia

Interracial Music and the Politics of Collaboration
TAMARA ROBERTS
(*American Musicspheres*)



Modern Moves

Dancing Race during the Ragtime and Jazz Eras
DANIELLE ROBINSON

Orchestrating the Nation

The Nineteenth-Century American Symphonic Enterprise
DOUGLAS SHADLE

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PROGRAM ABSTRACTS

Session 1a: Records, Labels, and Cultural Transformation

The Rise and Fall of Indie-Classical: Branding An American New-Music Scene, 2007–2013

WILLIAM ROBIN, University of North Carolina, Chapel Hill

In 2007, New Amsterdam Records announced its mission to “foster a sense of connection among musicians and fans in this ‘indie classical’ scene.” New Amsterdam brought “indie classical” into circulation, but by 2013 had ceased using the term. In the intervening years, the meaning of indie classical shifted and was contested by the community it was meant to champion. This paper examines indie classical as a construct assembled by a network of institutions, critics, and musicians. Considering indie classical’s dissemination alongside New Amsterdam’s growth reveals how institutions restructure scenes, and how American artists establish brands to support new music.

Patterns of Repertoire Circulation: Using Computers to Map Musical Transmission in the Early Recording Era

LAURA RISK, McGill University

Between 1923 and 1929, fiddlers and accordionists recorded over 350 dance tunes for commercial labels in Montreal. Many of these musicians borrowed tunes from their own recordings and from those of their contemporaries, but assigned new titles to these recordings. Working in collaboration with a computer programmer, I have built a query and ranking system that searches transcriptions of these recordings for musically similar strains. In this presentation, I map patterns of repertoire circulation in 1920s Montreal. I argue that 78rpm discs spurred a wave of new composition and fundamentally altered processes of repertoire acquisition in traditional French-Canadian music.

Beatle Country: A Bluegrass “Concept” Album from 1966

LAURA TURNER (SHEARING), University of Chicago

In 1966, the Charles River Valley Boys—a prominent bluegrass band from Cambridge, MA—released the album *Beatle Country*. Quite unlike the materials from their previous releases (southern Appalachian “old time,” bluegrass, and early “country” classics), *Beatle Country* consists of twelve Beatles tracks refashioned in a bluegrass mold. Produced by Paul Rothchild at Nashville’s Columbia Studios, released by Elektra, marketed to “country” rather than “bluegrass” audiences, this album comes from a time when bluegrass musicians increasingly applied that “old southern sound” to repertoire from other genres. This paper examines *Beatle Country*, its conception, and its reception within various complex, intertwined contexts.

Session 1b: PANEL Margins in the Flesh: Voice, Memory, and Temporality in Madonna’s “Vogue”

For 25 years, “Vogue” has incited conversations about power, marginality, and appropriation in popular music. This panel revisits and repositions “Vogue,” arguing that Madonna’s performances challenge the dichotomy between mainstream and marginal by invoking memory and nostalgia. bell hooks and Robin James have argued that Madonna appropriates subcultural signifiers to bolster her hipness. We thus consider how power relationships articulated in past “Vogue” performances resonate today and examine how their nostalgic affects communicate marginal identities. A respondent will discuss how debates about Madonna continue to inform scholarship. These presentations and an online digital scrapbook will prompt further discussion with attendees.

Nostalgia for Whom? A Historiography of “Vogue”

ROSS FENIMORE, Independent Scholar

In 1990, Madonna released a stunning black and white homage to Classic Hollywood with “Vogue.” Though canonized in 1999 by *Rolling Stone* and *MTV*, the song was publicly criticized for its erasure of marginality—specifically black, Latino, and queer aesthetics—in its appropriation of Harlem ball culture. This paper argues that the complete story of “Vogue” and its connection to audio-visual subcultural expression has yet to be told. I will bring forward the role of contemporary ball figures in establishing “Vogue’s” urtext and argue for a historiography that complicates the modes of appropriation and nostalgia in the song’s performance.

Madonna's Vocal Voguing: Age, Nostalgia, and Authority

ALEXANDRA APOLLONI, University of California, Los Angeles

Madonna opens "Vogue" with an authoritative deadpan: "Strike a pose." The exaggerated nature of her delivery makes this command into a vocal pose. I consider the vocal poses that Madonna strikes in recent performances of "Vogue." Critical reception of these performances emphasizes Madonna's aging icon status and undermines her authority as a musician. I argue that Madonna's use of voice complicates discourses that frame aging as a process of decline. Madonna's vocal effects, produced by her singing body, and shaped by voice-enhancing technologies, communicate nostalgia for her own past through which Madonna resists marginality and claims authority.

Nostalgia, Iconic Mythology, and Madonna's "Vogue"

JOANNA LOVE, University of Richmond

Since her 1990 music video, Madonna's "Vogue" performances have supported her creation of multiple nostalgic narratives in which she has sought to mythologize herself through conjuring subversive and marginalized historical figures. I argue that these performances embody what Svetlana Boym termed "reflective nostalgia" and that Madonna's densely coded visual displays are supported by a musical track that skillfully disorients listeners' sense of time and space and rejects traditional teleological motion with inert harmonies and cyclic rhythms. "Vogue" employs diverse timbres and layers of simple, repeated patterns to simultaneously suspend Madonna's nostalgic fantasies and viewers' attention, thus creating a perception of "timelessness."

Session 1c: The Cold War Abroad

Did the United States Win the Cultural Cold War? New York City Ballet's 1962 Tour of the Soviet Union

ANNE SEARCY, Harvard University

In October 1962, during the Cuban Missile Crisis, New York City Ballet (NYCB) toured the Soviet Union, performing seventeen ballets by George Balanchine. Previously, the tour's artistic triumph has been misunderstood as a sign of political protest. This argument hinges on the dismissal of the Soviet critical response to NYCB, criticism that demonstrates simultaneous acceptance of Balanchine's artistic innovations and rejection of his more politically provocative stances. I reexamine both the Soviet critical responses to NYCB and the American explanatory brochure for the tour and demonstrate how Cold-War geopolitics have shaped both Russian and American readings of Balanchine's works.

The State's Canon: The United States Information Agency and American Music Abroad

DANIELLE FOSLER-LUSSIER, Ohio State University

Based on newly declassified documents from the National Archives, this presentation explores a musical canon exported by the United States Information Agency (USIA). The USIA shipped packets containing recordings, scores, parts, and lectures about music to U.S. Information Centers abroad. These packets included jazz, classical, folk, and musical theater, from avant-garde to "light music." Information Centers offered "concerts of recorded music" and arranged performances, radio broadcasts, and exhibits featuring this music. The USIA's canon embodied an attractive portrait of America's ethnic and stylistic diversity, engaging diverse audiences and quieting concerns about the treatment of minorities in the United States.

Elliott Carter as Cold War Entrepreneur

DANIEL GUBERMAN, East Carolina University

During the early Cold War, Elliott Carter successfully navigated a group of new institutions of musical patronage (governmental, private, mixed, American, foreign). He found success at home and abroad, while adopting a style separate from concurrent trends: not tonal, serial, or experimental (i.e. fluxus, Cage, etc.). Carter managed to navigate this scene through a keen understanding of cultural diplomacy, and a recognition that the job of the postwar composer's work continued long after composing a piece. In this presentation I use Carter's First String Quartet and Piano Concerto to demonstrate how Carter labored within this new sphere of institutions.

Session 1d: Music, Place, and Identity

Soundscaping the Radio: Experimental Soundwork and Hildegard Westerkamp's

Community Soundwalking on Vancouver Co-op Radio

KATE GALLOWAY, Memorial University of Newfoundland

In 1975, Vancouver Co-op Radio launched, broadcasting challenging and politicized sounds and ideas to local listeners' ears. Vancouver Co-op Radio co-founder Hildegard Westerkamp broadcast diverse soundscape programming on her program *Soundwalking*, using radio as an imperative sonic tool to educate local listeners in soundscape aesthetics and the sonic life of the city. I suggest that radio and the cultural environment of Vancouver provided a creative space to communicate the social and environmental politics at play in the expanding metropolis, explore experimental soundwork and hearing cultures, and cultivate an authoritative female voice in the male-dominated field of electroacoustic composition.

“Real Vermonters”: Dorothy Canfield Fisher and the New England Identity of Carl Ruggles

JACOB A. COHEN, CUNY Graduate Center

Contemporaries of ultramodern composer Carl Ruggles often described his music in terms of a mystical universalism. In contrast, this paper explores how author Dorothy Canfield Fisher molded a localized, Vermont identity for Carl Ruggles that served both of their personal agendas. Using recent scholarship in regionalist history and identity, I show how Fisher fit Ruggles's music into her narrative of Vermont history, while crafting his public persona as a “real Vermonter.” Meanwhile, Ruggles embraced this Vermont identity because it distanced him from notions of feminized gentility in American musical culture and an Arcadian myth that devalued the sublimity of nature.

Americana on Martha's Vineyard: Music and Place as Experienced, Constructed, and Commemorated by Folklorist Thomas Hart Benton

ANNETT RICHTER, North Dakota State University

This paper focuses on American regionalist painter Thomas Hart Benton (1889–1975) and his work as musical folklorist on Martha's Vineyard, an island off the coast of Massachusetts. The musicological-cultural implications of this artist's work have long been overlooked by music historians. Benton's musical activities with his island group Tom Benton and His Harmonica Boys and two Vineyard-inspired compositions on his Decca recording *Saturday Night at Tom Benton's* (1942) are visual and sounding artifacts demonstrating that Benton constructs and commemorates his own Vineyard Americana of folk- and classically-inspired repertoire in which he traverses musical worlds of fluid boundaries.

Session 2a: The Bostonians

Gender, Music Education, and the Violin in Late Nineteenth-Century Boston

DIANE OLIVA, Harvard University

Despite a strong centuries-old bias against lady string players, the image of the female violinist underwent a drastic transformation in the concluding decades of the nineteenth century, particularly in America where the recent establishment of seminaries, colleges, and conservatories extended educational opportunities to middle class women. In light of this sudden popularity, women's advocates rebranded the violin as the ideal “breadwinner for girls.” This paper will draw upon archival materials from the Boston Public Library, Houghton Library, and Schlesinger Library to explore the late-nineteenth century female violinist's role in the institutionalization of music in the Boston area.

“The Lord God in Boston”: B.J. Lang and Edward MacDowell

E. DOUGLAS BOMBERGER, Elizabethtown College

The organist and conductor B.J. Lang (1837–1909) is remembered for convincing Edward MacDowell (1860–1908) to move to Boston in 1888. The interactions between these two influential musicians were stormy, as MacDowell valued Lang's advocacy but resented his overbearing attitude. For his part, Lang recognized MacDowell's genius but expected more deference from his young colleague. Surviving letters from MacDowell as well as family papers from Lang's wife and daughter will illuminate one of the crucial rivalries during this seminal period in Boston's musical history.

Bostonian Influence on the Music of Antebellum New Orleans

WARREN KIMBALL, Louisiana State University

Following the Louisiana Purchase of 1803, New Orleans saw an influx of immigrants from New England who worked to cultivate a musical culture modeled upon the ones they left behind

in northern cities. Chief among these immigrants was Frederick Müller, who spearheaded an organization modeled upon Boston's Handel and Haydn Society, taught vocal music in the city's newly formed public schools, organized a singing school, and served as musical director of the city's oldest Protestant church. Drawn from the author's consultation with archival documents, this paper examines several accounts of music making in New Orleans by its northern-born residents.

Session 2b: PANEL Artistry and Activism: The Sonic and Social Identity of Odetta

There has yet to be significant or critical discussion of the performance aesthetic advanced by singer-activist Odetta through her recorded and live performances, or of her contribution to the promotion of certain song repertoires. Her identity as an artist was rooted not only in these performances but also through her engagement with social and political milieus--most notably the Civil Rights Movement. The papers in this panel seek to interrogate Odetta's performance of various song forms and the intersections between these songs, the singer's evolving identity as an artist, and the political/social climate of the late 1950s and early 1960s.

Before I'd Be A Slave: Odetta, the Folk Spiritual, and the Narrative of Protest in Sixties America

TAMMY KERNODLE, Miami University, Ohio

By 1963 Martin Luther King, Jr. had regularly begun to refer to Odetta publicly as the "Queen Mother of American Folk Music," and she had become one of many musicians that partnered with King's SCLC in an effort to address the injustices of racism. This presentation will discuss how Odetta's performances of the "Spiritual Trilogy" and participation in Movement-centered activities (e.g. marches, benefit concerts), furthered the viability of the folk spiritual as a form of vocalized protest and resistance, and paralleled the adaptation of black folk traditions as a strategy of protest during the Southern campaigns of the early 1960s.

Odetta's "Ain't No Grave..."

WAYNE SHIRLEY, Library of Congress (retired)

Some songs Odetta radically recasts ("Sail Away, Ladies"; "Deep River"); some she reshapes through her style of delivery; some she delivers in good folk-revival style ("Fair and Tender Ladies"; "SaroJane"). She seldom shapes her performance as tribute to another singer. One example of such shaping is seen in her performance of "Ain't No Grave Can Hold My Body Down," the final number of her 1960 Carnegie Hall concert, which is modeled on the Library of Congress recording by Bozie Sturdivant, recorded by Lewis Jones and Alan Lomax at the Silent Grove Baptist Church, Clarksdale, Mississippi, on 25 July 1942.

The Beautiful Enigma of Odetta's "Sail Away, Ladies"

LARRY STARR, University of Washington

This paper examines the musical arrangement, choice of lyrics, and formal structuring of "Sail Away, Ladies," from Odetta's second solo album *Odetta at the Gate of Horn* (1957). The singer's rendition of this classic fiddle tune is distinctive in many ways, differing both from earlier versions by other artists and from recordings typical of Odetta's contemporaries working in the urban folk tradition. With its opening string bass solo, whistling, and studio-produced fade-out ending, Odetta's "Sail Away, Ladies" is transformed into something evocative, even poignant, and ultimately enigmatic, affording us multiple insights into the uniqueness and depth of Odetta's artistry.

Session 2c: Demarcating Region and Repertory in Film Music

Film Music in Concert: The Case of the Boston Pops Orchestra

EMILIO AUDISSINO, University of West London

The Boston Pops has had a prominent role in the validation of film music as a legitimate repertoire for concert programs, particularly during John Williams's tenure (1980–1993). The paper focuses on the orchestra's approach to film music, demonstrating that the present-day acknowledgment of the film-music repertoire as a legitimate source of concert pieces is largely the result of Williams's policy and example during his Boston years. The diffuse use of illustrative film montages in film-music concerts today or the recent phenomenon of entire films with live orchestral accompaniment are also consequences of Williams's successful audio-visual presentations with the Boston Pops.

“It’s my leopard and I have to get it and to get it I have to sing”: Music as Narrative Node in the Films of Howard Hawks

GREGORY CAMP, University of Auckland

American director Howard Hawks continually re-stages a master narrative of social group formation in his films, but the important role of music in the formation of these groups has been mostly neglected by film scholars and musicologists. In more than half of Hawks’s thirty sound films, making music together serves to cement the group (or the couple), musical cooperation acting as a signifier of social cooperation. This paper will explore the importance of popular songs in Hawks’s films *Bringing Up Baby* (1938), *Only Angels Have Wings* (1939), and *To Have and Have Not* (1944), interrogating their place within the films’ narratives, within film music history, and within midcentury American musicality.

“Contrast Conceptions”: Alex North and the Southern Film

JONATHAN RHODES LEE, University of Nevada, Las Vegas

In 1959, Hollywood producer Jerry Wald praised Alex North (1910–1991) for his “extraordinary feeling for the atmosphere of the modern South.” My essay analyzes soundtracks by this unlikely voice of the South—a Yankee, Philadelphian Jew whose own name marked him as distinctly alien to the region—through the lens of what sociologist Edgar J. Thompson called in 1962 the “contrast conception” of Southern regionalism. I draw on examples from the beginning and end of North’s Southern period: the documentary *People of the Cumberland* (1937) and Martin Ritt’s 1958 adaptation of Faulkner’s *The Hamlet* titled *The Long, Hot Summer*.

Session 2d: Forum for Early Career Professionals: Take It Outside: Engaging the Public, Broaching the Political

What inspires scholars to engage audiences outside of the academy? What are the rewards and risks for addressing politically contentious issues in public scholarship? Our diverse group of panelists will discuss their efforts to work with their respective communities, lead a discussion with attendees, and provide resources in the form of lesson plans and syllabi for those who wish to pursue a similar direction in academia and beyond.

Early American Music Interest Group: Time, Space, and Subject: What is Early American Music?

This roundtable discussion seeks to address the definition and broader significance of our field. As music scholars increasingly engage with transnational, and sonically experimental and interdisciplinary approaches, how do we define our field? What space can we make for the Caribbean and Latin American musics? As scholars enthusiastically explore new materials and topics, is it fair to say the subject of “music” itself remains self-explanatory? Finally, what does the phrase “early American music” mean to those outside the small circle who specialize in this field? Four panelists delve into these issues, with a general discussion to follow.

Research Resources Interest Group

Approaches to understanding music have undergone vast changes in the last quarter-century. Feminist, anthropological, and deconstructionist theories—among many others—have transformed musicology, while technological innovations provide new ways to facilitate research. This panel of speakers with backgrounds in ethnomusicology, music history, and librarianship discuss how interdisciplinary methodologies and digital innovations have impacted music research and pedagogy. This is one of a series of presentations at various music research societies where this topic will be surveyed; information will provide the basis for a publication exploring established and emerging approaches that have informed music research and that will continue to do so in the future.

Lecture-Recital:

Three Americans in Paris: Antheil, Pound, Rudge, and the Making of a New Violin Sonata

HANNAH LELAND, Independent Scholar with AIMEE FINCHER, Arizona State University

An iconic figure of the avant-garde movement in 1920s Paris, American composer George Antheil collaborated with such other American expatriates as the poet Ezra Pound and the violinist Olga Rudge. Commissioned by Pound for Rudge, Antheil’s Third Sonata for Violin and Piano provides a succinct example of his music during his early years in Paris. Drawing from Antheil’s unpublished correspondence and writings, the sonata’s history and compositional

style is explored in detail in this forty-five-minute lecture-recital. A full performance of Antheil's single-movement Third Sonata for Violin and Piano will conclude the presentation.

Session 3a: Imagining Japan from the United States

“Seemingly Remote Associations”: Roger Reynolds and Japan

W. ANTHONY SHEPPARD, Williams College

Throughout his five-decade long career, Roger Reynolds (b. 1934) has engaged extensively with Japan and Japanese musicians, though Japanese musical influence in his works may not be immediately audible. Reynolds lived in Japan from 1966 to 1969, returned in 1977, and has traveled to Japan on multiple other occasions. His initial residence and projects in Japan at the height of the Cold War were sponsored by the Institute of Current World Affairs and by the U.S. Information Service. Reynolds has been inspired by Japanese literature, composed for Japanese performers, and responded to specific Japanese settings and aesthetic concepts throughout his career in such works as *Ping* (1968), *VOICESPACE* (1975–86), *Symphony[Myths]* (1990), and *Kokoro* (1992). My elucidation of the numerous “seemingly remote associations” between Reynolds and Japan is based on interviews with the composer, access to his personal archive, and research in the Reynolds Collection at the Library of Congress.

Wanda Jackson Goes to Japan: The Hidden Histories of “Fujiyama Mama”

LEAH BRANSTETTER, Case Western Reserve University

“I’ve been to Nagasaki, Hiroshima too / The same I did to them, baby, I can do to you.” So begins “Fujiyama Mama,” recorded by Wanda Jackson in 1958. Never a hit in America, Jackson’s single was popular in post-Occupation Japan—despite its references to the atomic bombings. Critics have assumed that Americans thought of the rockabilly-styled cover as too racy for a female performer, and that the Japanese simply did not understand the words. This exploration of the content and context of several contemporary recordings of the song—by both Japanese and American women—reveals a more complex gendered history.

From Rafu to Riverside: Japanese American Obon Music

WYNN KIYAMA, Portland State University

At Jodo Shinshu Buddhist temples throughout the United States, the summer Obon festival is celebrated with religious observances, cultural performances, and a series of group dances (*bon odori*), usually performed to Japanese recordings. While relatively unknown, there exists a body of *bon odori* repertoire written by or for Japanese Americans dating back to the mid-1930s, representing communities from Los Angeles (“Rafu Ondo”) to New York (“Riverside Ondo”). In this presentation, I will provide a historical context for this repertoire and conclude with a discussion of recent *bon odori* songs by the creative artist and activist Nobuko Miyamoto.

Session 3b: PANEL American Works for the Stage: Three Forthcoming MUSA Critical Editions

The editors of three American ethnic stage works—an opera, an operetta, and a musical—discuss the compositions and some of the issues encountered in preparing them for their forthcoming editions. The compositions display cross-cultural traits—respectively Italian, Yiddish, and African-American—vis-à-vis majority American sensibilities. The works were all written during a span of a dozen years, 1911–1922. While they share common elements, they were written in different genres for very different audiences, factors that greatly affected their content, character, and editorial challenges. Thus, questions of gender, class, and ethnicity are addressed differently in the works.

The History of an Unperformed Opera: George Whitefield Chadwick’s *The Padrone*

MARIANNE BETZ, Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy” Leipzig

The Padrone could have become a role model for American opera—had it not been rejected by the Metropolitan Opera in 1913. It tells the story of Italian immigrants arriving in the U.S., a topic reflecting the public’s concern over the unceasing influx of immigrants since the 1890s. The confluence of ethnic diversity and social conflict made the work extraordinary and daring, especially for opera as a pillar of upper-class culture. Focusing both musically and dramatically on the encounter of Italians and Americans, Chadwick succeeds in synthesizing a unique and innovative American version of verismo.

Tailoring a Yiddish-American Operetta to Its Audience: *Di goldene kale* (1923)

MICHAEL OCHS, Harvard University (retired)

The Yiddish-American musical theater catered to the millions of immigrants who fled Eastern Europe and arrived in the U.S. between the 1880s and 1920s. While no single piece embodies the full diversity of these works, *Di goldene kale* (The Golden Bride) by Joseph Rumshinsky, the leading composer of Yiddish-American operettas, offers an especially rich sampling of their common traits. It was carefully designed to appeal to its immigrant audience members by drawing on their background and current problems: reminding them of “home” (the Russian Empire), reflecting their language struggles, and exploiting their attachment to their religious heritage.

Shuffle Along: A Culturally Sensitive GPS for a New Edition

LYN SCHENBECK, CEC: A College and Career Academy

Shuffle Along (1921) became legendary as the musical created, produced, and performed by African Americans that launched the Harlem Renaissance and brought a new dance style to American theatre. Though it inspired many imitators, the original show was never revived in a recognizable form after 1924. Original musical materials have survived in profusion and disarray. Working with others, some associated with the original production, my goal was to separate historical fact from widely circulated myth, offer new findings about the show’s gestation and early history, and gain a fresh sense of the multivalent cultural values that shaped the original run.

Session 3c: Historical Trails: Appalachia and the New South

Cold Mountain: An Appalachian Operatic Odyssey

CHRISTINA L. REITZ, Western Carolina University

Jennifer Higdon (b. 1962), the 2010 recipient of the Pulitzer Prize, premiered her first opera, *Cold Mountain*, in Santa Fe, New Mexico on August 1, 2015. This presentation will trace the opera’s compositional process from its earliest beginnings through a first-hand account of the closed dress rehearsal, the premiere, and immediate critical reception. Specific focus of the research will be dedicated to the musical language used for the main characters that complement their transformational journeys and the orchestral instrumentation used to support these metamorphoses.

Convicts, Cave-Ins, and a Song: The Musical Travesty of the Swannanoa Tunnel in Southern Appalachia

KEVIN KEHRBERG, Warren Wilson College

The Swannanoa Tunnel is the longest of six railroad tunnels that link the Carolina lowlands to the city of Asheville, NC, and the abundant natural resources of Appalachia. In 1879, local press hailed the tunnel’s completion as a miraculous engineering feat. However, the hammer song “Swannanoa Tunnel” offers a different perspective, since uncounted numbers of African-American convict laborers died because the tunnel “all caved in” on at least one occasion. In the twentieth century, the song’s meaning became obscured by its refashioning as a folk song collected by such scholars as Cecil Sharp and embraced by folk revival performers.

New Mule Skinner Bluegrass: Embodied Sound and Its Effect on the Genre Formation of Bluegrass

WILLIAM C. PALMER, Auburn University

This project historicizes and problematizes the popular notions of the genesis of the Bluegrass genre during the years immediately following World War II. Fans of the genre often designate Earl Scruggs’s introduction to Bill Monroe’s Bluegrass Boys as the beginning of “true” bluegrass music. By exploring perceptions of Southern identity as well as socio-economic development in the urban South of the 1940s, this paper shows that Scruggs’s stage persona and its positive perception worked against “The Benighted South” of the Great Depression and attempted to establish a “New South” steeped in the traditional identity of the antebellum Southern planter.

Session 3d: SEMINAR Women Composers of American Art Music: Boston and Beyond

Songs of White Supremacy: Gertrude Manly Jones’s *Ole Mammy’s Lullaby Songs* (1901)

JULIA HAMILTON, Columbia University

Building on Susan C. Cook's work on "mammy songs," this paper provides a close reading of *Ole Mammy's Lullaby Songs* (1901), a songbook by the hitherto unknown Gertrude Manly Jones (1854–1905). I read these songs as Jones's political statement about keeping the antebellum ways alive in the so-called "New South." Considering the wider historical context of Jim Crow Georgia as well as the smaller context of Jones's anti-suffrage poetry, I contend that the political implications of these songs would not only have been understood by contemporaries, but that they may indeed have been intended by the author.

More than Manuscripts: Objects and Identity in the Archive of Clara Kathleen Rogers

KATIE CALLAM, Harvard University

The eldest among the turn-of-the-twentieth-century "Boston group" of women composers, Clara Kathleen Rogers (1844–1931) is best known for her collection of 48 published art songs. The Rogers Memorial Collection at Houghton Library, Harvard University, holds not only Rogers's papers and musical manuscripts, but belongings from oil paintings to silver spoons. This paper examines these previously unstudied objects as evidence of Rogers's sense of self, both as a musician and member of society. I argue that the presence of this rich archive provides an opportunity to consider the role of material culture in future studies of American women and their music.

Shedding Light on Lesser-Known Women Composers Published by the Arthur P. Schmidt Company

ANNA STEPHAN-ROBINSON, West Liberty University

Arthur P. Schmidt (1846–1921) and the Boston company he founded (1876–1959) spearheaded publication of art music by American women. The Library of Congress's A.P. Schmidt archive, a vast trove of business papers, houses correspondence between the company and several women composers active in the early twentieth century. Many of these composers are little known today. I examine musical genres the women employed and uncover common themes in the correspondence. Not only do the correspondents discuss business matters, they regularly engage in dialogue about artistic questions. Further, the voluminous correspondence touches upon many facets of American musical life in the period.

Unheard: The Life and Lost Works of Margaret Ruthven Lang

SARAH BAER, Women's Philharmonic Advocacy

This paper will explore the life and work of Margaret Ruthven Lang, the first American woman to break through barriers in the field of composition, and the ways her sex, class, and social status created and limited opportunities. After a remarkable career, including performances by the Boston Philharmonic and at the 1893 Columbian Exposition, Lang destroyed all of her large form works. It is only through an interdisciplinary study of the Lang Family Papers, including scrapbooks and diaries, that we can begin to understand the significance and lasting impact of her music and the opportunities and challenges Lang faced.

Stylistic Category, Gender, and Music Genealogy: The Cases of Crawford and Beyer

NANCY RAO, Rutgers University

This paper explores issues of historiography concerning the use of established stylistic categories. As the history of American serialism unfolds, Crawford has been increasingly recognized as part of the musical lineage. Such recognition helps to establish Crawford's place, albeit "gendered", in the main historical narrative. Yet, the invocation of this stylistic category suppresses the ultra-modern aesthetics germane to her work, which, ironically, constitutes Crawford's most important imprint in modern composition. I argue that Johanna Beyer's work could be better understood in this music genealogy of ultramodern music, where Crawford occupies a paradoxically less "gendered" place.

What Makes *American Lulu* American?

CLARA LATHAM, Dartmouth College

In 2012, the Austrian composer Olga Neuwirth premiered her opera *American Lulu* at the Komische Oper Berlin. A rewriting of Alban Berg's unfinished 1934 score, Neuwirth's opera presents an uncanny marriage between Second Viennese School aesthetics and the struggle for civil rights among African Americans in 1950s New Orleans. This paper explores the ways in which *American Lulu* strives to comment on the culture and history of civil rights in the United States, and asks what Neuwirth's choices can tell us about the coalescing of

politico-historical and aesthetic impressions of this period on twenty-first-century European composers.

Session 4a: Radio in the 1940s

Franco-American Exchange in Pierre Schaeffer's Radio Art and *Musique concrète*

ALEXANDER STALAROW, University of California, Davis

This paper explores Pierre Schaeffer's Franco-American encounters by chronicling his U.S. travel and by analyzing the sonic markers of American culture that Schaeffer invoked and sampled directly in various media. I argue that his radiophonic work *Une heure du monde* (1946) in particular, represents an experiment in cultural internationalism centered upon Franco-American relations. In detailing Schaeffer's personal and professional attachments to the United States, I provide crucial historical context for the 1952 American premiere of his *Symphonie pour un homme seul*, choreographed by Merce Cunningham at the 1952 Brandeis Festival for the Creative Arts.

Radio Enchains Music: The 1940 ASCAP Radio War and Music Festival

ELISSE LA BARRE, University of California, Santa Cruz

This paper recounts the story of the 1940 battle between ASCAP and the National Association of Broadcasters. With its artists banned from the airwaves by NAB, ASCAP proposed to demonstrate its indispensability by staging a festival that would feature "the greatest group of creative talent ever in one spot in the history of the world," according to its president Gene Buck. The result was presented a highly publicized musical protest in the form of a concert series at the Golden Gate International Exposition that reaffirmed the American popular music canon before involvement in WWII, and a contract renegotiation with NAB.

Session 4b: PANEL Dethroning King Theodore: A Reassessment of America's Conductor

Although it is widely accepted that German-born conductor Theodore Thomas (1835–1905) laid the foundation for America's culture of classical music, scholars have rarely questioned his methods. Throughout his extensive career, Thomas heavily favored a canon of European masterworks—the very canon that is still apparent on today's orchestral and operatic programs. Yet Thomas's own contemporaries complained, often loudly, that he willfully suppressed important works by U.S. composers, effectively barring their entry into the rapidly coalescing performance canon. Challenging a longstanding belief in Thomas's artistic liberality, this panel ultimately affirms the charges of anti-Americanism made against Thomas.

"A German for the Germans": Theodore Thomas as Musical Director of the American Opera Company

KATHERINE PRESTON, The College of William and Mary

The disastrous failure of Theodore Thomas's American Opera Company (1886–1887), a venture financed by Jeannette Thurber, has long been attributed to Americans' lack of interest in English-language opera. But this could not possibly be the case when other English-language troupes were wildly successful. Contemporaries believed that Thomas himself was the source of its failure since he flatly refused to perform works by American composers. They accused Thomas of hijacking a peculiarly American endeavor in order to fulfill his own agenda—the solidification of the United States as a German cultural colony. This paper is an examination of their charge.

"I Played All There Were": Theodore Thomas and American Orchestral Music

DOUGLAS SHADLE, Vanderbilt University

Although it is widely accepted that German-born conductor Theodore Thomas (1835–1905) laid the foundation for America's culture of classical music, scholars have rarely questioned his methods. Throughout his extensive career, Thomas heavily favored a canon of European masterworks—the very canon that is still apparent on today's orchestral and operatic programs. Yet Thomas's own contemporaries complained, often loudly, that he willfully suppressed important works by U.S. composers, effectively barring their entry into the rapidly coalescing performance canon. Challenging a longstanding belief in Thomas's artistic liberality, this panel ultimately affirms the charges of anti-Americanism made against Thomas.

Session 4c: Music and Gender in the Progressive Era: Riding the First Wave

Popular Music and the New Woman in the Progressive Era

ERIN SMITH, Case Western Reserve University

An emblem of youth and vitality in the early twentieth century, the New Woman existed simultaneously as living woman and fictional icon. Popular sheet music of this period provides an untapped resource to demonstrate the interweaving of the fictional New Woman with the experiences and interests of female consumers. This paper sheds light on Tin Pan Alley's role in tying the New Woman's youth and freedom to the act of consumption. Through a nexus of sight, sound, and theatricality, this music offers a way to explore intersections between public debates and the stereotypes adopted in the advertising and entertainment industries.

The Usual Way: Courtship, Marriage, and Domestic Life in Spoken-Word Compositions by American Women

MARIAN WILSON KIMBER, University of Iowa

Women's clubs served as the primary audiences for compositions for speaker and piano by Frieda Peycke (1884–1964), Phyllis Fergus (1887–1964), and other female composers, works that express women's views of courtship, marriage, and domesticity. "Musical readings," such as Peycke's *Husbands* (1937) and *Is Marriage a Failure?* (1924), satirize romance, men's infidelity, and household drudgery. Accompaniments quote well-known compositions to humorous effect and musically punctuate narratives' "punch lines"; in Fergus's *The Usual Way* (1914) sudden tone clusters paint "usual" wedded strife. Through accompanying comedic female voices, women composers created works that specifically appealed to women while subtly resisting contemporary gender norms.

Session 4d: Women Musicians and Improvisation as Critical Practice

Gender, Race, and Praxis in Jazz: Ernestine Anderson's Turn to Buddhism in 1968

TRACY McMULLEN, Bowdoin College

Jazz and big band vocalist Ernestine Anderson (b. 1928) may have been the first famous black American to "convert" to Buddhism. My paper contextualizes Anderson's conversion in 1968 within the emerging history of African American Buddhism as a Black critical praxis, focusing particularly on how music and gender intersect with that history. Referencing works on the effectiveness of Buddhist practice to counter racism and sexism, I argue that we should understand Anderson as an early proponent of a new epistemological and ontological approach to "freedom" employed in the black community in the late Civil Rights Era.

Diva Energy: Improvisation and Afro-Sonic Feminism

MATTHEW VALNES, Duke University

This paper proposes a concept I call "diva energy" to argue that female musicians utilize improvisation to question and critique the gendered politics of jazz performance and discourse. Using performances by Esperanza Spalding and Terri Lyne Carrington, I demonstrate how Spalding's virtuosic performances on acoustic bass complicate the gendered notions of virtuosity in jazz, and the way Carrington and her ensemble change and develop their groove exemplifies the interactive and collaborative nature of jazz performance. Throughout, I demonstrate how female musicians have been integral to African American musics as composers, improvisers, and ensemble leaders.

Session 5a: Disability and Trauma Narratives In Music

A Phamaly Affair: Transcending Limits and Re-Envisioning Abilities for 25 Years

JOICE WATERHOUSE GIBSON, Metropolitan State University of Denver

Frustrated by the lack of opportunities for theatrically minded disabled actors, five Denver performers created their own theater company in 1989, PHAMALY (Physically Handicapped Actors & Musical Artists League), now known as Phamaly Theatre Company. At its core, Phamaly inspires people to re-envision the meaning of "disability" through professional theater, including creative production methods and assistive technologies that improve the experience for actors and audiences. In the process, audiences (sometimes uncomfortably) confront their own misconceptions about "disabilities," visible and otherwise, and learn to appreciate the myriad abilities that allow actors to adjust and overcome. As seen through the eyes of blind actor, singer, and dancer Linda Wirth, Phamaly's is a story of empowerment, creativity, and achievement amidst stereotypes and misconceptions.

“There’s a Grief That Can’t Be Spoken”: Post-Traumatic Stress Disorder in the Musical

JESSICA STERNFELD, Chapman University

Many musicals explore how a character copes (or fails to cope) with a trauma, an “othering” experience. Some use war as the trauma, others feature plots of personal loss; plot norms tell us that these outcasts suffering from various kinds of PTSD must be “cured” or expelled/killed. Through the lens of disability studies in music, with support from PTSD scholarship, this paper examines how musicals portray the traumatized. Using *Les Misérables*, *Miss Saigon*, *1776*, *Next to Normal*, *Ragtime*, and *The Lion King*, I will argue what PTSD looks and sounds like in musicals.

A Song of Famine and War: Using Irish Musical Methods to Express Trauma during the Civil War

SARAH GERK, Oberlin College

Between 1845 and 1851, Ireland suffered one of modern history’s most devastating famines. Many famine survivors emigrated, precipitating one of the first great waves of immigration to the United States. In the New World, the drums of the Civil War sounded scant more than a decade later. Music served as a crucial tool for coping with trauma from both disasters. In this paper, I suggest that the musical mechanisms for dealing with the trauma of famine in Ireland were adopted in the United States and applied to some of the most difficult collective experiences of American history.

Memento Mori: The Late Style in Johnny Cash

MARCUS DESMOND HARMON, Chapman University

During the last nine years of his life, country music legend Johnny Cash (1932–2003) experienced a career renaissance through the American Recordings, a series of albums that reveal a weakened voice and labored performance on almost every track. This apparent “failure” seems to be a major part of the recordings’ appeal to critics and fans, as shown by the unexpected success of the music video *Hurt*. By viewing *Hurt* and the other American Recordings as examples of Adorno’s “Late Style” (thorny, difficult performances that nonetheless display what remains of an artist’s vision in the face of mortality), this paper presents a new way of looking at bodily trauma, aging, and fatigue in popular music, especially in the performances of stars “past their prime.” These performances can be seen as ways to negotiate disability, failure, and loss in a musical and cultural atmosphere that typically celebrates youth and success.

Session 5b: Noise, Silence, and Musical Embodiment

Hearing the Body: Almon Virgil’s Silent Piano and the Problem of Musical Noise

SARA BALLANCE, University of California, Santa Barbara

This paper examines the transatlantic success of silent practice pianos during the nineteenth century, using the inventions of American piano teacher Almon Virgil as a case study. I show that their popularity arose from a widespread aesthetic urge to separate musical sound conceptually from the physicality of its performance. This view saw even musical sounds as noise when closely tied to the physical work of the body, yet also understood music to be so powerful that it would distract students from technical concerns. In response, the unique technology of Virgil’s instruments both silenced and amplified the physical motions of performance.

The Political and Artistic Impacts of Noise in America

MEGAN MURPH, University of Kentucky

In 1974 Max Neuhaus published a New York Times editorial protesting NYC’s Department of Air Resources’ noise ordinances by stating the city’s “noise propaganda” only made “more noise.” This paper will assess the effects of noise revealed by local and federal studies in connection to the ongoing definitions and use of noise by experimental artists and musicians during the same years. Works by Neuhaus in conjunction with R. Murray Schafer’s writing on noise considers how the public listens, while addressing the larger ecological picture of sonic perceptions and showing an early development towards sound art and acoustic ecology.

Sound Cannons versus Black Lives in Ferguson, New York, and Baltimore

WILLIAM CHENG, Dartmouth College

America is burning: protests against police brutality, racism, and systemic injustice sweep the nation. Officers are increasingly deploying Long Range Acoustic Devices (LRADs) for crowd

control, but companies, security forces, and governing bodies to date have not subjected LRADs to extensive scrutiny and regulation. Three injustices resonate in the use of LRADs against civilian protesters: the devices' effective silencing of protesters' speech and music; the exceptional ease with which these devices can be (mis)treated by police as "toys" rather than weapons; and the devices' capacity to inflict physical, psychological, and moral harm.

Pathology, Fandom, and the Origins of Air Guitar

BYRD McDANIEL, Brown University

In the 1980s, people used the term "air guitar" to describe gestures that rock, heavy metal, and punk fans performed in imitation of music idols. Rather than viewing air guitar as a byproduct of certain music genres, I argue it emerged from longstanding performance practices that featured imaginary instrument playing, such as minstrelsy, ventriloquism shows, hypnotism demonstrations, and musical pantomimes. My archival research connects air guitar with performance practices in the nineteenth and twentieth centuries, which used simulations of instruments to construct certain ideas about music's capacity to affect, animate, and overpower the body.

Session 5c: Music and World War II

The Metropolitan Opera House and the "War of Ideologies," 1941–1945

CHRISTOPHER LYNCH, Franklin & Marshall College

This paper analyzes the Metropolitan Opera House's campaign to align its international repertoire with American ideals during World War II. I argue that the Metropolitan facilitated the production of German and Italian operas by marketing them with rhetoric commonly employed by government entities like the Office of War Information. To encourage audiences to continue to support the opera house, Johnson supplied commentary that interpreted operas in ways that connected them to the American war effort. More generally, the Metropolitan affiliated its international repertoire with "American" freedom and tolerance in contradistinction to "German" totalitarianism and jingoism.

The Mass Song Goes to War: The Politics of Marc Blitzstein's Airborne Symphony

GRACE EDGAR, Harvard University

During World War II, composer-in-uniform Marc Blitzstein wrote a symphony dedicated to the Air Force. Featuring a narrator, soloists, men's chorus, and orchestra, the *Airborne Symphony* (1944–46) dramatizes the Allied victory over the Nazis. Though critics often cast the symphony as empty propaganda, I argue instead that Blitzstein advances a Popular Front agenda in Michael Denning's sense, a leftist vision of the United States as an inclusive, multinational society led by the working class. By recognizing the legacy of the mass song in Blitzstein's choral symphony, I recast the work as a militarized expression of Blitzstein's communism.

"Das Neue Deutschland" *Marschlied*: The Signature Protest Song of the United States OSS Propaganda Newspaper of WWII

DANIELLE STEIN, University of California, Los Angeles

In 1944, the Office of Strategic Services created a black operations newspaper (*Das Neue Deutschland*) for a fictitious, underground resistance movement in Germany. The OSS requested a unifying theme song for the newspaper, and agent Edmund Lindner responded with a rousing *Marschlied*, which was printed as a leaflet within the publication. Interestingly, the OSS composition has textual and musical similarities to the German Democratic Republic's national anthem, "Auferstanden aus Ruinen," while preceding its creation by five years. Declassified OSS documents and Lindner's letters detail a well-crafted musical composition intended to foment a fictitious resistance movement.

Racial Nationalism and Class Ambivalence in Carson Robison's World War II Songs

SAMUEL PARLER, Harvard University

From 1941 to 1947, country musician Carson Robison (1890–1957) wrote and recorded twenty-three songs about World War II. Trading upon negative Japanese stereotypes, these songs articulated an ideology of racial nationalism, imagining the United States as a racially homogeneous white population. In so doing, Robison's wartime songs deflected class-based critiques of country music by mainstream pop entrepreneurs, affirming instead country's whiteness and American heritage in pursuit of respectability and financial gain. Robison's business correspondence demonstrates his sensitivity to these class prejudices, while songs

like “Remember Pearl Harbor” and “1942 Turkey in the Straw” illustrate how Robison balanced country and pop sensibilities.

Session 5d: Collaboration, Comedy, and Ethnic Identities in Early Musical Theatre

Fun on the Bristol: Musical Comedy or Musical Oddity?

GILLIAN M. RODGER, University of Wisconsin, Milwaukee

This paper will explore the musical comedy *Fun on the Bristol* to show the connections between variety and musical comedy as it emerged in the last decades of the nineteenth century. The late-1870s and 1880s were a period in which the variety audience sought works with extended narratives that represented every day characters not unlike themselves. Works like *Fun on the Bristol* that were based on extended variety sketches contributed to the formation of the American musical comedy by weaving the improvisatory and chaotic nonsense present on the variety stage into works with more robust narrative structures.

Songs of a Melting Pot: Tin Pan Alley and the Anxiety of Ethnic Identity

DANIEL GOLDMARK, Case Western Reserve University

Many of the songs that Tin Pan Alley produced and promoted in the early twentieth century reflected current events and social anxieties; I focus here on songs that address intermarriage between people of different ethnic and religious backgrounds. Usually meant to be humorous, the lyrics play one set of cultural stereotypes off against another and poke fun at the resulting ethnic mismatch. The songs not only illuminate concerns over the ever-broadening ethnic profile in the United States, but also show how the musical coding of identity was a staple genre for Tin Pan Alley.

Echoes From the Vaudeville Stage: Mediality, Race, and Memory in the Music and Reception of May Irwin

LESLIE C. GAY Jr., University of Tennessee

Successful North American vaudeville entertainer May Irwin (1862–1938) was known as a coon-shouter—a singer in the legacy of blackface minstrelsy. Irwin’s performances, recordings, and song sheets found popularity across racial boundaries in the United States. Today, her music resonates in folk-revival and children’s song contexts, reconfiguring intersections among music, race, and orality. I examine the circulation and reinterpretations of Irwin’s music using Jonathan Sterne’s notion of “mediality,” the social and technological webs that connect people and technologies, to trace shifting racial constructions and Irwin’s sonic and material legacies.

Getting Your Foot in the Door: Examining Negotiations for Interpolated Popular Songs in Broadway Shows

JONAS WESTOVER, Independent Scholar

Although Broadway shows are usually written by a principal composer today, in the past, it was not unusual to have one or more songs from secondary tunesmiths—interpolations—included in the score. This was especially true in the first half-century of the genre, and it was an important means by which lesser-known composers could receive the attention necessary for creating a name for themselves in the industry. This paper examines the process by which an interpolation could be included in a Broadway show, especially during the period from 1910–1925. Correspondence between Jerome Remick and J.J. Shubert illuminates the negotiations for inserting songs into shows. Documents will be discussed that lay bare the hopes and fears of Cole Porter and George Gershwin, among others showing that for some, interpolations were opportunities, while for others, they became a nuisance.

Session 6a: Women Behind the Scenes

America’s Forgotten Female Impresarios: How Norma Knüpfel Lutge and Anna Schoen-René Brought Europe’s Best to the New World

LUCY CHURCH, Independent Scholar

The names Norma Knüpfel Lutge and Anna Schoen-René do not grace any book covers, article titles, or anthologies. Despite musicology’s ever-growing interest in impresarios as well as composers, Americans as well as Europeans, and women as well as men, these two stories have remained untold. In the early twentieth century, these women were both highly successful impresarios and transatlantic diplomats, bringing the best of Europe’s musical talent to America. This paper will draw from memoirs, newspapers, letters, and other primary sources to uncover the lives of these two remarkable women, who impacted American musical life so greatly.

Women, Education, and Musical Patronage in Early-Twentieth-Century California: Phoebe Hearst and Music

LETA MILLER, University of California, Santa Cruz

Phoebe Apperson Hearst (1842–1919), mother of William Randolph, was called “California’s greatest woman.” Among the many causes she supported was music, including concerts at UC Berkeley and in civic institutions, and including the libraries she established. Hearst also tried to found an opera school in San Francisco. As a female patron championing women’s education, Hearst was caught between the conservative ideology of male–female “spheres” and the New Woman movement of the early twentieth century. By buttressing, through her philanthropy, the role of women as the culture-bearers in U.S. society, her enterprises functioned as both retrospective reinforcement and progressive idealism.

From Dance Hall to Symphony Hall: The Music of Hilda Emery Davis

KRISTIN SPONHEIM, Independent Scholar

Though known in the society pages of the day as the wife of bandleader Meyer Davis, Hilda Davis (1895–1995) was a pianist and musician in her own right. Ghostwriter for many of the dance tunes that were published under her husband’s name, Hilda attempted to have her own music published, eventually with some success, including extended works performed by major orchestras in the 1930s and ’40s. Her papers represent a rare, intimate glimpse into the struggles of a woman composer in the first half of the twentieth century.

The Composer’s Wife: Madeleine Milhaud in the United States

ERIN K. MAHER, University of North Carolina, Chapel Hill

Madeleine Milhaud (1902–2008) was an actor, director, and teacher who is known primarily as the wife of the French composer Darius Milhaud (1892–1974). Through an examination of correspondence, interviews, and newspaper articles, this paper demonstrates that while her self-fashioned identity as “the composer’s wife” placed her in an auxiliary position, this role was by no means passive or voiceless. I argue that through this public persona, she helped to sustain Darius Milhaud’s reputation in the United States after World War II, when the couple divided their time between Paris and California.

Session 6b: Race, Religion, and Ethnicity in Popular Music

The Politicization of “I’m Shipping Up to Boston” and Irish-American Identity . . . or, Why the Dropkick Murphys Hate Scott Walker

MICHAEL M. KENNEDY, University of Cincinnati

Combining Celtic punk aggression with folk sensibility, the Dropkick Murphys’ “I’m Shipping Up to Boston” coincides with the band’s support for proletarian rights. However, various corporations and politicians have appropriated the song, such as Wisconsin Governor Scott Walker at a 2015 conservative rally, which prompted the band to tweet: “Please stop using our music in any way . . . We literally hate you!!!” This paper examines the incongruence between the song’s exploitation as a hegemonic product and the band’s promotion of diasporic cultural heritage and working-class heroism, amidst the growing fascination with Irish ethnicity in the post-millennial United States.

The Grateful Dead’s “Blues for Allah”: Musical and Political Explorations in Mid-1970s’ America

MELVIN BACKSTROM, McGill University

The profound effects of the Yom Kippur War between Egypt and Israel led to an intriguing musical response from a group hardly known for its commentary on political matters: “Blues for Allah” by the Grateful Dead. Mixing elements of blues, gospel, and rock with atonality, an original approach to group improvisation, and Varèse-like textures, it points to significant relations between the Grateful Dead and musical modernism. Drawing on newly available archival materials, this paper situates the work within the band’s musical corpus and performance history, and investigates its connections to the broader realities of America in the mid-1970s.

A Chance to Talk: New Political and Media Environments for Black Popular Music

JOHN PAUL MEYERS, University of Illinois at Urbana-Champaign

D’Angelo’s *Black Messiah* and Kendrick Lamar’s *To Pimp a Butterfly* are two of the most critically acclaimed albums of recent black popular music. This paper analyzes both

the discourses surrounding these albums and their sonic elements. While much about the production and reception of these albums is “new” or “timely,” both albums also use lyrical and musical content to call back to earlier black popular music and social thought. In doing so, they continue in a trend of contemporary black popular music referencing the 1970s as a particularly important time in musical and social life.

Minstrel Songs in the Twenty-First Century: Public Debates on History, Race, and Music

SHERYL KASKOWITZ, Brown University

Many “traditional” American songs have roots in blackface minstrelsy. With radically altered performance contexts and lyrics, these songs have been disconnected from their troubling histories, but there has been recent attention to their roots. Removing “Jimmy Crack Corn” from a children’s music curriculum, blogging about the racist past of “the ice cream truck song,” or reframing minstrel songs in performances by Rhiannon Giddens—this paper examines public attitudes about whether these songs should be erased, changed, revived, or ignored. This public debate reveals conflicting ideas about the role of songs in connecting the past with our understanding of the present.

Session 6c: The Cold War at Home

Holding the Center: Olin Downes, Postwar Progressivism, and the Early Cold War

HARM LANGENKAMP, Utrecht University

In the musicological literature, the controversial 1949 Cultural and Scientific Conference for World Peace is commonly discussed with reference to Dmitry Shostakovich and Aaron Copland. This paper discusses the Conference from the perspective of music critic Olin Downes, who resigned the chairmanship of the Fine Arts Panel after his integrity was questioned. Downes’s case is exemplary of those who in the polarized climate of the late 1940s struggled to hold the center, and, as do the governmental and private archival sources on which this study is predicated, prompts us to reassess common assumptions concerning the Conference’s political allegiance and provenance.

A New Collectivism: Exploring Communist Undercurrents in the Formation of the Canadian League of Composers

ERIN SCHEFFER, University of Toronto

In 1947, Canadian composer John Weinzwieg co-authored a letter in *The Toronto Star*, which complained that *The Iron Curtain*, being filmed in Canada at the time, mis-represented the USSR and the Gouzenko affair. The fact that he did so with relative impunity speaks to the political freedom in Canada at this time, despite the Cold War. The political openness coupled with the socialist beliefs of many Canadian modernist composers led to a collectivist approach to composers’ and performers’ rights and the 1951 formation of the Canadian League of Composers. This paper examines the socialist and collectivist roots of the CLC.

“Gimme Shelter”: Fallout Shelters in Early 1960s Popular Music

TIM SMOLKO, University of Georgia

In the mid-1950s, the Cold War brought a frightening realization to Americans: war had come to their front door. The Russians’ hydrogen bombs and intercontinental ballistic missiles put the American family home on the front line. Many people built fallout shelters and many popular songs were written about them. Some songs advocated for going underground, but most treated them as a joke. This presentation explores popular opinions about fallout shelters through popular songs such as Mike and Bernie Winters’ “Fallout Shelter,” Chris Cerf’s “Fallout Filly,” and Bob Dylan’s “Let Me Die in My Footsteps.”

The Ford Foundation Symphony Orchestra Program

BEN NEGLEY, University of California, Santa Cruz

From 1966 to 1976, the Ford Foundation contributed \$80 million to Symphony Orchestras in the United States and Puerto Rico, with the dual missions of improving the financial conditions of North American orchestral musicians and strengthening perceptions of U.S. culture in Europe and Asia. Distributed through a combination of short and long-term funds, the Ford Foundation’s program altered the trajectories of many American orchestras by raising musicians’ salaries and helping orchestras develop new fundraising mechanisms. This paper contextualizes the extraordinary contributions of the Ford Foundation’s Symphony Orchestra Program within the Foundation’s greater missions of promoting democracy and American exceptionalism.

Session 6d: SEMINAR Music for Silent Film

Music and the Filmgoing Experience at *The Thief of Bagdad* (1924)

PETER GRAFF, Case Western Reserve University

American movie palaces in the 1920s regularly extended the filmgoing experience through lobby spectacles and multi-act prologues. This collective nightly program—what Ross Melnick terms the “unitary text”—often included music across all of its features. In this paper, I analyze the 1924 premiere of *The Thief of Bagdad* at New York’s Liberty Theater as a remarkable example of these multi-unit productions. By considering the Orientalist lobby, prologue, and film score, I demonstrate music’s integral role in uniting *Bagdad*’s component parts. Instead of treating the feature film in isolation, I aim to further expand our conception of silent film exhibition.

Scoring *The Vanishing American* (1925) in the American West

ALLISON ROBBINS, University of Central Missouri

The localized nature of silent film accompaniment invites research on how musicians shaped reception of films in specific communities. This paper examines how Colorado musician Della Sullivan accompanied Paramount’s silent western *The Vanishing American*. Sullivan used a cue sheet to accompany the film, but her handwritten annotations show how she deviated from it, especially for cues meant to represent Native American music. As Sullivan’s choices demonstrate, silent film musicians who lived in the West interpreted cinematic representations of Western history for local audiences, scoring Hollywood’s version of their history with their understanding of the West and its people.

Grand Ideas and Practical Revisions: A Rare Look at Composer George Colburn’s Edits to his *Special Music for Antony and Cleopatra* (1914)

JAMES M. DOERING, Randolph-Macon College

In late 1913, Chicago composer George Colburn created a score for the U.S. premiere of Guazzoni’s massive epic, *Marco e Cleopatra* (Cines, 1913). Colburn’s ambitious score for the ninety-minute film used eighteen recurring musical ideas, each tied to a character or situation. The score premiered successfully in Chicago in January 1914, and Kleine immediately published a piano version to send out to theaters. A copy survives in the Library of Congress. I recently discovered Colburn’s personal score from a later performance. My paper compares the two, offering a rare glimpse into compositional thinking and performance practicalities in the silent era.

Synchronized Music: The Influence of Pantomime on Moving Pictures

GILLIAN B. ANDERSON, Orchestral Conductor

By focusing on pantomime and cinema music and on timing practices, this paper challenges the idea that synchronized sound only arrived with the talking film. It compares the musical synchronization in D. W. Griffith’s *The Birth of a Nation* with that in the filmed pantomime *Histoire d’un Pierrot*, and in an effort to identify other possible models for Griffith’s synchronization practices traces the history of pantomime and pantomime ballet music in America from 1891 to 1916. Pavlova’s and Max Reinhardt’s works emerge as potential models. It suggests that non-diegetic music is an archeological relic of cinema music’s origins in pantomime.

Music for the Silent Western

MARIANA WHITMER, University of Pittsburgh

Many of the musical clichés typically connected with Western film scores were introduced in the silent film anthologies, termed photoplay music. The proliferation of cue sheets for silent films in the late 1910s and 1920s raises the question of how much (or how little) of these accompaniments were retained as the Western film score developed and what impact did that have on future trends for scoring this genre? My paper will deal specifically with a sampling of available cue sheets for Westerns, as well as original scores for two silent westerns, *The Covered Wagon* (1923) and *The Iron Horse* (1924).

The Scores to *Wings* (1927)

MATTHEW THOMAS, California State University, Fullerton

Directed by William A. Wellman, *Wings* (1927) centers around two friends who volunteer to fly as Allied fighter pilots during the First World War. Released at the brink of the age of talking pictures, the film utilized entirely silent dialogue along with an original score composed by John Stephan Zamecnik. In the 1980s, theater organist Gaylord Carter composed a new

score that made prominent use of themes borrowed from the music of Wagner, Handel, and others. This paper will compare the different versions of the score giving special attention to Carter's use of music borrowing.

Re-Scoring Shylock: Musical Suggestions for the 1912 *Merchant of Venice*

KENDRA PRESTON LEONARD, Silent Film Sound and Music Archive

In 1912, the Thanhouser Film Company produced a silent film of *The Merchant of Venice* that presented a rarely seen interpretation of Shylock as a sympathetic character. Strikingly, film music critic Clarence E. Sinn published a list of suggested pieces to accompany the film, eschewing the stereotypical music previously used for Jews on stage and screen, and indicating a dramatic shift in attitudes towards both the play and Shylock as a representation of Jews on screen. I examine these musical precedents and the ways in which Sinn's suggestions diverge from them, creating the first sympathetic musical portrait of Shylock on the screen.

Session 7a: Performing Television

Beyond the Candelabra: Liberace and the Remediation of Beethoven

EDGARDO SALINAS, Columbia University/The Juilliard School

This talk examines Liberace's iconoclastic renditions of Beethoven piano sonatas through the lens of the theory of remediation advanced by Bolter and Grusin. As such, remediation entails the practice of "representing one medium in another." Analyzing archival videos, I show how Liberace "remediated" Beethoven's music through the new logic and syntax of television, staging *mise-en-scènes* that interweave an audiovisual web of signifiers drawn from multiple genres and media. In Liberace's hands, a Beethoven piano sonata became a performative site that, collapsing the medium specificity attributed to canonical texts, afforded the viewer an experience that delighted in the apparent immediacy of its sensory overload.

Nashville in the Champagne Style: Lynn Anderson, Country Music, and the *Lawrence Welk Show*, 1967–1969

BRIAN PETERSON, Shasta College

The inclusion of country music in 1967 by popular bandleader Lawrence Welk (1903–1992) into his hit long-running television program seems an awkward pairing for his signature "champagne" style. A deeper analysis, however, reveals a key perspective on understanding country music in context, namely the emergent "Nashville sound" of this period. Utilizing original research regarding Lynn Anderson (b. 1947) and her hiring as the first "country" cast member, this paper draws on issues of authenticity in the production and consumption of country music (Peterson, 1997; Jensen, 1998) and the ascendance of the refined studio sound versus earlier "hillbilly" or traditional leanings.

John Cage's Water Walk: Comedy and Domesticity on Postwar Television

JOHN M. GREEN, Eastman School of Music

John Cage often voiced his disdain for electronic mass media, declaring, "I don't keep any records . . . I don't even bother looking at the television anymore." Yet, his ambivalence concealed his role in the avant-garde's relationship with broadcast technologies. His composition *Water Walk*, for solo television performer, was performed on the game show, *I've Got a Secret* in 1960. When viewed through cultural anxieties about television and domesticity, Cage can be seen offering a representation of postwar feminine labor. Cage's attention to television as medium in *Water Walk* shows that broadcast media represented a defining facet of his career, persona, and reception.

Session 7b: Opera, Media, and the Nation

"Per noi emigrati": Nostalgia in the Italian-American Reception of Puccini's *La fanciulla del West*

KUNIO HARA, University of South Carolina

The presentation reexamines the early American reception of the opera by analyzing its coverage in New York's Italian-language newspapers. The unconventional blackface makeup used for the character of Jake Wallace, a "wandering camp minstrel," as well as his overly sentimental song of homesickness confused many English-language critics. However, the reviews in the Italian-American periodicals suggest that the same character and his nostalgic song had a special attraction for the members of the Italian-American community in the city. Acknowledging such discrepancies reminds us the difficulty of proposing a uniformly American reception of this multivalent work.

The Transatlantic Search for a Uniquely American Opera: German and American Cultural Exchange in the 1920s

JOHN GABRIEL, Harvard University

In the 1920s, American composers and institutions sought a new, uniquely American kind of opera. In this paper, I argue that the latest German operas of the time paradoxically played a central role in this search. For many Americans, jazz was the ideal basis of a new American style. Simultaneously, German composers turned to America and jazz for inspiration. Reports of these German operas crossed the Atlantic, but even more influential were the actual operas that made the journey. In turn, American operas inspired by these German works crossed back, establishing a cycle of mutual influence.

As Seen on TV: Putting the NBC Opera on Stage

DANIELLE WARD-GRIFFIN, Christopher Newport University

Although best known for its English-language television opera productions, the NBC Opera Theatre also contained a short-lived touring arm. Following NBC musical director Peter Herman Adler's vision for opera that would both speak to a broader audience and "restore its theatrical values," this group offered live performances of the television productions of *Madam Butterfly*, *The Marriage of Figaro*, and *La Traviata*. Focusing on the tours of 1956 and 1957, my paper argues that these performances sought to create an intimate and immediate audience experience, thereby recalibrating live opera performance for a television-watching public in the 1950s.

Session 7c: Women's Collections: The Binder's Volume and Copybook

Binder's Volumes and Women of Color in the Antebellum South: The Case of Anna Johnson

CANDACE BAILEY, North Carolina Central University

Recent studies of antebellum binder's volumes have focused attention on the musical world of elite white women. What is less known is how music functioned in the lives of women who were not members of the upper classes. To that end, this paper examines the music collection of Anna Johnson (1849–1922), a free woman of color from Mississippi. Johnson owned at least two binder's volumes of sheet music (one piano, the other voice), studied piano with at least three different teachers, and went to school in New Orleans. Through Johnson I will test the universality of women's musical culture.

Binding Songs, Binding Whiteness: The Role of Women's Musical Curation in Negotiating Racial Identity

BETHANY McLEMORE, The University of Texas, Austin

While nineteenth-century binders' volumes are often discussed primarily as a record of performance, this presentation will show that through musical curation, women actively participated in the construction and performance of racial, gendered, and classed identities. Several case studies from the 1860s–80s drawn from my archival research reveal women's involvement in defining racial categories at a time when earlier racial divisions began to coalesce around a black/white binary. I argue that women's identity constructions within private spaces, often overlooked in favor of public, male-driven constructions, were powerful tools in creating and teaching identity for generations, through collection, ownership, and performance.

Peter Pelham, Martha Wayles Jefferson, and Trends in the Production and Reception of Keyboard Culture in Late-Colonial Williamsburg

NIKOS PAPPAS, University of Alabama

During the late-Colonial period, professional musician Peter Pelham kept the residents of Williamsburg, Virginia abreast of recent European musical trends. Despite a successful career as teacher and organist at Boston's Anglican Trinity Church, he resigned in 1749 and moved to Virginia, settling in Williamsburg. Although a holograph copybook by Pelham survives from Boston, nothing comparable had been discovered from Virginia. A newly identified manuscript belonging to his student Martha Jefferson reveals much new information regarding music and performance trends in Williamsburg. This paper discusses Pelham's and Jefferson's roles in Virginia's musical life, including regional trends in keyboard music and culture.

Session 7d: Instruments, Timbre, and New Sonorities

“I Think I Trust My Ear”: Timbre in the Hammond Organ’s Federal Trade Commission Hearing

KELLY HISER, Rabble, LLC

In 1936, the Federal Trade Commission convened a hearing to determine whether Hammond Organ advertising claims deceived consumers, unfairly diverting trade from pipe organ firms. The hearing hinged on timbral comparisons between Hammonds and pipe organs, made through human listening tests, visualizations of machine-made acoustic measurements, and expert testimony. While participants claimed to “trust their ears” above all else, testimony reveals their listening practices to be multi-sensory. Discussions of timbre in the Hearing’s record are rife with visual, social, and physical descriptors, providing a case study in the complex processes through which listeners make sense of new musical sonorities.

One Man’s Trash: Toward a Critical Organology of Harry Partch’s Instrumentarium

GRAHAM RAULERSON, University of California, Los Angeles

The most practical function of Harry Partch’s instruments – their suitability to his microtonal compositions – is well known, but their other properties have received little attention. In this paper I explore the social and material dimensions of Partch’s instruments as consequents of his involvement with various corners of mid-century US American life. This paper applies archaeologist Ian Hodder’s ideas about the social “entanglements” surrounding objects, sociologist Michael Thompson’s “rubbish theory” of how objects acquire value, and the discursive artistic philosophy of the hobo subculture to the establishment of principles to motivate my upcoming critical-organological analysis of Partch’s instruments.

Clops, Swats, and Washboards: Percussive Accompaniments in Early Commercial Recordings

STEVEN BAUR, Dalhousie University

Recording equipment available through the mid-1920s could not handle the sonic properties of the drum kit, and drummers had to devise an array of strategies to produce usable rhythm tracks, including the use of woodblocks, clop cymbals, and fly swatters (a pre-cursor to brushes). Drawing on a survey of over 4000 recordings, this paper explores percussive accompaniments from the 1920s and 1930s and reveals that the washboard emerged as the most viable alternative to the drum kit in the recording studio and was a far more prominent feature of popular music from this period than has been acknowledged.

Session 7e: Cultural Diversity Committee:

Diversity and the Future of SAM: A Brainstorming Roundtable

This roundtable will consider future trajectories for diversity and American music studies within SAM. Diversity can be a difficult word to rally around these days. In higher education, diversity initiatives often mean conducting business as usual under a patina of social justice. Diversity is, nevertheless, important to the histories of the music that we study, the organizations through which we meet, the institutions in which we labor, and our everyday lives. The panelists and audience will assess the society’s necessary growth in terms research and methodology, relationships to the academy, and membership, while also imagining a space for diversity within SAM that helps us develop tools and strategies to understand and engage the world beyond the conference doors.

Session 8a: Performing Sexuality/Performing Gender

Historical Authenticity and Personal Authenticity in Recordings of Elizabethan Music by Noah Greenberg and the New York Pro Musica

ERIC LUBARSKY, Eastman School of Music

Personal and historical authenticity became competing values in the 1980s early music debates. But these attitudes happily cohabited in mid-century performances by Noah Greenberg’s New York Pro Musica. Analyzing recordings of bawdy Elizabethan music, I argue that Greenberg and his ensemble promoted personal authenticity as historically authentic to contest restricted sexual mores of their time. While performing authoritative exemplars, they furtively winked at their audiences by bracketing explicit texts with dynamics and orchestration. The ensemble thus exemplified the prominent American trend in which authenticity—as Lionel Trilling theorized—revealed “the moral life in the process of revising itself.”

Copland's Cowgirl's Corral: Space, Time, and Accent in *Rodeo* and 'Rōdē,ō

DANIEL M. CALLAHAN, Boston College

This paper explores the spatial and temporal affordances that Copland's "Corral Nocturne," *Rodeo*'s less discussed slow second section, offered first, to De Mille for her 1942 choreography about a queer cowgirl trying to find herself and acceptance, and second, to Justin Peck for his 2015 avowedly plotless choreography, 'Rōdē,ō, the "Corral Nocturne" section of which is for five men whose movement Peck likens to "weather patterns." These two choreographies' engagement with Copland's score will be put into dialogue with their contemporary reception and with scholarship that comments on desire and identity in *Rodeo* and in dance and music more generally.

In Search of Louisa May Alcott: Charles Ives and the *Concord Sonata*

SARAH ENGLAND, University of Maryland, College Park

"The Alcotts," the third movement of Charles Ives's *Concord Sonata*, is one of few works in which the composer explores a female subject. In this paper, I attempt to date Ives's dedication to Louisa May Alcott and search for evidence of her in the movement through thematic analysis and consideration of musical borrowings, as well as comparison with Alcott's writings. In doing so, I illustrate how Ives musically writes his relationship with his father into the father-daughter relationship of the Alcotts, identifying himself in the feminine, and challenging our perceptions about his narrow view of femininity.

Session 8b: PANEL Composing Blackness in the Jim Crow Era

Edmund Jenkins, Folk Jazz, and the American New Negro Abroad

STEPHANIE DOKTOR, University of Virginia

Black American composer and jazz clarinetist Edmund Jenkins presaged the New Negro Renaissance with a transnational career in both classical and popular music and pan-African politics. This paper analyzes the extant manuscript of Jenkins's only performed orchestral work, *Charlestonia: A Folk Rhapsody* (1917), which features the familiar tune "Br'er Rabbit" awash in blues notes, ragtime rhythms, and jazz band textures. I argue that this composition demonstrates the tendency of young New Negro artists to embrace what some perceived as the primitive vigor and folk authenticity of black dance music while elevating its artistic status in the service of racial uplift.

William Grant Still's Reimagining of Modernist Primitivism

KASSANDRA HARTFORD, Muhlenberg College

In the 1929–30 ballet *Sahdji*, Still uses musical modernist primitivism to set an "African" tale, extending Harlem Renaissance thinkers' fascination with African ancestry and attempting to reclaim the potential of modernist primitivism. In the 1940 choral and orchestral ballad *And they lynched him on a tree*, however, Still used musical primitivism to mark the actions of a white lynch mob as barbaric, severing it from its often-racialized connotations. By reading these two works against one another, I demonstrate that modernist primitivism elicited very different responses even from a single composer at different stages of his compositional and personal development.

Spirituals as Rhetoric: William L. Dawson and the Tuskegee Institute Choir

GWYNNE KUHNER BROWN, University of Puget Sound

One of the most important black collegiate choirs of the twentieth century was that of the Tuskegee Institute, a renowned early model of African American education focused on vocational training. Drawing on scores and recordings, this paper examines the performance of spirituals by the Tuskegee Institute Choir under William L. Dawson, its director from 1930–55. The sophistication and technical demands of his spiritual arrangements, coupled with his distinctively refined approach to choral performance, may be read as nuanced rhetoric about the artistic and cultural value of the spirituals and, more subtly, about the educational model represented by the Tuskegee Institute.

Session 8c: PANEL Exploring the Idea of a Boston Musical Renaissance in the 1970s and 1980s

This panel explores the idea of a Boston "Renaissance" in Western classical music in the 1970s and 1980s, during which its musical life reached a peak of creative innovation, which had national impact. Key figures include Sarah Caldwell, Peter Sellars, opera directors; John Harbison, composer; Mark Morris, choreographer; and Craig Smith, music director at Emmanuel Church, spawning ground for ferment and innovation. The panel members are

John Harbison; Susan Larson, noted singer in Sellars's productions; and Richard Dyer, former music critic for the *Boston Globe* 1976–2006, who will offer their views on this understudied period in Boston's musical life.

The Underground as Foreground

JOHN HARBISON, MIT

The sixties and early seventies saw a number of important beginnings in the cultural world of Boston, some involving musical institutions that are (surprisingly) still important: The Cantata Singers, Emmanuel Music, Collage, Boston Musica Viva, Dinosaur Annex. Their collaborations with significant artists from other fields, especially Mark Morris and Peter Sellars, began at this time. What were these groups doing at their inception, and why did they all begin within a few years of each other? Why and how are these small-budget, independent groups still extant, and are they still necessary?

Contributing Factors to the Boston Renaissance of the 1970s–1980s

SUSAN LARSON, Independent Artist

Coming out of the 1960s, during which time classical music was lumped together with the decadent establishment and deemed “irrelevant” by a generation with its own rebellious music, some of us classical musicians were frantically looking for different ways to be and work, and different systems in which to operate. My talk will discuss my experiences working within the different strategies emerging in Boston in the 1970s and '80s. Among these are the revival of Early Music and the innovations of Sara Caldwell and Peter Sellars in opera, breaking free of tired conventions. I propose this challenge for the present generation: how to grow and keep a lively and inspiring musical scene that nurtures and stretches us all.

Boston in the Last Quarter of the Twentieth Century

RICHARD DYER, *Boston Globe*

This period brought an explosion of activity in Boston's musical life in just about every sector of musical activity, including orchestral music, chamber music, early music, new music, and opera. One reason for this is the unusual atmosphere Gunther Schuller created during the time he was president of New England Conservatory—it was a counter-culture kind of place. Another reason was the support to new activity that Michael Steinberg and his successors were able to bring through the *Boston Globe*. I will discuss this real renaissance from my perspective as chief music critic for the *Globe* from 1976–2006.

Session 8d: Border Crossings

Who is Globalizing Whom? Brooklyn Soca Music and Transnational Musical Practice

RAY ALLEN, Brooklyn College, CUNY

For a brief period in the 1980s, Brooklyn emerged as the hub of the Caribbean soca (soul/calypso) music universe. This paper will examine Brooklyn soca as a diasporic transnational expression resulting from the cyclical flow of musical practices across national borders, and in doing so will challenge conventional center/periphery theories of music and cultural globalization. Specifically the contributions of three Trinidadian-born transnationals who were active in Brooklyn during this period will be explored: singer and song writer Calypso Rose, soca arranger Leston Paul, and record producer Rawlston Charles.

Vera Lynn in Nashville (1977): White Working Class Femininity and Transatlantic Affinities

CHRISTINA BAADE, McMaster University

In 1977, Dame Vera Lynn, the British singer and World War II icon, recorded *Vera Lynn in Nashville* with producer Owen Bradley, one of the architects of the pop-oriented Nashville Sound. Like other middle-of-the-road pop singers who recorded country albums during the 1970s, she declared her affinity with the genre: “They're sentimental tunes and I've always been known for my sentimental lyrics.” This paper considers Lynn's affinities, both verbal and musical, as expressions of transatlantic, white, working class femininity. Unpacking norms of class, gender, and “middle-of-the-road” pop, this paper challenges the youth-oriented “invasions” narrative in post-war Anglo-American popular music.

Tripartite Encounters: Ragtime in Bombay, 1900s–1910s

BRADLEY G. SHOPE, Texas A & M, Corpus Christi

In the 1910s in India, foreign and domestic entertainment troupes in urban centers began to cater to a demand for ragtime. Though British regimental bands played ragtime marches

from the 1890s throughout South Asia, staged variety shows began to perform ragtime around 1913, when the revue “Hullo Ragtime” ran sold-out performances at the Royal Opera House in Bombay. This paper will explore a relationship between the established entertainment economy of Bombay and the popularity of ragtime, and will focus on professional relationships between touring ragtime shows and the Parsi-, English-, and Hindi-language theater industries.

Session 8e: SEMINAR Music, American Animation, and Society

“Everything You Dreamed of on the Edge?": 1980s Generational Anxieties in the Music of *The Brave Little Toaster*

ROSE BRIDGES, University of Texas, Austin

The story of *The Brave Little Toaster* (1987) pits “retro” against “modern.” Our heroes are old-fashioned appliances, and their final enemies are modern ones who pride themselves on that. Their song “Cutting Edge” uses New Wave genre indicators while the “retro” appliances dance and sing music of the 1950s–60s. The 1980s was a pivotal time in creating these genre dividers, as it established a “classic rock canon” while Top 40 pop pushed outside rock. They identify differences in generation, but also class, race, gender, and political alignments. I examine the social implications of genre in *The Brave Little Toaster*’s songs.

From Satchmo to Scatcat: The Jazz of Disney’s Animated Features (1955–1970)

KAREN CLAMAN, CUNY Hunter College

Of the six feature-length Disney animations from 1955 and 1970, five are lush with jazz influence, and four prominently feature stand-alone jazz tunes. Taking into account existing scholarship, in this paper I will consider these songs as a coherent group and examine the role of jazz, in particular Louis Armstrong, within the Disney universe and relevant aspects of popular culture—focusing on song texts and drafts from the Disney archives, examining the deeply rooted big band culture within Disney’s musical staff as well as featured celebrities, and comparing these songs to uses of jazz tunes in earlier animated shorts.

What Time Is It?: Exploring Emotional Turmoil Through Musical Breaks in *Adventure Time*

MATTHEW FERRANDINO, University of Oregon

Pendleton Ward’s *Adventure Time* uses music as an intricate narrative device. Originally broadcast on Cartoon Network in 2010, *Adventure Time* explores complex themes of isolation, romance, and self-identity through a juxtaposition of conventional cartoon idioms, surrealist imagery, and contemporaneous musical references. In instances of moral dilemma a character often breaks into song as a form of dealing with problematic issues as a result of the plot. I argue that musical breaks in *Adventure Time* captures audience’s focus to the fundamental dilemma of the plot and that musical gestures including stylistic allusion, structure, harmonic trajectory, and melodic complement the verbal predicament.

LGBTQ Interest Group: Drag, Queer Theory, and the Music Classroom

The study of music and performativity as cultural products is often facilitated by establishing frameworks rooted in gender studies and queer theory. These areas of study, however, are often relegated to multi-semester graduate courses and therefore inaccessible within the traditional music classroom, mainly due to limitations of time and content coverage. This collaborative session format will explore how the study of drag culture and performativity serves to introduce and establish theoretical frameworks of queer theory and gender studies into the discussion of music. In order to collaboratively learn from all in attendance, the group will discuss drag study as a pedagogical tool for teaching these critical theories. Attendees are strongly encouraged to bring examples of their own teaching, ideas, struggles, and questions within the context of drag studies and queer theory to foster a satisfying group experience.

Connecting Outside the Academy Interest Group: Implications of the Emergence of Public Musicology

The Connecting Outside the Academy Interest Group will consider the emergence of public musicology and the implications for our field. The featured speaker will be Eric Hung, who has developed and inaugurated a new degree in public musicology at Rider University. We will also explore ways that SAM can recognize and support initiatives in public musicology.

Research Poster Session

What is H.I.P.? Memory Politics of Baroque Rock and the Early Music Revival

SARA GULGAS, University of Pittsburgh

Stylistically influenced by Brill Building and Motown's arrangements, baroque rock blended string quartets and harpsichords with rock instrumentation. Artists were also influenced by the Early Music revival but took a non-linear approach to history rather than concerning themselves with "historically informed performances." They participated in postmodern nostalgia, a detached interpretation of history that references an unexperienced past, in order to create awareness about how we remember the past and how that affects our progress in the future. I argue that baroque rock participated in postmodern nostalgia in order to relate the notion of hipness with sounds of the distant past.

The Franko Family: Leaders in the Development of America's Musical Culture

CAROL SHANSKY, Iona College

The Franko family (Sam, Nahan, Jeanne, Rachel, and Selma) were active musicians during the Gilded Age through the 1930s as America's cultural institutions were developing. This paper profiles the biography of these siblings as well as the students and institutions that they helped promote. Selma Franko was the mother of celebrated bandmaster Edwin Franko Goldman, a leader in the development of the school band movement. Nahan Franko was the first American conductor of the Metropolitan Opera Orchestra, and Sam was a leader in the early music movement.

"Blurred Lines" of Originality: Using Music Analysis to Provide Expert Evidence in Determining Copyright Infringement in Musical Works

PETER PURIN, Oklahoma Baptist University

A U.S. court recently decided that Pharrell Williams and Robin Thicke's "Blurred Lines" is similar enough to Marvin Gaye's "Got to Give it Up" to be a copyright infringement. As music scholars, we should have a greater voice in these proceedings. Courts look to experts to provide their opinions on any number of legal matters, so why are musicologists and theorists not included as the experts in this field? This paper explores the legal case, and then provides a detailed musical analysis of the two songs, allowing for an informed, scholarly decision on whether or not the court made the correct decision.

Heaven Knows I'm Miserable Now: Popular Music and Discourses of Depression in Twentieth-Century America

BETH KEYES, The Graduate Center, CUNY

Since major depressive disorder was introduced in the 1980 edition of the *Diagnostic and Statistical Manual* (DSM-III), the American Psychiatric Association has attempted to refine the institutional lexicon for extreme sadness through an intrinsically clinical framework. In recent years, however, many attempts have been made to critically unravel the complex role that cultural construction plays in the development of such an illness. In this paper, I examine the work of Elliott Smith as a musical representation of depression that works to embody contemporary understandings of psychological dysfunction and influence popular conceptions of how major depression may manifest in the mind.

The Traveling Classroom: Labor Education in the Arts on the *Pins and Needles* Road Tour (1938)

TRUDI WRIGHT, Regis University

At the International Ladies Garment Workers' Union's (ILGWU) 1902 annual convention, President Benjamin Schlesinger introduced a resolution urging local unions to arrange educational experiences for their workers because, "Labor's intellectual power is the only effectual weapon in the struggle for emancipation." By the 1930s the ILGWU offered various classes, from which the successful Broadway revue *Pins and Needles* was born. The show's producer, Louis Schaffer, demonstrated his dedication to the educational mission of *Pins and Needles* when, in 1938, the cast of garment workers left the Broadway stage to tour the U.S. and Canada. By exploring the lives of these union members, as they traveled, performed, protested, and partied, the importance of union education in the arts can be more fully understood.

Inspired Listening: Radio and the Deaf Community during the 1920s

ABBY LLOYD, Arizona State University

The radio is rarely mentioned in historical accounts of America's Deaf Community. However,

1920s reports of deaf people listening to musical radio broadcasts are surprisingly numerous. Since the 1920s, the field of audiology has made great strides and scientists better understand how deaf individuals receive and process the sound waves produced by musicians. However, little research has focused on early radio's social impact on the Deaf Community. Through a review of primary sources, the pressure on deaf people to assimilate into mainstream culture will be discussed in relation to the decade's flourishing musical delivery system — the radio.

Joseph Schillinger and American Academia

JACQUELYN SHOLES, Boston University

Despite ambitious intellectual and artistic aims, wide-ranging innovations, and pedagogical influence on major jazz composers (e.g. Gershwin), Joseph Schillinger remains familiar to only a small subset of academic musicians. This paper focuses on his relationship with American academia. Building on Brodsky (2003), it draws on archival materials to consider in more depth Schillinger's involvement with academic societies, institutions, and individuals; writings on education and icons; manner of marketing; critical reception; and historical representation. It highlights values of American academic culture in the mid-twentieth century, how these misaligned with those of Schillinger, and the role this played in shaping his reputation.

Sonic Placemaking in the American Southwest: The Listen(n) Project

SABINE FEISST, GARTH PAINE, LEAH BARCLAY, Arizona State University

Sound heightens our experience of place. Initiated in 2013 by composer Garth Paine, the Listenⁿ project capitalizes on the power of environmental sound in the American Southwest, promoting new listening forms and combining research, technology, composition, and community engagement. I discuss Listenⁿ's fieldwork in four parks to create an online database of American desert sounds, compositions such as Paine's *Becoming Desert* and Douglas Quin's *Contested Landscapes*, and audio-visual landscape experiences for the Oculus Rift VR headset and to offer workshops. Building on acoustic ecology-based research and music and sound mapping projects, Listenⁿ is unique in its scope and multi-platform design.

Redefining Images: Taylor Swift and the Polaroid Photograph

KATE SUTTON, Florida State University

For Taylor Swift, a redefinition of her personal image and brand became a distinctive element of her fifth album, *1989*. This paper will examine *1989* as a contemporary demonstration of the synthesis of visual culture and American popular music. For *1989* Swift adopted the Polaroid photograph as an emblem that suggests hipness and novelty to millennial audiences while cultivating a sense of intimacy. Exploring Swift's photographs reveals further insight into her conception of the parallels between her songwriting style and the photographic image, as well as her ability to create a new brand through the use of visual images.

Electronic Music, Computational Aesthetics, and the "Californian Ideology"

MICHAEL D'ERRICO, University of California, Los Angeles

What is the nature of music composition in the age of software? Through an ethnographic case study of electronic musicians and software developers in Southern California, and a hermeneutic analysis of the technical design of the Pure Data music programming "environment," this paper details the increasing influence of computer programming and aesthetics on music composition. I broaden the concept of "computational thinking" (Wing 2006) as a model for human-computer interaction in music, providing a useful theoretical and practical bridge between musicologists, computer scientists, media scholars, and digital artists. In doing so, I expand on emerging scholarship highlighting the connections between the social, cultural, and technological values inherent to the Californian Ideology, as well as the music and media platforms in which these values are embedded (Nelson 2015).

Interchangeable Parts: Early Performances of Handel's "Hallelujah" Chorus by the Handel and Haydn Society

TERESA M. NEFF, MIT

Commentaries on the first Handel and Haydn Society concerts brimmed with praise; however, a review from April 1817 offered another view: "More treble was desired." These early performances featured a chorus in which male voices outnumbered female nine-to-one. Vocal lines, too, were altered with the tenor and sopranos singing each other's parts. The orchestration mediated the anomalies created by the vocal parts and accommodated the instruments available. This presentation will reconstruct an early Handel and Haydn Society performance in order to understand the role of these performances in the concert life in Boston in the early nineteenth century.

Busking In Boston: An Ethnographic Look at the Rich Street Music Culture in the Boston Area

JULIAN SAPORITI, Brown University

This paper presents an ethnographic look at the historically rich Boston busking scene, focusing on several performers, busking locations, and the historical and contemporary regulation of street performance in the area. Busking speaks to important scholarly topics such as the evolving use of public spaces in the United States, the regulation of these spaces, alternative economies and performance practices which counter the standard concert venue model, and musicians who, because they do not participate in more mainstream outlets of musical distribution and consumption, are unfortunately overlooked in American musical scholarship. Boston is a rich case study for busking.

Unraveling the Threads of Madness: Henry Russell's "The Maniac"

TJ LAWS-NICOLA, Texas State University, San Marcos

Henry Russell was best known as a composer of more than 300 songs. His compositions were popular for both their sentimental texts and those of a more political nature. Russell had written such songs of advocacy as those associated with abolitionism and environmentalism. "The Maniac" is his only composition addressing the issue of institutionalization. The text is borrowed and adapted from the monodrama "The Captive" by M.G. "Monk" Lewis. Through an analysis of form, harmony, melody, text, and thematic development we can approach a clearer understanding of "The Maniac" and how the text and music interact.

A Plundered Past: *New York Counterpoint's* Place in Steve Reich's Oeuvre

TWILA BAKKER, Bangor University

John Rockwell's *New York Times* review of Steve Reich's *New York Counterpoint* (1985) noted that the composer had "recently indicated that he intended henceforth to ransack his past for future use, drawing upon the wide range of techniques he's developed and expanding and enlarging them as necessary." Reich's statement inevitably rang warning bells for the critic—surely such an approach would result in banality? This, however, was not the case as Rockwell concluded that the compositions were both familiar and novel. How, and to what extent, did Reich plunder his past works for the composition of *New York Counterpoint*?

"The Weapon We Have is Love": Musical Heroes in the *Harry Potter* Fan Community

CATHERINE HALL, Florida State University

The wizard rock musical community is united by a love of J.K. Rowling's *Harry Potter* series. Initially created in 2002 by Massachusetts band Harry and the Potters, wizard rock draws upon a variety of popular music styles. This project examines wizard rock's multi-layered engagement with the source text and participation in a heroic ideal promoted by the *Harry Potter* series. These musicians raise awareness by performing the series' morals and archetypes. They make this morality tangible by donating proceeds of compilation albums or music subscription series sales to nonprofit organizations, and by weaving moral messages into their music.

Where (we) Live: Performing Place, Past and Present

MATTHEW DELCIAMPO, Florida State University

In 2012 the Brooklyn-based percussion ensemble Sō Percussion premiered *Where (we) Live*, a work that explored themes of home and community. Sō promoted the show by emphasizing their connection to Brooklyn and inviting other local artists—a singer and guitarist, a director, and a choreographer—to share their musical home on stage. Throughout *Where (we) Live*, Sō member Josh Quillen recounted childhood anecdotes that emphasized nostalgia and the power of place. This paper examines how *Where (we) Live* recreated a past place through its narrative as it embodied the group's contemporary sense of place on stage.

African American Music in the Midwest Press 1867–1939

MARC RICE, Truman State University

My presentation will offer a wide variety of digitized newspaper material discovered in African American newspapers of the Midwest. These include advertisements for concerts, dances, printed music and recordings, and reviews of performances constructed to illustrate a narrative of the changes in musical taste, and the prejudices felt by the readers, and particularly the newspaper publishers during this time period. A comparison between black and white newspapers will also be made, showing different attitudes each took towards this music.

The result will be a deeper understanding of the reception of African American music in the Midwest.

How Can I Hurt When Holding You?: “Sweet Caroline” and Boston Strong after the Boston Marathon Bombings

MATTHEW MIHALKA, University of Arkansas

In the days following the Boston Marathon bombings, major league ballparks across the United States played the Boston Red Sox’s signature song, “Sweet Caroline,” as a show of support. The song, which has no direct connection to Boston or the Red Sox, came to represent not just the Red Sox, but also the entire city of Boston in the wake of the bombings. This paper traces the shifting meanings of the song before and after the bombings and how it came to represent a type of communal solidarity for Boston that reached far outside the confines of Fenway Park.

Hymnody, Festivals, and Quartets: Julius Eichberg and the Musical Education of Women

REBECCA MARCHAND, The Boston Conservatory

Julius Eichberg (1824–1893), founder of The Boston Conservatory, is most celebrated for his operetta compositions and contributions to education—particularly that of women string players. His contributions at the high school level, however, also played an important role in the bolstering of women musicians in the late nineteenth century. Through his roles as a voice teacher at several high schools and as Music Supervisor of Boston Public Schools, Eichberg sought to “supply a want long felt in Girls’ Schools.” This study investigates Eichberg’s teaching and his publications as key components of a greater advocacy for women musicians in Boston.

The Brief Life of the Dixie Ballroom and the Battle for 125th Street: A Harlem Microhistory

CHRISTOPHER J. WELLS, Arizona State University

Drawing principally from advertisements and reviews in the *New York Amsterdam News*, this paper presents a thick microhistory of the Dixie Ballroom’s 1933 opening and the events that lead to its rapid collapse two months later. I argue that while the Dixie failed, the circumstances and rhetoric surrounding its brief life reveal crucial shifts in the social, economic, and racial dynamics of Harlem’s nightlife. Specifically, the Dixie offers insight into the erosion of white “slumming” culture and resultant push for more integration to contest the persistent, racialized economic oppression along Harlem’s symbolic heart and main commercial thoroughfare of 125th street.

I Want to Be a Worker for the Lord: The Economy of Depression-Era Southern Gospel Music

C. MEGAN MacDONALD, Florida State University

At its core, Depression-era southern gospel was a commercial endeavor—an American worship tradition supported by its own commodification. In what ways does the commercial nature of worship affect its theology, especially during a period marked by economic downturn? Publishers of gospel music sold millions of songbooks during the 1930s. The purpose of this project is twofold: first to examine the inner workings of the gospel music industry; second to investigate appearances of labor and value in its theology. Musical materials reveal the ways these issues affected the production of gospel music and how practitioners reconciled their own value as laborers.

The Impresarios of the Advertising Business: Arthur Judson, Sigmund Gottlob, and the Creation of the Symphony Orchestra Concert Program Magazine

JONATHAN WAXMAN, Hofstra University

This paper argues that the form and content of the concert program book as well as its ubiquity in the US from the late 1940s to today is owed not to conductors or music directors, but rather to the New York Philharmonic’s manager Arthur Judson, and the shrewd advertising executive Sigmund Gottlob. Judson and Gottlob replaced the program books common at many orchestras with a full color magazine and sold advertising space nationally. I will examine both the materials created to convince companies to advertise in his new program books, and the letters sent to symphony orchestra executives.

“O Fortuna” and the “Epic” in Contemporary Media

DAVID CLEM, University at Buffalo, SUNY

Over the last three years, K9 Advantix®, Hershey’s™ Chocolate Spread, and Domino’s® Pizza, have employed “O Fortuna” from Carl Orff’s *Carmina Burana* in their television advertisements. In each case, the tune connects their respective products to the concept of “Epic,” capitalizing on the irony derived from this pairing. Building on the theoretical framework laid out in Zbikowski’s *Conceptualizing Music*, this study explores connections between the ironic use of “O Fortuna” in the above commercials and the rather extensive presence the song has on YouTube™ in an effort to tease out how “O Fortuna” figures into a broader cultural conception of epicness.

Everything from Seattle is Cool: *Beavis and Butt-head*’s Confluence of Grunge and Heavy Metal

ALANNA ROPCHOCK, Case Western Reserve University/Cleveland Institute of Music

The rise of grunge music from its underground Seattle roots to the mainstream music scene coincided with the airing of *Beavis and Butt-head*, a popular television show about two teenage boys who often critique music videos. While they are clearly heavy metal fans, they also respond positively to videos by grunge bands. *Beavis and Butt-head* do not abandon heavy metal in favor of grunge; they continue to declare that metal “rules” and sing guitar riffs by metal bands. These fictitious teenagers are significant voices in the advent of alternative music because they convey their opinions to real-life counterparts watching MTV.

“On the Hollywood Front”: George Antheil’s Film Music Column for *Modern Music* (Nov. 1936–June 1939) and His Score for Cecil B. DeMille’s *The Plainsman* (1936)

DANIEL P. ROBINSON, University at Buffalo, SUNY

George Antheil (1900–1959) is remembered as the composer of the radical, machine-music composition *Ballet Mécanique* (1925), but the former avant-gardist would later write a film music column for the American journal *Modern Music*, while scoring five films for Paramount between 1935 and 1940. Reflecting his dual identity as concert composer and Hollywood film scorer, this paper sheds critical light on both the later activities of the American interwar musical avant-garde, and the motion picture industry’s brief flirtation with “modern music” in the mid-1930s, by considering Antheil’s film music criticism alongside his score for Cecil B. DeMille’s western, *The Plainsman* (1936).

From a Female Voice at a Distance: The Changing Style of Folk Hymn Attributions in Nineteenth-Century Tunebooks

RACHEL WELLS HALL, Saint Joseph’s University

The concept of “authorship” in the American folk hymn repertoire is problematic. Early nineteenth-century tunebook compilers felt free to arrange folk melodies and publish them either as unattributed tunes or with their own names attached. By midcentury, however, compilers began to cite oral tradition or individual singers as song sources. This paper traces the changing style and ethics of hymn tune attribution over the course of the nineteenth century. The story told is one of the evolving relationship between oral and written culture in sacred music and the growing recognition of the contributions of women and African Americans in particular.

Connecting the Past with the Present: Commemorating the Holocaust through Radio Art: Alvin Curran’s *Crystal Psalms*

JOSEPH FINKEL, Arizona State University

Alvin Curran, a significant experimental American composer, has created compelling works combining instruments, voices, electronics, improvisation, and recorded sounds in uncommon performance situations. Among his most well known works is *Crystal Psalms* (1988), a musical collage that pays tribute to his Jewish roots and the Holocaust. Connecting current and distant histories, *Crystal Psalms* also unifies many European countries through its identity as a radio work. In my presentation I examine the genesis, structure and rich meaning of *Crystal Psalms* and its significance among other compositions commemorating the Holocaust in the 1980s.

Lecture-Recital:

Exploring the Dunbar Music Archive: Vocal Repertoire with Texts by Paul Laurence Dunbar

MINNITA DANIEL-COX, University of Dayton

The work of writer Paul Laurence Dunbar has influenced generations of writers, including Maya Angelou and Langston Hughes, and inspired numerous composers to set his texts, including Carrie Jacobs Bond, Samuel Coleridge Taylor, and William Grant Still. More than ever, today's voice students come from diverse backgrounds, have diverse musical tastes, and perform diverse repertoire. From tonal to serial to Romantic to jazz-influenced, the musical settings of Dunbar's texts have resulted in a collection that represents musical styles as varied as America itself. This lecture recital includes art songs as well an online resource for research of Dunbar's work.

Session 9a: Music and Activism

"Going to Boston": Charity Bailey, Children's Music Education, and Folk Cosmopolitanism

MELINDA RUSSELL, Carleton College

Rhode Island native Charity Bailey (1904–1978) helped define a children's music market in print, recordings, and television; the contents and forms she developed are still central to American children's musical culture and practice. Performing in NYC alongside Brownie McGhee and Pete Seeger, Bailey taught music at the Little Red School House in Greenwich Village 1943–1954, where her students included Mary Travers. Bailey's focus on African, African American, and Caribbean musics, as well as an ethnomusicological method, makes her contributions distinct. From 1954, Bailey pioneered racially integrated children's music television; *Sing-a-Song* was called by one reviewer "a sort of United Nations in miniature."

Staging the "Beloved Community": Music and Civil Rights at the Newport Folk Festival, 1963–1965

JESSE P. KARLSBERG, Emory University

This paper describes how organizers of the Newport Folk Festival between 1963 and 1965 conceived of festival programming as an opportunity to express affinity with the freedom struggle. At the festival, young black performers joined white festival organizers and leading white folk revivalists in performing the songs of the civil rights movement. Yet white southern performers and older black source musicians sat out these stagings of the "beloved community." Off-stage, contact between white and black southern performers was rife with tension. Yet organizers hoped their interactions could contribute to achieving the goals imperfectly represented on the festival stage.

Music Curriculum, Student Activism, and the New England Conservatory: 1967–1977

RAMI STUCKY, New England Conservatory

The purpose of my paper is to determine whether or not student activism at the New England Conservatory (NEC)—an elite music conservatory in Boston, Massachusetts—helped change the conservatory's curriculum. Specifically, I will focus on the era between 1967 and 1977 when Gunther Schuller acted as the conservatory's president. In my paper, I will discuss the reasons for successes (or failures) in changing NEC curriculum, and ultimately contribute to the larger discussion of student activism during the 1960s and 1970s.

Warren County, Environmental Justice, and the Mobilization of the Freedom Song

STEPHEN STACKS, University of North Carolina, Chapel Hill

Drawing on ethnography, media analysis, and secondary sources, this paper will examine the role of music in the genesis of the Environmental Justice Movement, a movement that has gained significant traction both nationally and internationally since the initial protests in Warren County, NC, in 1982. Along with the typical functions of protest singing, freedom singing during the Warren County protests served another function—to mobilize the weight and symbolic power of the Civil Rights struggle of two decades prior behind this new movement for environmental justice.

Session 9b: PANEL Opera in Mass Culture

“A Blending of Comedy, Burlesque, Vaudeville and Opera”: The Black Patti Troubadours and the Meaning of High Art in Popular Culture

KRISTEN M. TURNER, North Carolina State University

The all-black vaudeville troupe, the Black Patti Troubadours, devoted the last portion of each show to an “operatic kaleidoscope” during which Sissieretta Jones (the “Black Patti”) and others performed arias, complete scenes, or adaptations of popular operas. During Jim-Crow era America, the company’s performances provided many blacks with a rare opportunity to experience live opera and helped prove to the troupe’s white audience that blacks could perform and appreciate highbrow European culture. Steeped in the politics of racial uplift, the Troubadours’ shows allowed blacks to produce and to attend high art relatively free from the white majority’s disapproval and control.

What’s In a Name? From “There’s Magic in Music” to “The Hard-Boiled Canary”: Music Appreciation and Marketing in the Movies

GINA BOMBOLA, University of North Carolina, Chapel Hill

In 1941, Paramount released *There’s Magic in Music*, a film about a soprano who sings opera in a burlesque and wins a scholarship to attend Interlochen. At a time when art music’s popularity and cultural relevancy were contested, the movie’s utopian view of the genre caused difficulties for the studio in regard to marketing. A debate over the film’s title reveals a rift between those seeking to promote the classics and those attempting to keep the movie’s highbrow numbers under wrap. This paper investigates Hollywood’s divided attitude toward “good music” and how it helped shape art music’s reception in the U.S.

The Opera Singer in Your Neighborhood: Can Music Appreciation Take Flight with *Sesame Street*’s Plácido Flamingo?

DANA GORZELANY-MOSTAK, Georgia College

Sesame Street has been a cornerstone of children’s culture for over 40 years. While most of the show’s musical content draws on popular genres, opera has appeared in various forms. Between 1986 and 1992, the show’s operatic content frequently came from the star of the “Nestropolitan” Opera: the muppet Plácido Flamingo. Drawing on analyses of the show’s opera sketches and archival materials that document the policies and creative processes of the Children’s Television Workshop, this paper explores the pedagogic and cultural value of opera performance on *Sesame Street* during the era of Plácido Flamingo.

Vox Populi, Vox Divo: Voicing Genre Politics in Classical Crossover

KATHERINE MEIZEL, Bowling Green State University

Il Divo is a “popera” quartet, comprised of two operatic tenors, a baritone, and a French pop star, whose voice type is strikingly given in the international press as “vox populi.” Popera, as a developing phenomenon, has emerged as a (cross-)genre at once eclectic and narrow, drawing from classical traditions and an array of popular categories, but restricted to certain voice types, a globally standard repertoire and melodic sources, and grounded in specific histories of race, class, and gender. This paper examines how popera singers embody and negotiate intertwined discourses of sonic and social voice.

Session 9c: PANEL Folk Music in the Bay State: Yankee, Irish, and Canadian Musical Traditions in Boston and Beyond

The Greater Boston area has long been home to musical traditions that have their roots in rural communities. Yankee fiddlers flourished in the area throughout the nineteenth century. Immigrants from Ireland who fled the famines of the 1840s and 1850s brought their music with them, as did people of both French and Scottish heritage from the Canadian Maritimes who came to “the Boston states” in the twentieth century. The four papers in this panel explore the musical traditions of each of these groups, with a focus on how they have thrived—or not—in the urban environment of twentieth-century Boston.

Yankee Fiddling in Massachusetts: From Popular Fashion to “Old-Time Fiddling”

PAUL WELLS, Middle Tennessee State University

Massachusetts has been home to a vigorous fiddling tradition since the Colonial era. Throughout the nineteenth century, Boston and environs played a key role in both the performance of a native New England repertoire of jigs, reels, and hornpipes as well as the

publication of this repertoire. By the early twentieth century, the old Yankee fiddling tradition was seen as an artifact of an earlier era rather than as a living tradition. In this paper I will examine and question the validity of this perception.

The Boys from Home: Dan Sullivan and Irish Music in Boston, 1890–1930

DANIEL T. NEELY, Augusta Heritage Center

This paper examines Irish music in Boston at the turn of the twentieth century. It focuses on the life and career of Dan J. Sullivan, a pianist, composer, and bandleader who had remarkable success in the world of musical theater, and whose work with the Dan Sullivan Shamrock Band has proven to be an important and persistent influence in the world of Irish traditional music. This paper also explores the influence Sullivan's father had on the younger Sullivan and his peer group, and offers new insight into an under-examined aspect of Irish American music history.

The “Art Deco” Fiddling of Tommy Doucet: An Example of Franco Fiddling in Boston

FRANK FERREL, University of Maine

This paper is a look at New England urban fiddling as exemplified by Franco fiddler, Tommy Doucet, a legendary player in and around the Boston area in the mid-twentieth century. Noted for his elegant and sophisticated style, Doucet drew repertoire from a wide spectrum of popular dance music of the time as well as from the traditional fiddling repertoire of jigs, reels, and hornpipes. His musical style can be compared to the predominant visual design style of the mid-twentieth century—art deco.

Dancing in the Boston States: Bill Lamey, the Gaelic Club, and the Evolution of Cape Breton Tradition

SALLY K. SOMMERS SMITH, Boston University

Emigrants from Nova Scotia brought Cape Breton traditional music to the Boston area. Dance music, Gaelic song, and stepdancing traditions were important touchstones for the emigrant community. Fiddler William H. “Bill” Lamey was not only a musical leader of this community, but also fostered innovations in the performance practice of the traditional “Scotch” tunes and the dance styles that accompanied them. Bill Lamey's work pointed the way to the evolving modern Cape Breton music and dance tradition. This paper will examine the life and heritage of a pivotal figure in Boston traditional music history.

Session 9d: PANEL John Cage, Harry Partch, and Maverick Influences

John Cage and Harry Partch are often labeled “Maverick Composers” and linked to composers from William Billings to Laurie Anderson. However, any surface similarities belie strong and significant differences between the two. The two papers in this session take a closer look at this relationship, first from the perspective of Partch, and then from that of Cage. By exploring this tense, but mutually beneficial relationship, this session aims to not only trace a straight line of compositional thought, but also tease out the circular dance of influence that defined these composers.

“Showmanship? Fine. Innovation? Not for me”: Harry Partch, John Cage, and the Uneasy Relationship with History

ANDREW GRANADE, University of Missouri, Kansas City

Harry Partch and John Cage are linked in the scholarly literature, even though, for all his *avant garde* trappings and new instruments, Harry Partch rejected Cage's aesthetics. However, letters from the early 1940s and 1960s, self-developed promotional materials, and never-published essays demonstrate that Partch sought to emulate Cage's career trajectory. Furthermore, examining Partch's manuscripts show that when he began building percussion instruments, he turned to Cage's and Lou Harrison's examples. The new picture this presentation draws of this relationship helps redefine our understanding of how Partch's music developed and his relationship to American musical history as it is popularly written.

The Microtonal Divisions Between John Cage and Harry Partch

SARA HAEFELI, Ithaca College

In 1967, John Cage was planning *HPSCHD*—a giant, multimedia work with microtonal, computer generated tapes. Although in later drafts Cage removed any mention of Harry Partch's microtonal tuning system, it is clear that that the elder composer influenced

Cage's piece. This presentation examines this influence, first on the microtonal tape parts' compositional structure, second on *HPSCHD*'s theatrical "corporeality," and third on the production's intellectual construction. Partch had dismissed Cage's more conceptual works from the early 1960s as lacking intellectual and compositional rigor. Cage's work with *HPSCHD* was in part motivated by Partch's scathing critique of his earlier work.

Session 9e: Jazz and Musical Urbanisms

Cab Calloway and the Harlem Moment

NATE SLOAN, Stanford University

Place, race and jazz during Harlem's 1930s heyday all collide in the singular figure of Cab Calloway. Calloway's distinctive sound and persona supported his outsize role as an "in-between" figure in jazz, mediating an encounter between white America and black Harlem. From his perch at the Cotton Club, Calloway shifted jazz discourse by sounding the real and imagined geography of Manhattan's black "city within a city." Press materials by his manager, Irving Mills focused on Calloway's jive lexicon, skin tone and sartorial innovation in order to market the "hi-de-ho man" as an ambassador from Harlem subculture to national mainstream. "Coming Out of My Trombone": Troy Andrews and the Musical Revitalization of New Orleans

SARAH SUHADOLNIK, University of Michigan

Questions of music and place have framed numerous attempts to make sense of the impact hurricane Katrina has had on New Orleans. Scholars such as Eric Porter, Sara Le Menestrel, and Zenia Kish have treated the emanating sounds of loss, trauma, and recovery as integral to understanding the extent of the initial damage and the broader social fallout. My paper situates the music of Troy "Trombone Shorty" Andrews in relation to this broader discussion, investigating the ways in which his musical renderings of a place dislocated communicate a reinvented relationship between New Orleans and its storied musical traditions.

Session 9f: American Commissions

The Birth of an American Tradition: Koussevitzky, the BSO, and the 1930–31 Orchestral Commissions

LOUIS EPSTEIN, St. Olaf College

I argue that Koussevitzky's commissions celebrating the BSO's 50th-anniversary season represent an important turning point in the little-known history of American orchestral patronage. While previous commissions had gone exclusively to foreign composers or to "novelty acts" like George Gershwin, Koussevitzky sought to valorize serious, highly credentialed American symphonic works by presenting them in the context of analogous European works. Drawing on unpublished correspondence and administrative documents, I trace the planning of the 1930–31 season, showing how its carefully calibrated, proudly internationalist programs helped redefine the cultural production of the American orchestra.

Bicentennial Ambivalence: Carter's *Symphony for Three Orchestras* and Rochberg's *Symphony No. 4* as Sites of Commemoration and Critique

MATTHEW MUGMON, University of Arizona

Anxiety and nostalgia characterized the years leading up to the 1976 Bicentennial, and Americans took stock of their past through commissions of new musical works. This paper places two Bicentennial commissions by leading contemporary composers—Elliott Carter's *Symphony for Three Orchestras* and George Rochberg's *Symphony No. 4*—in the context of the tension between commemoration and critique through music. Both works simultaneously celebrate the nation's birth and decry recent developments in music. Planning documents and details about local Bicentennial celebrations raise new questions about the relationships between the meanings of these works and the circumstances of their emergence.

Session 9g: Listening to Jazz Records

Earwitnessing Jazz and The Leonard Feather Blindfold Tests

LUCILLE MOK, Harvard University

Jazz critic Leonard Feather prompted commentary and discussion with his Blindfold Tests in which he played unidentified recordings for prominent jazz artists who reflected on the performances. Some scholars have questioned the role of such mainstream critics as Feather, as record-keepers of jazz history. In this talk, I examine select Blindfold Tests from The Leonard

Feather Collection and suggest that they initiated important discussions about stereotypes and expectations of white and black jazz artists, respectively. Alluding to Feather's self-identification as an "earwitness" of jazz history, I argue that his Blindfold Tests involved jazz artists in the writing of their own histories.

Capturing the Scene: *The Cannonball Adderley Quintet in San Francisco* (1959)

DARREN MUELLER, North Carolina School of the Arts

This paper uses *The Cannonball Adderley Quintet in San Francisco* (Riverside 1959) to trace the development of the live jazz record during the 1950s. Placed within a history of audio production and visual record design, Adderley's LP reveals one mechanism for how jazz musicians re-solidified their relationship with black music through the decade. Recording jazz on location in nightclubs, I argue, captured the interactions between music, musicians, and audience members, producing a form of black sociality on record. Through its liveness, *Quintet in San Francisco* sits at a point of intersection between jazz and 1950s black popular culture.

Session 10a: Race & Identity in Film & TV

"Upbeat all-white romance and...crowd-pleasing anachronism": Music, Masculinity, and Race in *The Last of the Mohicans*

REBECCA FÜLÖP, Oberlin Conservatory of Music

The Last of the Mohicans (Mann, 1992) attempts to "fix" the original novel's racism in its sympathetic portrayal of American Indians, but its conventional approach to narrative foregrounding white characters undermines its progressive intentions. Supporting this work is Trevor Jones's assignment of Celtic musical tropes to the white hero Hawkeye and the Mohicans, aligning "good Indians" with whiteness, and his repurposing of the heroic theme as Hawkeye's love theme, reinforcing the centrality of white heterosexual masculinity. Ultimately the film suggests that the end for the Mohicans marks the beginning of a white America beholden to, but not including, the Indian.

"Frankly, Miss Starlet...": The Emotional Work of Black Voices in Classical Hollywood Movies

ROBYNN J. STILWELL, Georgetown University

In 1930s antebellum/Civil War films, African American—more narratively pertinent and telling, slave—voices were persistently used to do emotional work for white characters. Cinematically, these voices begin as diegetic justification for musical accompaniment, but gradually become the psychological support for white women in *Jezebel* (1938), *Gone with the Wind* (1939), and *Raintree County* (1959), in conscious reference to older narratives. The gradual erasure of the singers' bodies is countered in *Gone with the Wind* by the slave Prissy, who rebels against Scarlett by "stealing time" and singing to herself, as is pointedly parodied by *The Carol Burnett Show* (1976).

Rita Moreno Sings in Whiteface: Articulating Race on Children's Television

AARON MANELA, Case Western Reserve University

In the early 1970s, the award-winning Latina actress Rita Moreno was a regular on the Children's Television Workshop show *The Electric Company*, as well as a guest on *Sesame Street* and *The Muppet Show*. Drawing on the work of Josh Kun, Pablo Vila, and others, I use case studies to explore the connection between her musical performances and articulations of race and ethnicity. I posit that music is complicit in racially configured notions of interiority and exteriority as well as in the transmission of racist thinking intergenerationally, phenomena that scholars are only beginning to study.

Session 10b: PANEL Soul Circuits: R&B and the Relationship Between Black Music and Technological Advances

The advent of new technologies and recording studio experimentation played a critical role in the shifting aesthetics of R&B. The impact of technology on the genre has yet to be properly examined. The papers on this panel examine critical transitional periods in the technological practice of R&B. The individual papers discuss: Motown's emergence and the general state of technology in the 1960s; New Jack Swing and the meshing of R&B and hip-hop in the late 1980s; and the technological processes that have informed the work of R&B singer D'Angelo at the start of the twenty-first century.

Recording at Motown: Four Case Studies from the 1960s

ANDREW FLORY, Carleton College

This talk profiles the changes in recording techniques during the following decade at Motown Records, the most successful independently owned R&B company of the period. I focus on four recordings created between 1960 and 1969 to show how Motown shifted using from 2-track machines that separated instrumental and vocal tracks to 16-track technology that allowed for a wide variety of instrumental and vocal separation. I use primary source materials from the Motown vaults and show how the company's producers, engineers, and musicians used a variety of creative techniques to enhance the sonic quality of their performances.

The Thing About the New Jack Swing: The Shift in R&B's Engagement With Hip-Hop Aesthetics

PATRICK RIVERS, University of New Haven

This paper examines the attributes that defined New Jack Swing as a hip-hop/R&B hybrid through musical and technological analyses. A late-1980s Harlem-based sub-genre of R&B that was developed by producer Teddy Riley, New Jack Swing merged previous R&B styles into a synthetic, groove-based dance music facilitated by the capabilities of technologies that were defining the beat-making process in hip-hop. This period was a turning point in the sound and visual aesthetics, as well as the social stance of R&B. This paper positions New Jack Swing style at the intersection of Afrofuturism and Trey Ellis's theory of the New Black Aesthetic.

The Performer as Historian: D'Angelo's *Black Messiah*, Neo-Soul, and Black Music Historiography

WILL FULTON, LaGuardia Community College/CUNY Graduate Center

D'Angelo's creative process involves the conscious synthesis, celebration, and continuation of African American musical traditions, reconciling styles toward evoking a historically unified black musical culture. D'Angelo's album *Black Messiah* (2014) is a tapestry of genres that juxtaposes hip-hop, "black rock," boogie woogie, and gospel into a fluid continuum. Indexing African American styles ranging from antebellum techniques to hip-hop, D'Angelo forges a dynamic relationship of nostalgic revivalism and vanguardism. The recording studio provides D'Angelo with a site to stage black musical culture via a technological reconciliation of an earlier, collective R&B performance aesthetics with track-based MIDI compositional practices of hip-hop.

Session 10c: Musical Ventriloquism

Pastiche and Musical Theatre: The American Musical in the Postmodern Era

ALEX BĂDUE, University of Cincinnati

This paper demonstrates that the use of musical pastiche in musical theatre scores from after 1960 indicates a crucial feature in the genre's development that induces it to comport with postmodernism's tenets. Employing literary critic Fredric Jameson's conceptualization of pastiche in postmodern art, archival research at the Library of Congress, and personal interviews with four contemporary musical theatre composers, this paper argues that pastiche of popular genres as rock, pop, gospel, and R&B represents an important resource for the American musical to prosper during postmodernism, precisely when such forms of popular music flourished in American culture.

Vilification or Problematization? John Wilkes Booth in Popular Songs and Musicals

THOMAS J. KERNAN, Roosevelt University

Late-twentieth- and early-twenty-first-century popular song and musical composers have crafted John Wilkes Booth characters in attempts to examine complex social problems. I demonstrate that addressing Booth has allowed composers to shift focus away from narratives with easy solutions to topics that require nuanced consideration of intricate challenges. Adapting scholarship surrounding Sondheim and Weidman's presentation of Booth in *Assassins*, I examine Mary Chapin Carpenter's "John Wilkes Booth," Clutch's "I Have the Body of John Wilkes Booth," Curtis Eller's "John Wilkes Booth (Don't Make Us Beg)," Barbara Harbach's *Booth!* *The Musical*, and David Vidal's "John Wilkes Booth."

Toward Theorizing Bernstein's Eclecticism

J. DANIEL JENKINS, University of South Carolina

In this paper, I offer a preliminary analysis of Bernstein's concept of eclecticism. The analysis

relies on unpublished materials at the Library of Congress, including notes for an aborted lecture in Venice, a discarded seventh Norton lecture, and a transcript of an interview with Humphrey Burton. The reading of these sources amongst Bernstein's published writings provides a context for a more thorough understanding of Bernstein's eclecticism. The paper concludes with the analysis of excerpts from two compositions Bernstein mentions in these unpublished materials, *Trouble in Tahiti* and Symphony No. 2, both of which he deemed triumphs of his eclectic approach.

Session 10d: Nineteenth-Century Individuals and Society

“Chaste and Thrilling” Music for Antebellum Americans

BONNY H. MILLER, Independent Scholar

American composer Augusta Browne incorporated the same 16-measure melody in two works published in 1851: the virtuoso piano solo “Chant d’amour,” op. 81; and the oratorio-flavored “Song of Mercy,” a setting from John Bunyan’s *Pilgrim’s Progress*. “Song of Mercy” celebrated the Christian pilgrim’s spiritual journey, while the keyboard fantasy conveyed a narrative of romance in a “*tableau musical*” descriptive of the sentiments, Love, Hope, and Joy.” The striking presence of the shared melody suggests further connections between the seemingly disparate compositions. The two works present Browne’s compositional techniques at her peak of musical recognition in New York City.

Herrman S. Saroni (1823/4–1900): German-American Immigrant Composer

LARS HELGERT, Catholic University

Herrman Saroni’s compositional obscurity is plausibly linked to his immigrant status. I will show how Saroni’s ambiguous immigrant identity is expressed through negotiation of European and American musical characteristics. 1848-inspired works such as *Vive la Republique* show concern for Europe and affirm American identity. German musical traits coexist with liberal American politics in “The Saw Mill.” German origin in “Bingen on the Rhine” contrasts with concern for Native Americans in “The Pequot Brave,” and migration itself is portrayed in “I Wandered in the Woodland.” Saroni’s compositions occupy an aesthetic middle ground between mid-nineteenth-century notions of Americanism and classical universalism.

Harmonic Foundations: New Harmony, Indiana, and the Musical Approach to Civic Amelioration

MELANIE ZECK, Center for Black Music Research

The New Harmony Thespian Society (NHTS) was established in 1827 after the collapse of the utopian Community of Equality at New Harmony, Indiana. It was designed specifically to improve, instruct, and amuse its audiences through “well-regulated” musical-theatrical entertainment during the Afterglow period, traditionally dated from 1827 to 1865. The NHTS fulfilled its purpose in civic amelioration during the Afterglow, and archival evidence suggests subsequent organizations in New Harmony continued this mission until WWI. However, based upon my own ethnographic research, I propose that the Afterglow has, indeed, not ended but continues to burn brightly today.

Session 11a: Digital Mediations

New Sonic Landscapes: Otto Luening, Ferruccio Busoni, and Electronic Music

ERINN KNYT, University of Massachusetts, Amherst

Prior to working with Ferruccio Busoni during WWI, Otto Luening had become a promising composer of lieder and chamber music. After returning to the U.S. in 1920, he displayed a newfound interest in acoustics, as well as experimentation with polytonality, instrumentation, and form. Although Luening did not start composing electronic music until 1951, the seeds were planted by Busoni, one of the first serious composers to envision the possibilities of electronic resources in music. Documenting this interaction not only sheds light on Luening’s development, but also enriches discussions about the evolution of electronic music in the United States.

Any Resemblance is Purely Coincidental: Archival Sound at the Dawn of the Digital Era

ERICA SCHEINBERG, Lawrence University Conservatory of Music

In computer music pioneer Charles Dodge’s *Any Resemblance is Purely Coincidental*

(1980), a live pianist accompanies a digitally manipulated recording of the voice of Enrico Caruso. I interpret *Any Resemblance* as a work *about* recorded sound. I trace the history of the record Dodge manipulates, Caruso's 1907 "Vesti la giubba"; I focus on Dodge's theatrical staging of the processes of listening to and playing along with a treasured old record. I argue that *Any Resemblance* draws attention to the status of the archival recording in the era of digital remastering, and critique assumptions about digitalization as a means of preservation.

Scholarship in the Digital Age: An Update on Copyright

TIM BROOKS, Association for Recorded Sound Collections

The first major overhaul of U.S. copyright laws in nearly twenty years is now underway. As Chair of the ARSC Copyright & Fair Use Committee (tim@timbrooks.net), I describe the current rules for using copyrighted audio in videos and presentations, advocacy efforts for laws that promote preservation and access to historical audio, and feedback from U.S. Copyright Office personnel, political leaders, and attorneys involved in the copyright discussions. Finally, I will present a case study of a lecture posted on YouTube incorporating musical excerpts, the challenge by copyright holders which resulted in its "take-down," how the removal was disputed, and the result.

Session 11b: Strategic Performances in Popular Music

"Are You Ready to Get Your Life?" Recuperating and Revising House Music's Queer Histories

MICAH SALKIND, Brown University

This paper uses oral histories and ethnographic fieldwork conducted during ten months between 2013 and 2014 in multi-racial queer club scenes on Chicago's Northwest and North Sides to understand how house audiences that came to Chicago rather than from the City, consume and co-produce house music culture in conversation with the music's nearly thirty-year history. It examines these queer club communities as they honor and elide the politically nuanced histories of house by analyzing their own articulated values and aspirations, in addition to interpreting the performed sonic, kinetic, and visual icons they have used to promote and brand their events.

Hear Me, No Me: Irony, Negation, and Identity in the Music of Weezer

DAN BLIM, Denison University

The band Weezer used unusual tactics to reconcile their nerdy indie rock image with their success. After a successful first album and an unpopular second album, Weezer broke up. Five years later, Weezer reformed and released a third album that replicated the title and look of their first album, but replaced their rougher punk-pop sound with sunnier mainstream pop. While audiences and critics criticized Weezer for selling out, I read their reinvention as an extreme form of irony and self-negation—two themes central to Weezer's earlier work. In turn, criticism of Weezer reveals how fans police white, masculine identity.

A Love Song for All of Us? Macklemore's "Same Love" and the Myth of Black Homophobia

LAURON KEHRER, Eastman School of Music, University of Rochester

According to *The New York Times*, Macklemore and Ryan Lewis's "Same Love" was "the first song to explicitly embrace and promote gay marriage that has made it into the Top 40." Macklemore's lyrical statement that, "If I were gay, I would think hip-hop hates me," however, erases queer people of color by positioning black communities as a significant threat to (white) LGBTQ rights. I argue that, rather than combating homophobia in hip-hop, Macklemore's claims actually bolster his strategic performance as a self-conscious, socially and politically aware white rapper, while perpetuating a false dichotomy of black vs. gay.

Session 11c: Early Efforts: Copland, Hovhanness, Harris

Toward a Characteristic Manner: Copland's *Danse Characteristique* (1919)

DANIEL E. MATHERS, College-Conservatory of Music, University of Cincinnati

This paper introduces and examines arguably the most experimental unpublished juvenilia Aaron Copland composed during his formative years in Brooklyn: an extended fragment for piano duet titled *Danse Characteristique*. Copland wrote this music by the

summer of 1919, at which time he abandoned it along with an unfinished orchestration—his very first orchestral venture, in fact. While certain features of this music can be linked with the Americana of his teacher, Rubin Goldmark, other aspects of the fragment reveal Copland rejecting the spiritual-based paradigm taken from Dvořák and inserting jazz influence in its place for this first bench test.

Alan Hovhaness's Boston Years: The Emergence of a Cross-Cultural Composer

RACHEL CHACKO, Whitman College

Despite frequent descriptions of Alan Hovhaness's music as "Oriental-sounding," examination of his interest in non-Western music traditions has remained cursory at best. Hovhaness traveled to India, Japan, and Korea in the late 1950s and early 1960s under the auspices of Fulbright and Rockefeller grants. But he had been exploring non-Western musics decades earlier in his hometown of Boston, where he interacted with Indian and Armenian musicians. In examining Hovhaness's cultural encounters during the 1930s and 1940s, this paper provides a deeper understanding of the composer's artistic evolution and his role in the development of cross-cultural composition in the mid-twentieth century.

Roy Harris's American West: Abstracting Sound and Space in *Symphony 1933*

EMILY MacGREGOR, University of Oxford

Early performances of Roy Harris's *Symphony 1933* in Boston and New York focus several distinct areas that demonstrate the same imperative to order, homogenize, and anonymize space through processes of abstraction, bringing together acoustic science, recording technology, and the ideologies of landscape underpinning the colonization of the American West. This paper argues that these different conceptions of abstracted space at play in these concerts coalesce within and problematize the broader utopian spatial narrative of abstraction and reproducibility integral to American liberal ideology, characterised as "an abstract, infinitely expandable, and easily damaged 'democratic social space'" (Brückner and Hsu, following Philip Fisher).

Session 11d: Hymnody

Reviving the Seventeenth-Century Algonquian Psalms

JOSEPH FORT, Harvard University

Puritan missionaries regularly sang the psalms in the Algonquian language, but no written record exists to show how the psalms were sung, and no recent reconstruction attempt has successfully matched the syllables of the Algonquian text with a contemporaneous psalm melody. This paper, following Glenda Goodman's work, offers a musical reconstruction of Psalm 119. Examination of the line breaks in the text of John Eliot's 1663 Algonquian bible shows concordance with meters of popular, contemporaneous psalm melodies. My reconstruction sets Psalm 119 to a popular melody in Double Common Meter. The paper is illustrated with live singing by Harvard choristers.

Hymnody and Material Culture in the Eighteenth-Century Indian Great Awakening

GLENDA GOODMAN, University of Pennsylvania

This paper examines the significance of orality, literacy, and material culture in eighteenth-century Native American hymnody. Focusing on the work of Joseph Johnson (1751–1776), a Mohegan Christian convert who missionized to Oneida and Tunxis Indians, I explore how Indians learned to sing hymns and read music, and what the acquisition of music books ("gamuts," as Johnson called them) meant to them. With this research, I interrogate longstanding colonialist assumptions about indigenous orality and address the power of music books in terms of Indians' material culture. Finally, I consider the significance of working on material culture when the materials themselves have been lost in the historical record.

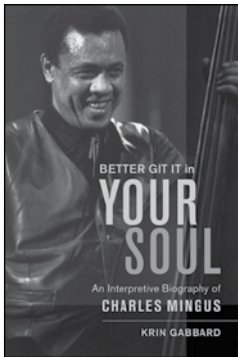
The Origins of Lowell Mason's Tune HAMBURG

DAVID W. MUSIC, Baylor University

Lowell Mason's tune HAMBURG, first published in Boston, was one of the most familiar products of the church music reform that swept the United States during the early decades of the nineteenth century. Mason claimed to have based the tune on Gregorian Tone I, a claim that recent scholars have sometimes disputed. This investigation examines the relationships between HAMBURG, Tone I, and Vincent Novello's *The Evening Service* (London, 1822), and traces the changes Mason made in the tune as well as when and how the tune came to be linked with Isaac Watts's hymn "When I Survey the Wondrous Cross."

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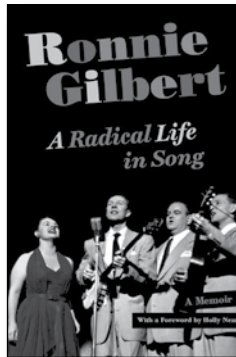


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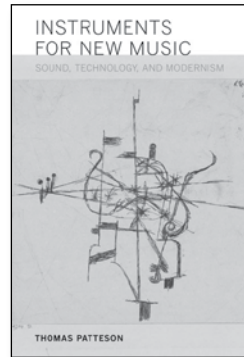


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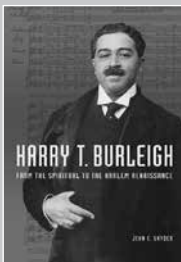
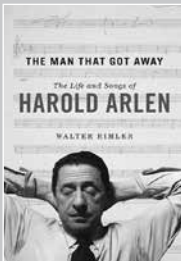
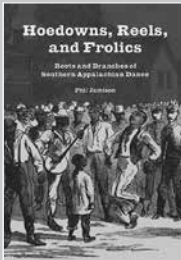
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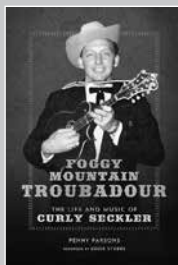
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Black Music Research Journal

EDITED BY GAYLE MURCHISON

Begun in 1980, *Black Music Research Journal* is published in the spring and fall of each year and includes articles about the philosophy, aesthetics, history, and criticism of black music. *BMRJ* is the official journal of the Center for Black Music Research and is available by subscription and as a benefit of membership of CBMR.



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Dr. Janet R. Barrett is editor and works with an advisory committee of music education's most prestigious researchers. The *Bulletin of the Council for Research in Music Education* provides an outlet for scholarly publication and is one of music education's leading publications.



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Music and the Moving Image

EDITED BY GILLIAN B. ANDERSON AND RONALD H. SADOFF

Music and the Moving Image is dedicated to the relationship between the entire universe of music and moving images (film, television, music videos, computer games, performance art, and web-based media).

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Subjects are in **boldface**.

- 17th Century:** Early American Music Interest Group, Thurs., 12:15 PM; 11D (Fort)
- 18th Century:** Early American Music Interest Group, Thurs., 12:15 PM; 7C (Pappas); 9C (P. Wells); 11D (Goodman)
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- accordion:** 1A (Risk)
- activism:** 9A (Russell, Karlsberg, Stucky, Stacks; Hisama, chair)
- Adderley, Cannonball:** 9G (Mueller)
- Adler, Peter Herman:** 7B (Ward-Griffin)
- Adorno, Theodor:** 5A (Harmon)
- Adventure Time** (TV show): 8E (Ferrandino)
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- air guitar:** 5B (McDaniel)
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- Allen, Ray: 8D.
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- American Lull:** 3D (Latham)
- American Opera Company** (1886-1887; Thomas): 4B (Preston).
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- Amsterdam News:** Poster, Sat. 12:15 PM (C. Wells)
- And They Lynched Him on a Tree** (Still): 8B (Hartford)
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- Armenian-American:** 11C (Chacko)
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- Asai, Susan: 3A (chair)
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- banjo:** 3C (Palmer)
- Barclay, Leah: Poster, Sat., 12:15 PM
- Barg, Lisa: 11B
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- Baur, Steven: 7D
- The Beatles:** 1A (L. Turner)
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Becoming Desert (Paine): Poster, Sat., 12:15 PM

(Feisst, Paine, Barclay)

Beethoven, Ludwig van: 7a (Salinas)

Benton, Thomas Hart: 1D (Richter)

Berg, Alban: 3D (Latham)

Bernstein, Leonard: 10C (Jenkins)

Betz, Marianne: 3B

Beyer, Johanna Magdalena: 3D (Rao)

Bicentennial: 9F (Mugmon)

The Big Parade (film): 6D (Marks)

binders' collections: 7C (Bailey, McLemore)

The Birth of a Nation: 6D (Anderson)

sexual topics: LGBTQ Interest Group, Sat., 12:15 PM

Black Messiah (d' Angelo): 10B (Fulton)

Black Patti Troubadours: 9B (K. Turner)

blackface: 7B (Hara)

Blake, Eubie: 3B (Schenbeck)

Blim, Dan: 11B

blindfold tests: 9G (Mok)

Blitzstein, Marc: 5C (Edgar); 7B (Gabriel)

bluegrass: 1A (L. Turner); 3C (Palmer)

Blunsom, Laurie (convenor): 3D

Bomberger, E. Douglas: 2A

Bombola, Gina: 9B

Booth, John Wilkes: 10C (Kernan)

Boston: 2A (Oliva, Bomberger, Kimball; Newman, chair); 3D (Callam, Stephan-Robinson, Baer); 8C (Harbison, Larson, Dyer; Tick, chair); Posters, Sat., 12:15 PM (Neff, Saporiti, Mihalka, Marchand); 9A (Stucky); 9C (P. Wells [also chair], Neely, Ferrell, S. S. Smith); 11C (Chacko); 11D (Music)

Boston Conservatory: Poster, Sat. 12:15 (Marchand)

Boston Pops: 2C (Audiissno)

Boston Symphony Orchestra: 9F (Epstein)

Bradley, Owen: 8D (Baade)

Brandeis University: 4A (Stalarow)

Branstetter, Leah: 3A

The Brave Little Toaster (film): 8E (Bridges)

Bridges, Rose: 8E

Brooklyn, NY: 8D (Allen); Poster, Sat. 12:15 PM (Delciampo)

Brooks, Tim: 11A

Brown, Gwynne Kuhner: 8B

Browne, Augusta: 10D (B. Miller)

Buddhism: 3A (Kiyama); 4D (McMullen)

Buhler, James: 2C (chair)

Bunyan, John: 10D (B. Miller)

Busoni, Ferruccio: 11A (Knyt)

Cage, John: 7A (Green); 9D (Granade [also chair], Haefeli)

Caldwell, Sarah: 8C

Californian Ideology: Poster, Sat., 12:15 PM (D'Errico)

Callahan, Daniel M.: 8A

Callam, Katie: 3D

Calloway, Cab: 9E (Sloan)

Calypso Rose: 8D (Allen)

Camp, Gregory: 2C

Canada: 1A (Risk); 1D (Galloway); 6C (Scheffer); 9C (Sommers Smith)

Canadian League of Composers: 6C (Scheffer)

Cape Breton: 9C (Sommers Smith)

Carmina Burana (Orff): Poster, Sat. 12:15 PM (Clem)

Carnegie Hall: 2B (Shirley)

Carpenter, Mary Chapin: 10C (Kernan)

Caribbean: 8D (Allen); 9A (Russell)

Carrington, Terri Lynne: 4D (Valnes); Honorary Member Ceremony, Thurs., 5:15 PM

Carson, Charles (chair): 7D

Carter, Elliott: 1C (Guberman); 9F (Mugmon)

Carter, Gaylord: 6D (Thomas)

Carter, Marva Griffin (chair): 8B

Caruso, Enrico: 11A (Scheinberg)

Cash, Johnny: 5A (Harmon)

Celtic-American: 6B (Kennedy); 9C (Neely, Sommers Smith); 10A (Fülöp)

Cerf, Chris: 6C (T. Smolko)

Chacko, Rachel: 11C

Chadwick, George Whitefield: 3B (Betz)

Chapman, Dale: 9G (chair)

Charles, Rawlston: 8D (Allen)

Charles River Valley Boys: 1A (L. Turner)

Charlestonian: A Folk Rhapsody (Jenkins): 8B (Doktor)

Cheng, William: 5B

Chevron (gas company): 8E (Ottum)

Chicago, IL: 11B (Salkind)

children's music: 9A (Russell); 9B (Gorzalany-Mostak)

choral: 5C (Edgar); 8B (Hartford, Brown); 8C (Harbison); Poster, Sat., 12:15 PM (Neff)

Church, Lucy: 6A

civil rights movement: 2B (Kernodle); 3D (Hamilton, Latham); 5B (Cheng); 9A (Karlsberg, Stucky, Stacks)

Civil War: 5A (Gerk)

Claman, Karen: 8E

Clem, David: Poster, Sat., 12:15 PM

Clutch (rock band): 10C (Kernan)

Cohen, Jacob A.: 1D

Colburn, George: 6D (Doering)

Cold Mountain (Higdon): 3C (Reitz)

Cold War: 1C (Searcy, Fosler-Lussier, Guberman; Ansari, chair); 6C (Langenkamp, Scheffer, T. Smolko, Negley; Bartig, chair)

Coleridge-Taylor, Samuel: Lecture-Recital, Sat., 12:30 PM (Daniel-Cox)

commercials: 8E (Ottum)

commissions: 9F (Epstein, Mugmon; Key, chair)

Connecting Outside the Academy Interest Group, Sat., 12:15 PM (Key, chair)

computer (as research tool): 1A (Risk); (as compositional tool): Poster, Sat., 12:15 PM (D'Errico)

computer music: Poster, Sat., 12:15 PM (D'Errico)

connecting outside the academy: 2D (Hung, Hanley, Gaunt, Kaskowitz, Gorzalany-Mostak, moderator); Connecting Outside the Academy Interest Group, Sat., 12:15 PM (Key, chair)

Contested Landscapes (Quin): Poster, Sat., 12:15 PM (Feisst, Paine, Barclay)

coon shouters: 5D (Gay)

Copland, Aaron: 6C (Langenkamp); 8A (Callahan); 11C (Mathers)

copyright: Poster, Sat., 12:15 PM (Purin); 11A (Brooks)

Cotton Club: 9E (Sloan)

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The Covered Wagon (film, 1923): 6D (Whitmer)

Crawford, Ruth: 3D (Rao)

crossover: 9B (Meizel)

Crystal Psalms (Curran): Poster, Sat., 12:15 PM (Finkel)

cue-sheets (silent film): 6D (Robbins, Whitmer)

Cultural and Scientific Conference for World Peace (New York, 1949): 6C (Langenkamp)

cultural diversity: 7E [Cultural Diversity Committee meeting: (Roundtable: Madrid, Jensen-Moulton, Dylan Robinson, Kheshti, Kolat)]

Cunningham, Merce: 4A (Stalarow)

Curran, Alvin: Poster, Sat., 12:15 PM (Finkel)

Cusick, Suzanne G. (chair): 8A

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Dan Sullivan Shamrock Band: 9C (Neely)

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dance music: 1A (Risk); 9C (P. Wells, Ferrel, Sommers Smith)

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Daniel-Cox, Minnita: Lecture-Recital, Sat. 12:30 PM

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Davies, Drew Edward: Early American Music Interest Group, Thurs., 12:15 PM

Davis, Hilda Emery: 6A (Sponheim)

Dawson, William Levi: 8B (Brown)

deafness: Poster, Sat., 12:15 PM (Lloyd)

Deaville, James (chair): 7A

Decca Records: 1D (Richter)

Delciampo, Matthew: Poster, Sat., 12:15 PM

DeMille, Agnes: 8A (Callahan)

DeMille, Cecil B.: Poster, Sat., 12:15 PM (Daniel Robinson)

Denver, CO: 5A (Gibson)

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D'Errico, Michael: Poster, Sat., 12:15 PM

digital: 11A (Knyt, Scheinberg, Brooks; Gibbons, chair)

disability: 5A (Gibson, Sternfeld, Gerk, Harmon: Lerner, chair); Poster, Sat., 12:15 PM (Lloyd, Keyes)

Disney, Walt: 8E (Claman)

Il Divo (vocal quartet): 9B (Meizel)

Dixie Ballroom (Harlem): Poster, Sat., 12:15 PM (C. Wells)

Dodge, Charles: 11A (Scheinberg)

Doering, James M.: 6D

Doktor, Stephanie: 8B

Doucet, Tommy: 9C (Ferrel)

Downes, Olin: 6C (Langenkamp)

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Dropkick Murphys (Celtic punk band): 6B (Kennedy)

Dunbar, Paul Laurence: Lecture-Recital, Sat. 12:30 PM (Daniel-Cox)

Dyer, Richard: 8C

Dylan, Bob: 6C (T. Smolko)

early music revival: Posters, Sat., 12:15 PM (Gulgas, Shansky)

eclecticism: 10C (Bádue, Kernan, Jenkins.; Swayne, chair)

Edgar, Grace: 5C

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The Electric Company (TV): 10A (Manela)

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Eller, Curtis: 10C (Kernan)

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Epstein, Louis: 9F

ethnic (general): 5D (Goldmark); 6B (Kennedy, Backstrom, Meyers, Kaskowitz; Miyakawa, chair)

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film: 2C (Audissino, Camp, Lee; Buhler, chair); 6D (Graff, Robbins, Doering, Anderson, Whitmer, Thomas, Leonard, Marks; Leonard, convenor); screening, Way Down East, Fri. 2:00 PM; 8E (Bridges, Claman); Poster, Sat. 12:15 PM (Daniel Robinson); 9B (Bombola); 10A (Fülöp, Stilwell)

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Finkel, Joseph: Poster, Sat., 12:15 PM

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Flory, Andrew: 10B

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Fort, Joseph: 11D

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Franko family: Poster, Sat. 12:15 PM (Shansky)

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Fulton, Will: 10B

Fun on the Bristol (musical show): 5D (Rodger)

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Di goldene Kale (Rumshinsky): 3B (Ochs)

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Goldmark, Rubin: 11C (Mathers)

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 Goodman, Glenda: Early American Music interest Group, Thurs., 12:15 PM (chair); 11D
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Hawks, Howard: 2C (Camp)
Hearst, Phoebe Appleton: 6A (L. Miller)
heavy metal: Poster, Sat. 12:15 PM (Ropchock)
 Helgert, Lars: 10D
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Hiller, Lejaren: 9D (Granade)
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International Ladies' Garment Workers' Union: Poster, Sat. 12:15 PM (T. Wright)
interpolation: 5D (Westover)
Ireland potato famine: 5A (Gerk)
Irish-American: 6B (Kennedy); 9C (Neely)
The Iron Horse (film): 6D (Whitmer)
Irwin, May: 5D (Gay)
Islam: [6B (Backstrom)]
Italian-American: 3B (Betz); 7B (Hara)
I've Got a Secret (TV show): 7A (Green)
Ives, Charles: Recital, Fri., 7:00 PM; 8A (England)
Jackson, Wanda: 3A (Branstetter)
Jacobs-Bond, Carrie: Lecture-Recital, Sat., 12:30 PM (Daniel-Cox)
Japan: 3A (Sheppard, Branstetter, Kiyama; Asai, chair); 5c (Parler)
jazz: 4D (Valnes); Honorary Member ceremony, Thurs., 5:15 PM; 8E (Claman); Poster, Sat. 12:15 PM (C. Wells); 9E (Sloan, Suhadolnik; Taylor, chair); 9G (Mok, Mueller; Chapman, chair); [11C (Mathers)]
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 Johnson, Aaron: 4A (chair)
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 Kehrer, Lauron: 11B
 Kennedy, Michael M.: 6B
 Kernan, Thomas J.: 10C
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 Key, Susan: Connecting Outside the Academy Interest Group, Sat., 12:15 PM (chair); 9F (chair)
 Keyes, Beth: Poster, Sat., 12:15 PM
 Kheshti, Roshanak: 7E
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 Kimber, Marian Wilson: 4C
 Kiyama, Wynn: 3A
 Knyt, Erinn: 11A
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 Krasinski, Peter: Film showing, Fri., 2:00 PM
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LGBTQ: LGBTQ Interest Group, Sat., 12:15 PM; 11B (Salkind, Kehrer)
 La Barre, Elise: 4A

Lamar, Kendrick: 6B (Meyers)
 Lambert, Barbara: Early American Music Interest Group, Thurs., 12:15 PM
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Lang, Benjamin Johnson: 2A (Bomberger)
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 Langenkamp, Harm: 6C
 Larson, Susan: 8C
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 Latham, Clara: 3D
Latina: 10A (Manela)
 Laws-Nicola, TJ: Poster, Sat. 12:15 PM
 Lee, Jonathan Rhodes: 2C
 Leland, Hannah: Lecture-Recital, Thurs. 12:30 PM
 Leonard, Kendra Preston: 6D (chair & paper)
Leoncavallo, Ruggero: 11A (Scheinberg)
 Lerner, Neil: 5A (chair)
lesbian topics: LGBTQ Interest Group, Sat. 12:15 PM
Lewis, Matthew “Monk”: Poster, Sat. 12:15 PM (Laws-Nicola)
Lewis, Ryan: 11B (Kehrer)
Liberace: 7A (Salinas)
Library of Congress: 2B (Shirley); 3A (Sheppard); 3D (Stephan-Robinson); 6D (Doering); 10C (Bádue)
Lindner, Edmund: 5C (Stein)
 Lingold, Mary Caton: Early American Music Interest Group, Thurs., 12:15 PM
Listen[®]: Poster, Sat. 12:15 PM (Feisst, Paine, Barclay)
Little Red Schoolhouse (N.Y.): 9A (Russell)
Lomax, Alan: 2B (Shirley)
Long Range Acoustic Device: 5B (Cheng)
 Love, Joanna: 1B
 Lubarsky, Eric: 8A
Luening, Otto: 11A (Knight)
Lulu (Berg): 3D (Latham)
Lutge, Norma Knüpfel: 6A (Maher)
 Lynch, Christopher: 5C
Lynn, Dame Vera: 8D (Baade)
MUSA: 3B (Betz, Ochs, Schenbeck; Shirley, chair)
 MacDonald, C. Megan: Poster, Sat. 12:15 PM
MacDowell, Edward: 2A (Bomberger)
 MacGregor, Emily: 11C
MacKlemore: 11B (Kehrer)
Madam Butterfly (Puccini): 7B (Ward-Griffin)
Madonna: 1B (Fenimore, Apolloni, Love; Simonson, chair/respondent)
 Madrid, Alejandro: 7E
 Maher, Erin K.: 6A
mammy songs: 3D (Hamilton)
 Manela, Aaron: 10A
“The Maniac” (Russell): Poster, Sat. 12:15 PM (Laws-Nicola)
 Marchand, Rebecca: Poster, Sat. 12:15 PM
 Marini, Stephen: 1D (chair)
 Marks, Martin: 6D
The Marriage of Figaro: 7B (Ward-Griffin)
Martha’s Vineyard, MA: 1D (Richter)
Mason, Lowell: 11D (Music)
mass songs: 5C (Edgar)
 Mathers, Daniel E.: 11C
 mcclung, bruce d.: 5C (chair)
 McDaniel, Byrd: 5B
 McKnight, Mark: Research Resources Interest Group, Thurs., 12:15 PM (chair)
 McLemore, Bethany: 7C
 McMullen, Tracy: 4D
 Meizel, Katherine: 9B
melodrama (spoken voice and piano): 4C (Kimber)
The Merchant of Venice (1912 film): 6D (Leonard)

Metropolitan Opera: 5C (Lynch)
 Meyers, John Paul: 6B
microtonality: 9D (Granade [also chair], Haefeli)
Midwest: Poster, Sat. 12:15 PM (Rice)
 Mihalka, Matthew: Poster, Sat. 12:15 PM
Milhaud, Madeleine: 6A (Maher)
 Miller, Bonny H.: 10D
 Miller, Kiri: 5B (chair)
 Miller, Leta: 6A
Mills, Irving: 9E (Sloan)
minstrels: 6B (Kaskowitz)
 Miyakawa, Felicia: 6B (chair)
Miyamoto, Nobuko: 3A (Kiyama)
Modern Music (journal): Poster, Sat. 12:15 PM (Daniel Robinson)
Mohegan nation: 10A (Fülöp); 11D (Goodman)
 Mok, Lucille: 9G
Montreal: 1A (Risk)
Moreno, Rita: 10A (Manela)
Morris, Mark: 8C (Harbison, Larson, Dyer; Tick, chair)
Motown: Posters, Sat. 12:15 PM (Gulgas, Purin); 10B (Flory)
Mozart, Wolfgang Amadeus: 7B (Ward-Griffin)
 Mueller, Darren: 9G
Müller, Frederick: 2A (Kimball)
 Mugmon, Matthew: 9F
 Murph, Megan: 5B
 Music, David W.: 11D
“music appreciation”: 9B (Bombola)
Music of the United States of America (series of editions): 3b (Betz, Ochs, Schenbeck; Shirley, chair)
music videos: 1B (Fenimore, Apolloni, Love; Simonson, chair/respondent); 5A (Harmon)
musical theater [see also opera]: 3B (Betz, Ochs, Schenbeck; Shirley, chair); 5A (Gibson, Sternfeld); 5D (Rodger, Goldmark, Gay, Westover; Pisani, chair); Poster, Sat. 12:15 PM (T. Wright); 10C (Bádue, Kernan, Jenkins; Swayne, chair); 10D (Zeck)
musique concrete: 4A (Stalarow)
Nashville: 8D (Baade)
National Association of Broadcasters: 4A (La Barre)
Native American [see also individual nations]: 6D (Robbins); 10A (Fülöp); 10D (Helgert); 11D (Fort, Goodman)
 Natvig, Mary: (chair): 4C
NBC Opera Theatre: 7B (Ward-Griffin)
 Neely, Daniel T.: 9C
 Neff, Teresa M.: Poster, Sat., 12:15 PM
 Negley, Ben: 6C
Das neue Deutschland (OSS quasi-resistance newspaper): 5C (Stein)
Neuhaus, Max: 5B (Murph)
Neuwirth, Olga: 3D (Latham)
New Amsterdam Records: 1A (Robin)
New Harmony, IN: 10D (Zeck)
New England Conservatory: 9A (Stucky)
new jack swing: 10B (Rivers)
New Orleans: 2A (Kimball); 3D (Latham); 9E (Suhadolnik)
New York City [see also Brooklyn, Harlem]: 3A (Kiyama); 5B (Murph, Cheng); Poster, Sat., 12:15 PM (C. Wells)
New York Amsterdam News: Poster, Sat., 12:15 PM (C. Wells)
New York City Ballet: 1C (Searcy)
New York Counterpoint (Reich): Poster, Sat., 12:15 PM (Bakker)

New York Pro Musica: 8A (Lubarsky)
 Newman, Nancy: 2A (chair)
Newport Folk Festival: 9A (Karlsberg)
newspapers: Posters, Sat., 12:15 PM (Rice; C. Wells)
Nine Inch Nails (rock band): 5A (Harmon)
noise: 5B (Ballance, Murph, Cheng, McDaniel; K. Miller, chair)
non-academic: 2D (Hung, Hanley, Gaunt, Kaskowitz; Gorzelany-Mostak, moderator); Connecting Outside the Academy Interest Group, Sat., 12:15 PM (Key, chair)
North, Alex: 2C (Lee)
North Carolina: 9A (Stacks)
Novello, Vincent: 11D (Music)
 Ochs, Michael: 3B
Odetta: 2B (Kernodle, Starr [also chair], Shirley)
 Oja, Carol: 1D (chair); Research Resources Interest Group, Thurs., 12:15 PM
 Olivia, Diane: 2A
opera: 3B (Betz); 3C (Reitz); 3D (Latham); 4B (Preston); 5C (Johnson); 6A (L. Miller, Sponheim); 7B (Hara, Gabriel, Ward-Griffin; André, chair); 8C (Harbison, Larson, Dyer; Tick, chair); 9B (K. Turner [also chair], Bombola, Gorzelany-Mostak, Meizel); 10C (Jenkins)
orchestra: 6C (Negley); 8B (Doktor, Hartford); Poster, Sat. 12:15 PM (Waxman); 9F (Epstein, Mugmon; Key, chair); 11C (MacGregor)
Orff, Carl: Poster, Sat. 12:15 PM (Clem)
organ: 6D (Thomas); Film showing, Fri., 2:00 PM (Krasinski); 7D (Hiser)
 Ottum, Josh: 8E
The Padrone (Chadwick): 3B (Betz)
Paine, Garth: Poster, Sat. 12:15: PM (Feisst, Paine, Barclay)
 Palmer, William C.: 3C
pantomime: 6D (Anderson)
 Pappas, Nikos: 7C
Paris [see also France]: 6A (Maher); Lecture-Recital, Thurs. 12:30 PM (Leland, Fincher)
 Parler, Samuel: 5C
Partch, Harry: 7D (Raulerson); 9D (Granade [also chair], Haefeli)
pastiche: 10C (Bádue, Kernan, Jenkins; Swayne, chair)
patronage: 1C (Guberman); 6A (Church, L. Miller); 6C (Negley)
Paul, Leston: 8D (Allen)
Pavlova, Anna: 6D (Anderson)
Peck, Justin: 8A (Callahan)
Pelham, Peter: 7C (Pappas)
Pequot nation: 10D (Helgert)
percussion: 7D (Raulerson, Baur); Poster, Sat. 12:15: PM (Delciampo)
Perlis, Vivian: Recital, Fri. 7:00 PM
 Peterson, Brian: 7A
Peycke, Frieda: 4C (Kimber)
Phamaly Theatre Company: 5A (Gibson)
photography: Poster, Sat. 12:15 PM (Sutton)
Pilgrim's Progress (Bunyan): 10D (B. Miller)
Pins and Needles (Rome): (T. Wright)
 Pisani, Michael: 5D (chair)
place: 1D (Galloway, Cohen, Richter; Oja, chair); 6D (Robbins); Posters, Sat. 12:15 PM (Feisst, Paine, Barclay; Delciampo); 11C (MacGregor)
The Plainsman (film; Antheil): Poster, Sat. 12:15 PM (Daniel Robinson)
 "popera": 9B (Meizel)
popular song [see also genres]: 2C (Camp); 4C (Erin Smith); Pub Sing, Thurs., 8:30 PM; 5C (Parler); 5D (Goldmark); 6A (Sponheim); 6B (Kennedy, Backstrom, Meyers, Kaskowitz; Miyakami, chair); 6C (T. Smolko); 8E (Claman)
Porter, Cole: 5D (Westover)
post-traumatic stress disorder: 5A (Sternfeld)
Pound, Ezra: Lecture-Recital, Thurs., 12:30 PM (Leland, Fincher)
 Preston, Katherine: 4B
program notes: Poster, Sat. 12:15 PM (Waxman)
publishing: 3D (Stephan-Robinson); 5D (Westover); Poster, Sat. 12:15 PM (MacDonald)
Puccini, Giacomo: 7B (Hara, Ward-Griffin)
punk rock: 6B (Kennedy)
 Purin, Peter: Poster, Sat. 12:15 PM
queer theory: 1b (Fenimore); LGBTQ Interest Group, Sat., 12:15 PM; 11B (Salkind)
Quillen, Josh: Poster, Sat. 12:15 PM (Delciampo)
Quin, Douglas: Poster, Sat. 12:15 PM (Feisst, Paine, Barclay)
race (general): 6B (Kennedy, Backstrom, Meyers, Kaskowitz; Miyakawa, chair); 10A (Fülöp, Stilwell, Manela; J. Smolko, chair)
radio: 1D (Galloway); 4A (Stalarow, La Barre; Johnson, chair); Posters, Sat. 12:15 PM (Lloyd; Finkel)
ragtime: 8D (Shope)
Raintree Country (film): 10A (Stilwell)
 Rao, Nancy: 3D
 Raulerson, Graham: 7D
recording: 1A (Robin, Risk, L. Turner; Katz, chair); 1D (Richter); 2B (Shirley, Starr); 5A (Harmon); 6B (Meyers); 7D (Baur); 8D (Allen, Baade); Poster, Sat. 12:15 PM (Sutton); 9G (Mok, Mueller; Chapman, chair); 10B (Flory, Rivers [also chair], Fulton); 11A (Scheinberg, Brooks)
Reich, Steve: Poster, Sat. 12:15 PM (Bakker)
Reinhardt, Max: 6D (Anderson)
 Reitz, Christinal L.: 3C
"Remember Pearl Harbor": 5C (Parler)
Remick, Jerome (publisher): 5D (Westover)
research resources: Research Resources Interest Group, Thurs., 12:15 PM (Oja, Hisama, Herrera, Hunter; Saucedo, moderator)
Reynolds, Roger: 3A (Sheppard)
rhythm and blues: 10B (Flory, Rivers [also chair], Fulton)
 Rice, Marc: Poster, Sat. 12:15 PM
 Richter, Annett: 1D
Riley, Terry: 10B (Rivers)
 Risk, Laura: 1A
 Rivers, Patrick: 10B (paper and chair)
Riverside Records: 9G (Mueller)
 Robbins, Allison: 6D
 Robin, William: 1A
 Robinson, Daniel P.: Poster, Sat. 12:15 PM
 Robinson, Dylan: 7E
Robison, Carson: 5C (Parker)
Rochberg, George: 9F (Mugmon)
rock: 5A (Harmon); 8E (Claman); Posters, Sat. 12:15 PM (Gulgas; C. Hall); 10C (Kernan)
rockabilly: 3A (Branstetter)
Rodeo (Copland): 8A (Callahan)
 Rodger, Gillian M.: 5D
Rogers, Clara Kathleen: 3D (Callahan)
Rome, Harold: Poster, Sat. 12:15 PM (T. Wright)
 Ropchock, Alanna: Poster, Sat. 12:15 PM
Rudge, Olga: Lecture-Recital, Thurs. 12:30 (Leland, Fletcher)
Ruggles, Carl: 1D (Cohen)

Rumshinsky, Joseph: 3B (Ochs)
Russell, Henry: Poster, Sat. 12:15 PM (Laws-Nicola)
 Russell, Melinda: 9A
sacred: 2B (Kernodle, Shirley); 3A (Kiyama); 6B
 (Backstrom, Meyers); Sacred Harp sing, Fri., 2:30
 PM[Bus leaves: 1:30]; 8B (Brown); Posters, Sat.,
 12:15 PM (Neff; MacDonald; R. Hall); 11D (Fort,
 Goodman, Music; Marini, chair)
Sahji (Still): 8B (Hartford)
 Salinas, Edgardo: 7A
 Salkind, Micah: 11B
San Francisco: 6A (L. Miller)
Santa Fe: 3C (Reitz)
 Saporiti, Julian: Poster, Sat., 12:15 PM
Saroni, Herrman S.: 10D (Helgert)
 Saucedo, Jonathan: Research Resources Interest
 Group, Thurs., 12:15 PM (moderator)
Schafer, R. Murray: 5B (Murph)
 Scheffer, Erin: 6C
 Scheinberg, Erica: 11A
 Schenbeck, Lyn: 3B
Schillinger, Joseph: Poster, Sat., 12:15 PM (Sholes)
Schmidt, Arthur P. Publishing Company: 3D
 (Stephan-Robinson)
Schoen-René, Anna: 6A (Maher)
Schuller, Gunther: 9A (Stucky)
 Scoggin, Lisa: 8E (chair)
Scruggs, Earl: 3C (Palmer)
 Searcy, Anne: 1C
Seattle: Poster, Sat. 12:15 PM (Ropchok)
Seeger, Ruth Crawford: 3D (Rao)
self-reference: Poster, Sat., 12:15 PM (Bakker)
Sellers, Peter: 8C (Harbison, Larson, Dyer; Tick,
 chair)
Sesame Street: 9B (Gorzelany-Mostak); 10A (Manela)
sexuality: 8A (Lubarsky, Callahan, England; Cusick,
 chair)
 Shadle, Douglas: 4B
 Shansky, Carol: Poster, Sat., 12:15 PM
 Shearing, Laura Turner: 4A
 Sheppard, W. Anthony: 3A
 Shirley, Wayne: 2B (chair); 3B
 Sholes, Jacquelyn: Poster, Sat., 12:15 PM
 Shope, Bradley G.: 8D
Shostakovich, Dmitri: 6C (Langenkamp)
Shubert, Jacob J.: 5D (Westover)
Shuffle Along (Blake): 3B (Schenbeck)
silence: 5B (Ballance, Murph, Cheng, McDaniel; K.
 Miller, chair)
silent piano: 5B (Ballance)
 Simonson, Mary: 1B (chair)
Sinn, Clarence E.: 6D (Leonard)
 Sloan, Nate: 9E
Smith, Craig: 8C (Harbison, Larson, Dyer; Tick,
 chair)
Smith, Elliott: Poster, Sat., 12:15 PM (Keyes)
 Smith, Erin: 4C
 Smith, Everett: LGBTQ Interest Group, Sat., 12:15
 PM (also chair)
 Smith, Jewel: 7C (chair)
 Smith, Sally K. Sommers: 9C
 Smolko, Joanna: 10A (chair)
 Smolko, Tim: 6C
Só Percussion: Poster, Sat., 12:15 PM (Delciampo)
soca: 8D (Allen)
 Sommers Smith, Sally K.: 9C
Sondheim, Stephen: 10c (Kernan)
Southwest: Poster, Sat. 12:15: (Feisnet, Paine, Barclay)
Soviet Union [see also **Cold War**]: 6C (Langenkamp)
Spalding, Esperanza: 4D (Valnes)
 Spilker, John: LGBTQ Interest Group, Sat., 12:15 PM
spirituals: 2B (Kernodle); 8B (Brown)
 Sponheim, Kristin: 6A
 Stacks, Stephen: 9A
 Stalarow, Alexander: 4A
 Starr, Larry: 2B (chair and paper)
 Stein, Danielle: 5C
 Stephan-Robinson, Anna: 3D
 Sternfeld, Jessica: 5A
Still, William Grant: 8B (Hartford); Lecture-Recital,
 Sat. 12:30 PM (Daniel-Cox)
 Stilwell, Robynn J.: 10A
street music: Poster, Sat. 12:15 PM (Saporiti)
 Stucky, Rami: 9A
Sturdivant, Bozie: 2B (Shirley)
 Suhadolnik, Sarah: 9E
Sullivan, Dan J.: 9C (Neely)
 Sutton, Kate: Poster, Sat. 12:15 PM
 Suzuki, Yoko: 4D (chair)
Swannanoa tunnel: 3C (Kehrborg)
 Swayne, Steve: 10C (chair)
Swift, Taylor: Poster, Sat. 12:15 PM (Sutton)
Symphonie pour un homme seul (Schaeffer): 4A
 (Stalarow)
Symphony #2 (“The Age of Anxiety”) [Bernstein]:
 10C (Jenkins)
Symphony “The Airborne” [Blitzstein]: 5C (Edgar)
Symphony for Three Orchestras [Carter]: 9F
 (Mugmon)
Symphony 1933 [Harris]: 11C (MacGregor)
Symphony [Myths] [Reynolds]: 3A (Sheppard)
Symphony #4 [Rochberg]: 9F (Mugmon)
 Taylor, Jeff: 9E (chair)
television: 7A (Salinas, Peterson, Green; Deaville,
 chair); 7B (Ward-Griffin); 8E (Ottum, Ferran-
 dino); Posters, Sat. 12:15 PM (Clem; Ropchok);
 9A (Russell); 9B (Gorzelany-Mostak); 10A
 (Stilwell, Manela)
terrorism: Poster, Sat. 12:15 PM (Mihalka)
theory: Poster, Sat. 12:15 PM (Shields); 11A (Knyt)
There’s Magic in Music (film): 9B (Bombola)
Thicke, Robin: Poster, Sat. 12:15 PM (Purin)
The Thief of Bagdad (film, 1924): 6D (Graft)
 Thomas, Matthew: 6D
Thomas, Theodore: 4B (Preston, Shadle; Warfield,
 chair)
Thomson, Virgil: Recital, Fri., 7:00 PM
Thurber, Jeannette: 4B (Preston)
 Tick, Judith: 8C (chair)
Tin Pan Alley: 4C (Erin Smith); 5D (Goldmark)
Top 40: 8E (Claman); 11B (Kehrer)
transgender topics: LGBTQ Interest Group, Sat.,
 12:15 PM
trauma: 5A (Gibson, Sternfeld, Gerk, Harmon;
 Lerner, chair); 9E (Suhadolnik)
La Traviata: 7B (Ward-Griffin)
Trouble in Tahiti (Bernstein): 10C (Jenkins)
 Turner, Kristen: 9B
 Turner, Laura: 1A
Tuskegee Institute Choir: 8B (Brown)
U.S. Federal Trade Commission: 7D (Hiser)
U.S. Information Agency: 1C (Fosler-Lussier); 3A
 (Sheppard)
U.S. Office of Strategic Services: 5C (Stein)
University of California [Berkeley]: 6A (L. Miller)
 Valnes, Matthew: 4D
Vancouver Co-op Radio: 1D (Galloway)
The Vanishing American (film): 6D (Robbins)
variety theater: 5D (Rodger); 8D (Shope)

vaudeville: 5D (Gay); 9B (K. Turner)
Verdi, Giuseppe: 7B (Ward-Griffin)
Vermont: 1D (Cohen)
Vidal, David: 10C (Kernan)
violin [see also **fiddle**]: 2A (Oliva); Lecture-Recital, Thurs., 12:30 PM (Leland, Fincher)
Virgil, Almon: 5B (Ballance)
virtual reality: Poster, Sat., 12:15 PM (Feisst, Paine, Barclay)
“Vogue” (music video): 1B (Fenimore, Apolloni, Love; Simonson, chair/respondent)
Ward, Pendleton: 8E (Ferrandino)
 Ward-Griffin, Danielle: 7B
 Warfield, Patrick: 4B (chair)
washboard: 7D (Baur)
Water Walk (Cage): 7A (Green)
Watts, Isaac: 11D (Music)
 Waxman, Jonathan: Poster, Sat., 12:15 PM
Way Down East (film): showing, Fri., 2:00 PM (Krasinski)
Weezer (rock group): 11B (Blim)
Weinzweig, John: 6C (Scheffer)
Welk, Lawrence: 7A (Peterson)
 Wells, Christopher J.: Poster, Sat., 12:15 PM
 Wells, Paul: 9C (chair & paper)
 Westover, Jonas: 5D
Where (we) Live: Poster, Sat., 12:15 PM (Delciampo)
white identity: 5C (Parler); 7C (McLemore); 8D (Baade); 10A (Fülöp, Stilwell, Manela; J. Smolko, chair); 11B (Blim)
 Whitmer, Mariana: 6D
Williams, John: 2C (Audissino)
Williams, Pharrell: Poster, Sat., 12:15 PM (Purin)

Williamsburg, VA: 7C (Pappas)
Wilson, Mortimer: 6D (Graff)
Wings (film): 6D (Thomas, Marks)
Winters, Mike and Bonnie: 6C (T. Smolko)
wizard rock: Poster, Sat., 12:15 PM (C. Hall)
women: 1B (Fenimore, Apolloni, Love; Simonson, chair/respondent); 1D (Galloway, Cohen); 2A (Oliva); 2B (Kernodle, Shirley, Starr; Starr, chair); Lecture-Recital, Thurs., 12:30 PM (Leland, Fincher); 3A (Branstetter); 3C (Reitz); 3D (Hamilton, Callam, Stephan-Robinson, Baer, Latham); 4B (Preston); 4C (Erin Smith, Kimber; Natvig, chair); 4D (McMullen, Valnes; Suzuki, chair); Honorary Member Ceremony, Thurs., 5:15 PM; 5D (Gay); 6A (Sponheim, Maher, Church, L. Miller; Jensen-Moulton, chair); 6B (Kaskowitz); 6D (Anderson, Robbins); Recital, Fri., 7:00 PM (Arnold); 7A (Peterson); 7C (Bailey, McLemore, Pappas; Jewel Smith, chair); 8A (Callahan, England); 8D (Allen, Baade); Posters, Sat., 12:15 PM (Shansky, Sutton, R. Hall, Marchand); Lecture-Recital, Sat., 12:30 PM (Daniel-Cox); 9A (Russell); 9B (K. Turner, Bombola); 10A (Stilwell, Manela); 10C (Kernan)
World War II: 5C (Lynch, Edgar, Stein; mcclung, chair)
 Wright, Jeffrey: 11C (chair)
 Wright, Trudi: Poster, Sat. 12:15 PM
Yiddish: 3B (Ochs)
Yom Kippur War: 6B (Backstrom)
YouTube: Poster, Sat. 12:15 PM (Clem); 11A (Brooks)
Zamecnik, John Stephen: 6D (Thomas)
 Zeck, Melanie: 10D



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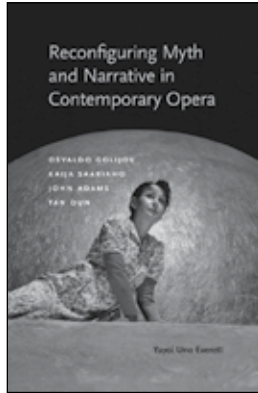
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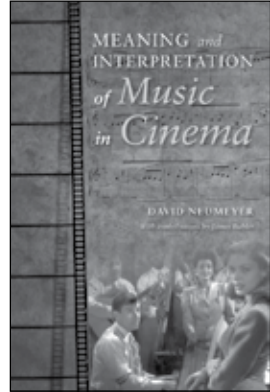
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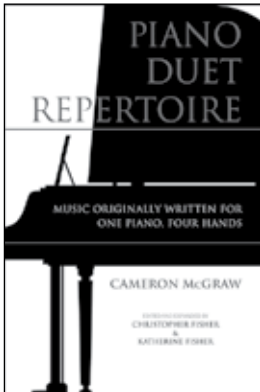
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Christin Schillinger



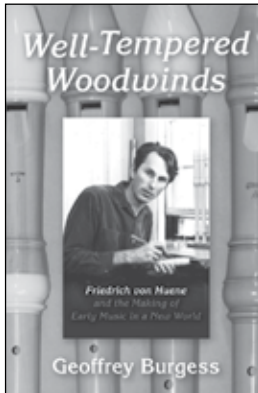
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